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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO Pops	1909-1910
28	BSO Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO Pops	1911-1912
31	BSO Pops	1912-1913
32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
35	BSO Pops	1916-1917
36	BSO Pops	1917-1918
37	Karl Muck	1918
38	BSO Pops	1918-1919
39	BSO Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO Pops	1920-1921
42	BSO Pops	1921-1922
43	BSO BSO Advertisements Pops Advertisements	1922-1923
44	BSO Pops	1922-1924
45	BSO Pops	1924
46	BSO BSO Advertisements Pops Advertisements	1924-1926
47	BSO Pops	1925-1926
48	BSO Advertisements Pops Advertisements	1926-1927
49	BSO Pops	1926-1928
50	BSO	1928
51	BSO Pops	1928-1929
52	BSO Pops U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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REEL 61

Volume 98

Tanglewood

1958 - 1959

PM-MGP 13″x18″
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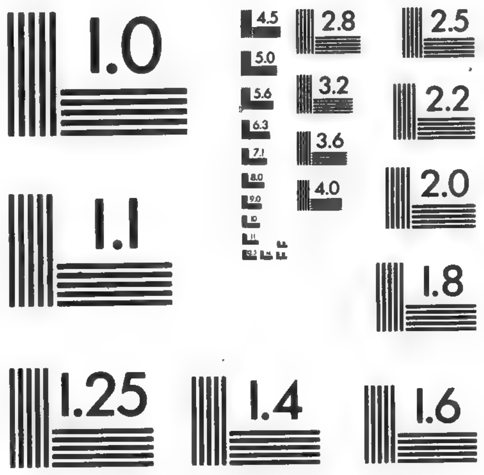
100 mm



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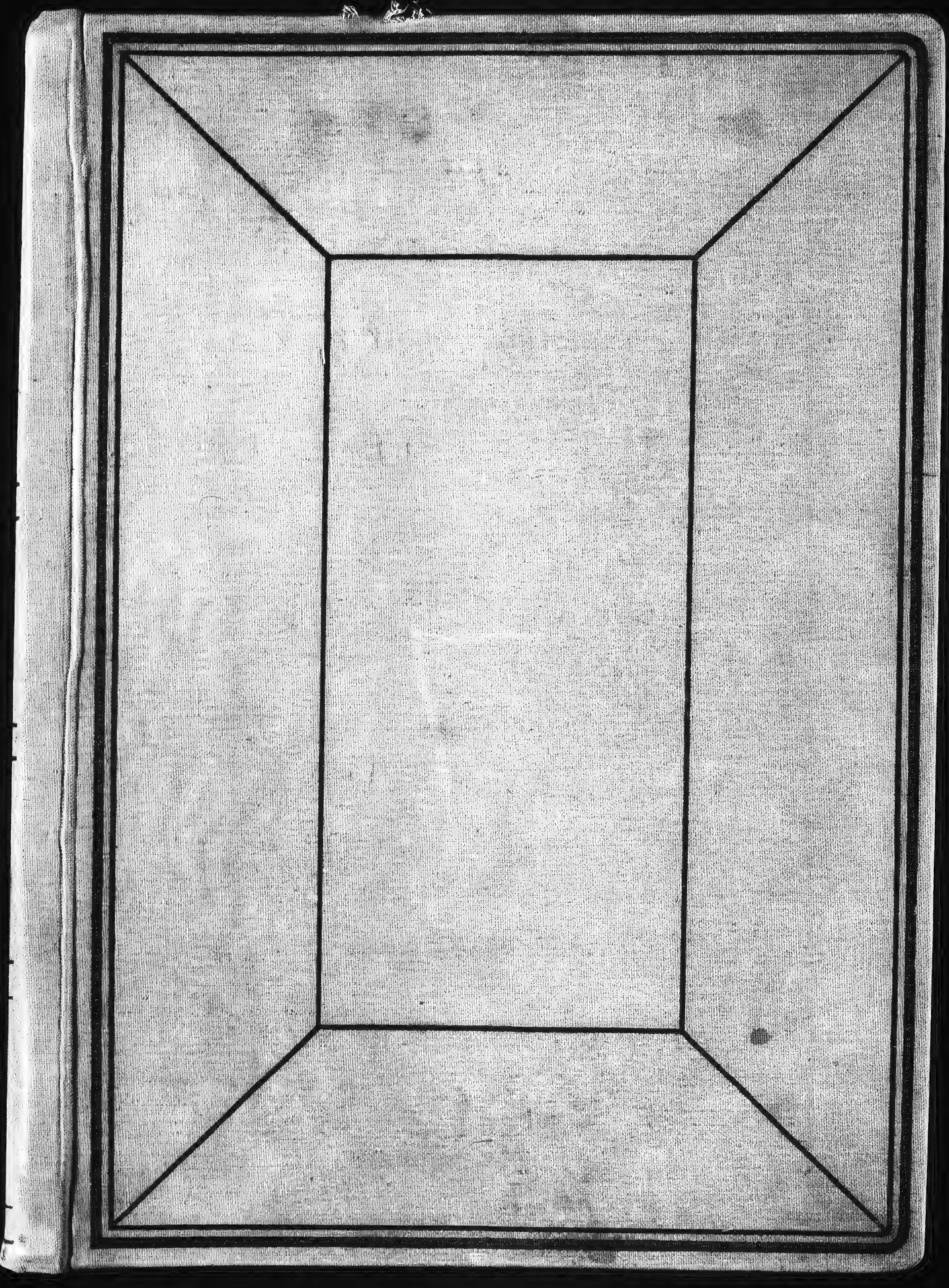
VOLUME 98

Tanglewood

1958 - 1959



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[1]

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,828

FEB 12 1958

Munch, Monteux Will Share Tanglewood Music in Summer

Charles Munch, music director of the Boston Symphony orchestra announces ~~plans for the~~ orchestra's 1958 Bershire festival at Tanglewood, Lennox, Mass., between July 2 and Aug. 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood will share the concerts with Dr. Munch conducting one concert weekly during the last four weeks of the festival. Following last season's successful plan, each week end will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27); Wagner (Aug. 1, 2, 3), and Beethoven (Aug, 8, 9, 10).

Significant contemporary works will be performed in each series. The first two week ends of concerts in the theatre-concert hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff, and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin, and Leonard Pennario. The noted violinist, Zino Francescatti, will be heard during the week end of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (week end of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, Aug. 10, both to be conduced by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6 in the Music Shed by the Harvard Glee club and Radcliffe Choral society with the Boston Symphony orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor.

Dr. Munch has invited Woodworth to conduct the concert, which will be part of the first week end series of concerts devoted to music of Bach.

The dates of the Berkshire festival, following a pattern of previous years, include six week ends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two week ends of concerts are by a small orchestra in the theatre-concert hall on July 4-5-6 (Bach) and July 11-12-13 (Mozart).

The last four week ends by the full Boston Symphony orchestra in the Music Shed are: July 18-19-20 (Brams); July 25-26-27 (Debussy and Ravel) Aug. 1-2-3 (Wagner); and Aug. 8-9-10 (Beethoven).

Six Chamber music concerts will be given on Wednesday evenings during the festival season in the theatre-concert hall. These concerts, which benefit the Tanglewood Revolving Scholarship fund of the Berkshire Music center, will be given on July 2, 9, 16, 23, 30, and Aug. 6.

Sun (e)
LOWELL, Mass.
Independent
Circ. 42,585

MAR 1 1958

MUSIC

Young American Pianists Will Star at Tanglewood

By ALFRED W. BURKE

LOWELL—An imposing array of young American pianists will be among the list of guest artists scheduled to appear at the 1958 Berkshire festival. Dr. Charles Munch has invited Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario to provide the setting for a concerto list of works by Bach, Mozart, Brahms, Rachmaninoff and Beethoven.

For the seventh successive year, Pierre Monteux will visit Tanglewood as guest conductor. He will conduct one concert weekly during the last four weeks of the festival.

The 16th season of the Berkshire Music center at Tanglewood will be observed. The season will cover a period of six weeks. It will run from June 30 to Aug. 10.

Dr. Munch heads the music center. It is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony orchestra musicians.

Founded By Orchestra

The school, which was founded by the orchestra in 1940 on the initiative of Dr. Serge Koussevit-
will offer this season, five
rtments of study. This will
de instrumental, orchestral,
ber and choral music.

mong the directors will be
zar de Carvelho, Richard
in, William Kroll, Hugh Ross
Aaron Copland. At in past
s, Boris Goldovsky will direct
lepartment of opera.

ul Fromm, president of the
nm Music Foundation of Chi-
, will sponsor a program for
study of contemporary music.
Fromm program, which will
resented for the second year,
be part of the composition
artment and will be under the
ervision of Aaron Copland.

x chamber music concerts will
given on Wednesday evenings
ing the festival season in the
atre-Concert hall. These con-
s, which benefit the Tangle-
d Revolving Scholarship Fund
the Berkshire Music center,
be given on July 2, 9, 16, 23,
nd Aug. 6.

he highlights of the weekend
certs will be programs of
ic by Bach, Mozart, Brahms,
ussy, Ravel, Wagner and
thoven.

racts Music Lovers

ach year more and more peo-
come to Massachusetts to
t this world famous music
ter. Those who have attended
ularly find, with the passing
each year, more and more
structural development.

If one can think back to the early years, there comes to mind the original small and much restricted area. Today the whole panorama of the lovely hills of western Massachusetts opens into one of the most inspiring and cultural settings anywhere in the world.

Tanglewood is fast bringing to America the most active and largest seat of musical art anywhere. It seems fitting that several of the most noted and honored centers of musical education in the state should have a horizon that towers as a brilliant pinnacle to all that these centers stand for.

ROCHESTER CIVIC MUSIC NEWS February 25, 1958

1958 BERKSHIRE FESTIVAL AT TANGLEWOOD ANNOUNCED

Charles Munch, Music Director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Massachusetts, between July 2 and August 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27); Wagner [illegible] 1, 2, 3); and Beethoven (Aug[illegible] 10). Significant contempora[illegible]s will be performed in each s[illegible] The first two weekends of conce[illegible] the Theatre-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (weekend of July 18, 19, 20) and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th Anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts are by a small orchestra in the Theatre-Concert Hall on July 4-5-6 (Bach) and July 11-12-13 (Mozart). The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms); July 25-26-27 (Debussy and Ravel); August 1-2-3 (Wagner); and August 8-9-10 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert Hall. These concerts will be given on July 2, 9, 16, 23, 30, and August 6.

Berkshire Cour
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,443

FEB 27 1958

Munch Lists 1958 Festival Programs

Boston Symphony at Lenox July 2 to August 10

Pierre Monteux Will Be Guest Conductor During Last Four Weeks.—Each Weekend Will Feature Work of Great Composers—Zino Francescatti to Be Heard

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1958 Berkshire Festival at Tanglewood in Lenox between July 2 and August 10.

Guest Conductor Pierre Monteux making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the festival. Following last season's successful plan, each week-end will feature the works of the great composers including Brahms (July 18, 19, 20), Debussy and Ravel (July 25, 26, 27), Wagner (August 1, 2, 3), and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two week-ends of concerts in the Theatre-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

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Choral works to be performed a Tanglewood in the 1958 season in clude Brahms "Requiem" (week-en of July 18, 19, 20), and Beethoven' Ninth Symphony at the closing con cert of Sunday, August 10, both t be conducted by Charles Munch There will be a special performanc of Bach's B Minor Mass on Sunda afternoon, July 6, in the Music She by the Harvard Glee Club and Rad cliffe Choral Society with the th Boston Symphony Orchestra an soloists (Adele Addison, sopran

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Six chamber music concerts will be given on Wednesday evenings during the festival season in the Theatre-Concert Hall. These concerts which benefit the Tanglewoo Revolving Scholarship Fund of th Berkshire Music Center, will be giv en on July 2, 9, 16, 23, 30, and Aug ust 6.

Information for the Berkshi estival at Tanglewood is availab rom the Festival Office, Symphon all, Boston 15.

Dr. Munch Lists Program Highlights For 1958 Festival

Dr. Charles Munch, music director of the Boston Symphony Orchestra today announced some of the program highlights for this summer's Berkshire Festival at Tanglewood, Lenox, between July and Aug. 10.

Six Piano Soloists

Soloists for the Festival will include six outstanding young American pianists appearing on the six successive weekends of the Festival. The concerts will be conducted by Dr. Munch and Pierre Monteux.

During the Bach and Mozart weekends in the Theater-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D minor, K. 46[illegible] Mozart, on Sunday afternoon, July 13.

At the concert of Saturday evening, July [illegible] which will be held in the [illegible] Foss and Mr. Lip[illegible] soloists in Mozart's [illegible] Concerto in E-flat (K. [illegible] During the four following weekends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor; Byron Janis performing Rachmaninoff's Piano Concerto No. 3 on Saturday evening, July 26; Leonard Pennario on Saturday evening, Aug. 2, in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing weekend devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, Aug. 8.

Zino Francescatti

The noted violinist, Zino Francescatti, will appear at the concert Sunday afternoon, July 27, as soloist in the Tchaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, Aug. 1.

Choral works will include a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past 25 years, will conduct the concert which will be performed by the Boston Symphony Orchestra, the Harvard Glee Club, this year celebrating its 100th anniversary, and the Radcliffe Choral Society, and soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera, and the Festival Chorus will be prepared by Hugh Ross.

Festival Chorus

The Festival Chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season on Sunday afternoon, Aug. 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theater-Concert Hall.

The music of a great composer will be featured on each of the six weekends and special works to be heard, in addition to those with soloists, include: by Bach, Suites 1, 2, 3, 4, and the Art of Fugue; by Mozart "Eine Kleine Nachtmusik," "Linz" Sumphony, Symphony No. 40 in G minor; by Brahms, Symphony No. 4; by Debussy, La Mer; by Ravel "Daphnis and Chloe," Suite No. 2; by Wagner, Prelude to "Meistersinger," Siegfried Idyll, Siegfried's Rhine Journey; by Beethoven, Symphony No. 4.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

MAR 12 1958

[1]

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,328

FEB 12 1958

Munch, Monteux Will Share Tanglewood Music in Summer

Charles Munch, music director of the Boston Symphony orchestra announces ~~plans for the~~ orchestra's 1958 Bershire festival at Tanglewood, Lennox, Mass., between July 2 and Aug. 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood will share the concerts with Dr. Munch conducting one concert weekly during the last four weeks of the festival. Following last season's successful plan, each week end will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27), Wagner (Aug. 1, 2, 3), and Beethoven (Aug. 8, 9, 10).

Significant contemporary works will be performed in each series. The first two week ends of concerts in the theatre-concert hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff, and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin, and Leonard Pennario. The noted violinist, Zino Francescatti, will be heard during the week end of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (week end of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, Aug. 10, both to be conduced by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee club and Radcliffe Choral society with the Boston Symphony orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor.

Dr. Munch has invited Woodworth to conduct the concert, which will be part of the first week end series of concerts devoted to music of Bach.

The dates of the Berkshire festival, following a pattern of previous years, include six week ends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two week ends of concerts are by a small orchestra in the theatre-concert hall on July 4-5-6 (Bach) and July 11-12-13 (Mozart).

The last four week ends by the full Boston Symphony orchestra in the Music Shed are: July 18-19-20 (Brams); July 25-26-27 (Debussy and Ravel) Aug. 1-2-3 (Wagner); and Aug. 8-9-10 (Beethoven).

Six Chamber music concerts will be given on Wednesday evenings during the festival season in the theatre-concert hall. These concerts, which benefit the Tanglewood Revolving Scholarship fund of the Berkshire Music center, will be given on July 2, 9, 16, 23, 30, and Aug. 6.

ROCHESTER CIVIC MUSIC NEWS February 25, 195

1958 BERKSHIRE FESTIVAL AT TANGLEWOO

Charles Munch, Music Director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Massachusetts, between July 2 and August 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27); Wagner (August 1, 2, 3); and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the Theatre-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (weekend of July 18, 19, 20) and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th

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Dr. Munch Lists Program Highlights For 1958 Festival

Dr. Charles Munch, music director of the Boston Symphony Orchestra today announced some of the program highlights for this summer's Berkshire Festival at Tanglewood, Lenox, between July and Aug. 10.

Six Piano Soloists

Soloists for the Festival will include six outstanding young American pianists appearing on the six successive weekends of the Festival. The concerts will be conducted by Dr. Munch and Pierre Monteux.

During the Bach and Mozart weekends in the Theater-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D minor, K. 466 by Mozart, on Sunday afternoon, July 13.

At the concert of Saturday evening, July [illegible], which will be held in the [illegible] Foss and Mr. Lipkin will be soloists in Mozart's Two-Piano Concerto in E-flat (K. [illegible]). During the four following weekends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor; Byron Janis performing Rachmaninoff's Piano Concerto No. 3 on Saturday evening, July 26; Leonard Pennario on Saturday evening, Aug. 2, in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing weekend devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, Aug. 8.

Zino Francescatti

The noted violinist, Zino Francescatti, will appear at the concert Sunday afternoon, July 27, as soloist in the Tchaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, Aug. 1.

Choral works will include a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past 25 years, will conduct the concert which will be performed by the Boston Symphony Orchestra, the Harvard Glee Club, this year celebrating its 100th anniversary, and the Radcliffe Choral Society, and soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm. bass. Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera, and the Festival Chorus will be prepared by Hugh Ross.

Festival Chorus

The Festival Chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season on Sunday afternoon, Aug. 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theater-Concert Hall.

The music of a great composer will be featured on each of the six weekends and special works to be heard, in addition to those with soloists, include: by Bach, Suites 1, 2, 3, 4, and the Art of Fugue; by Mozart "Eine Kleine Nachtmusik," "Linz" Sumphony, Symphony No. 40 in G minor; by Brahms, Symphony No. 4; by Debussy, La Mer; by Ravel "Daphnis and Chloe," Suite No. 2; by Wagner, Prelude to "Meistersinger," Siegfried Idyll, Siegfried's Rhine Journey; by Beethoven, Symphony No. 4.

(e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

MAR 12 1958

Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535

MAR 1 1958

MUSIC

Young American Pianists Will Star at Tanglewood

By ALFRED W. BURKE

LOWELL—An imposing array of young American pianists will be among the list of guest artists scheduled to appear at the 1958 Berkshire festival. Dr. Charles Munch has invited Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario to provide the setting for a concerto list of works by Bach, Mozart, Brahms, Rachmaninoff and Beethoven.

For the seventh successive year, Pierre Monteux will visit Tanglewood as guest conductor. He will conduct one concert weekly during the last four weeks of the festival.

The 16th season of the Berkshire Music center at Tanglewood will be observed. The season will cover a period of six weeks. It will run from June 30 to Aug. 10.

Dr. Munch heads the music center. It is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony orchestra musicians.

Founded By Orchestra

The school, which was founded by the orchestra in 1940 on the initiative of Dr. Serge Koussevitzky, will offer this season, five departments of study. This will include instrumental, orchestral, chamber and choral music.

Among the directors will be Eleazar de Carvelho, Richard Burgin, William Kroll, Hugh Ross and Aaron Copland. At in past years, Boris Goldovsky will direct the department of opera.

Paul Fromm, president of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music. The Fromm program, which will be presented for the second year, will be part of the composition department and will be under the supervision of Aaron Copland.

Six chamber music concerts will be given on Wednesday evenings during the festival season in the Theatre-Concert hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music center, will be given on July 2, 9, 16, 23, 30 and Aug. 6.

The highlights of the week-end concerts will be programs of music by Bach, Mozart, Brahms, Debussy, Ravel, Wagner and Beethoven.

Attracts Music Lovers

Each year more and more people come to Massachusetts to visit this world famous music center. Those who have attended regularly find, with the passing of each year, more and more structural development.

If one can think back to the early years, there comes to mind the original small and much restricted area. Today the whole panorama of the lovely hills of western Massachusetts opens into one of the most inspiring and cultural settings anywhere in the world.

Tanglewood is fast bringing to America the most active and largest seat of musical art anywhere. It seems fitting that several of the most noted and honored centers of musical education in the state should have a horizon that towers as a brilliant pinnacle to all that these centers stand for.

Berkshire Cour
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,443

FEB 27 1958

Munch Lists 1958 Festival Programs

Boston Symphony at Lenox July 2 to August 10

Pierre Monteux Will Be Guest Conductor During Last Four Weeks.—Each Weekend Will Feature Work of Great Composers.—Zino Francescatti to Be Heard.

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1958 Berkshire Festival at Tanglewood in Lenox between July 2 and August 10.

Guest Conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the festival. Following last season's successful plan, each week-end will feature the works of the great composers including Brahms (July 18, 19, 20), Debussy and Ravel (July 25, 26, 27), Wagner (August 1, 2, 3), and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two week-ends of concerts in the Theatre-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti, who has a summer home in Monterey, will be heard during the week-end of July 25, 26 and 27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (week-end of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first week-end series of concerts devoted to music of Bach.

The dates of the Berkshire Festival, following a pattern of previous years, include six week-ends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two week-ends of concerts are by a small orchestra in the Theatre-Concert Hall on July 4, 5, 6 (Bach) and July 11, 12, 13 (Mozart). The last four week-ends by the full Boston Symphony Orchestra in the Music Shed are July 18, 19, 20, Brahms; July 25, 26 and 27, Debussy and Ravel; August 1, 2 and 3, Wagner; and August 8, 9 and 10, Beethoven.

Six chamber music concerts will be given on Wednesday evenings during the festival season in the Theatre-Concert Hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, will be given on July 2, 9, 16, 23, 30, and August 6.

Information for the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15.

[21]

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
FEB 18 1958

Tanglewood Festival Opens July 2, Dr. Munch Announces

Charles Munch, music director of the Boston Symphony Orchestra announced yesterday that the orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, will take place between July 2 and Aug. 10.

Music Center Season

At the same time he announced that the Berkshire Music Center at Tanglewood, training school for young musicians, will open its season June 30 and continue until Aug. 10 when the Festival ends.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the Festival concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms, Debussy, Ravel, Wagner, Beethoven. Significant contemporary works will be performed in each series.

Dr. Munch has invited several outstanding young American pianists to perform piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25, 26, 27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" the weekend of July 18, 19, 20, and Beethoven's Ninth Symphony at the closing concert Sunday, Aug. 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists, Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass, to honor the Glee Club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

Six Weekends

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts are by a small orchestra in the Theater-Concert Hall on July 4, 5, 6 (Bach), and July 11, 12, 13 (Mozart.) The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 18, 19, 20 (Brahms); July 25, 26, 27 (Debussy and Ravel); Aug. 1, 2, 3 (Wagner); and Aug. 8, 9, 10 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theater-Concert Hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center will be given on July 2, 9, 16, 23 30 and Aug. 6.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
FEB 16 1958

Young American Pianists To Perform at Tanglewood

Fleischer, Foss, Istomin, Janis, Lipkin and Pennario Invited for Concerts Next Summer

Boston, Feb. 15—Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, between July 2 and Aug. 10. Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the festival.

Following last season's successful pyan, each week end will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27); Wagner (Aug. 1, 2, 3); and Beethoven (Aug. 8, 9, 10). Significant contemporary works will be performed in each series. The first two week ends of concerts in the Theater Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

American Pianists

Dr. Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the week end of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (week end of July 18, 19, 20), and Beethoven's ninth symphony at the closing concert of Sunday, Aug. 10, both to be conducted by Dr. Munch. There will be a special performance of Bach's B-minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor.

Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first week end series of concerts devoted to music of Bach.

Dates Arranged

The dates of the Berkshire Festival, following a pattern of previous years, include six week ends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two week ends of concerts are by a small orchestra in the Theater-Concert Hall on July 4-5-6 (Bach) and July 11-12-13 (Mozart). The last four week ends by the full Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms); July 25-26-27 (Debussy and Ravel); Aug. 1-2-3 (Wagner), and Aug. 8-9-10 (Beethoven).

Six chamber music concerts will be given on Wednesday evenings during the festival season in the Theater-Concert Hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, will be given on July 2, 9, 16, 23, 30, and Aug. 6.

Ticket information for the Berkshire Festival at Tanglewood is available from the festival office, Symphony Hall, Boston 15.

News (e)
RINGFIELD, Mass.
Democratic
Circ. [illegible]
FEB 10 1958

1958 Berkshire Festival Program Is Announce

Young American Pianists to Be Featured at Ta glewood This Summer; Adele Addison to Soloist for Bach's B-Minor Mass

Boston, Feb. 10 — Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, between July 2 and Aug. 10.

Guest conductor Pierre Monteux, making his 7th annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each week-end will feature the works of the great composers including Brahms (July 18, 19, 20), Debussy and Ravel (July 25, 26, 27), Wagner (Aug. 1, 2, 3), and Beethoven (Aug. 8, 9, 10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the theater concert hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

ADELE ADDISON

Young Pianists

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concerts by Bach, Mozart, Brahms, Rachmainoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario.

The noted violinist Zino Franc catti will be heard during weekend of July 25-26-27.

Choral works to be perform at Tanglewood in the 1958 sea include Brahms "Requie (weekend of July 18, 19, 20), Beethoven's Ninth Symphony the closing concert of Sund Aug. 10, both to be conducted Charles Munch. There will b special performance of Bach' Minor Mass on Sunday afterno July 6, in the Music Shed by Harvard Glee Club and Radcl Choral Society with the Bos Symphony Orchestra and solo (Adele Addison, soprano; Eu Alberts, alto; Blake Stern, ten Donald Gramm, bass) to ho the Glee Club's 100th annivers this year and the 25th anniv sary of G. Wallace Woodwor its conductor. Dr. Munch has vited Mr. Woodworth to cond the concert, which will be p of the first week-end series concerts devoted to music Bach.

Festival Dates

The dates of the Berksh Festival, following a pattern previous years, include six we ends of concerts on Friday Saturday evenings at 8.30 Sunday afternoons at 2.30. T first two week-ends of conce are by a small orchestra in t Theater-Concert Hall on Ju 4-5-6 (Bach) and July 11-12- (Mozart). The last four we ends by the full Boston Sy phony Orchestra in the Mus Shed are: July 18-19-20 (Brahms July 25-26-27 (Debussy a Ravel) Aug. 1-2-3 (Wagner); a Aug. 8-9-10 (Beethoven).

Six chamber music conce will be given on Wednesday e nings during the Festival sea in the Theatre-Concert H These concerts, which benefit Tanglewood Revolving Schola ship Fund of the Berksh Music Center, will be given July 2, 9, 16, 23, 30 and Aug.

Ticket information for t Berkshire Festival at Tangl wood is available from the Fest val Office, Symphony Hall, Bos ton 15.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
FEB 16 1958

1958 Berkshire Festival At Tanglewood Announced

Charles Munch, Music Director of the Boston Symphony Orchestra announces plans for the Orchesrta's 1958 Berkshire Festival at Tanglewood, Lenox, Massachusetts, between July 2 and Aug. 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27), Wagner (August 1, 2, 3); and Bethoven (August 8, 9, 10). Significant contemporar yworks will be performed in each series. The first two weekends of concerts in the Theatre-Concert Hall by a small Orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the [illegible] Festival performing piano concertos by Bach, [illegible], Brahms, Rachmaninoff and Bethoven. The pianists will include Leon Fleisher Lukas Foss, [illegible], Byron Janis, [illegible] Lipkin and Leonard Pannario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms 'Requiem" (weekend of July 18, 19, 20), and Bethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th Anniversary of G. Wallace Woodworth, its conductor Dr. Munch has invited Mr. Woodworth to conduct the concert.

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts are by a small orchestra in the Theatre - Concert Hall on July 4-5-6 (Bach) and July 11-12-13 (Mozart). The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms); July 25-26-27 (Debussy and Ravel) August 1-2-3 (Wagner), and August 8-9-10 (Beethoven).

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292
FEB 13 [illegible]

Plans Announced For Tanglewood Concert

Charles Munch, Music Director of the Boston Symphony Orchestra announces plans for the Orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Mass., between July 2 and August 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27), Wagner (August 1, 2, 3); and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the Theater-Concert Hall by a small Orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem' (weekend of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th Anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

The dates of the Berkshire Festival, following a pattern of previous years, include six week ends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts are by a [illegible] in the Theater-Concert [illegible] on July 4-5-6 (Bach) [illegible] July 11-12-13 (Mozart). The [illegible] four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms); July 25-26-27 (Debussy and Ravel) August 1-2-3 (Wagner); and Augus t8-9-10 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theater-Concert Hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, will be given on July 2, 9, 16, 23, 30, and August 6.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159
FEB 28 1958

~~Dr~~ Munch Announces Tanglewood Schedule

Berkshire Festival Series Will Open July 2

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Mass., between July 2 and August 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each week end will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27,); Wagner (August 1, 2, 3); and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two week-ends of concerts in the Theatre-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of t h e [illegible] Festival performing pi[illegible] Bach, Mozart, Brah[illegible]nioff and Beetho[illegible] pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard PennarhT.oid vioil nstn ZrF -naTienoet oi io. The noted violinist Zino Francescatti will be heard during the week end of July 25, 26, 27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (week end of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor. Dr Munch has invited Mr Woodworth to conduct the concert, which will be part of the first week end series of concerts devoted to music of Bach.

Six chamber music concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert Hall. These concerts, which benefit the Tanglewood Revovling Scholarship Fund of the Berkshire Music Center, will be given on July 2, 9, 16, 23, 30, and August 6.

Ticket information for the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15.

22

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
FEB 18 1958

Tanglewood Festival Opens July 2, Dr. Munch Announces

Charles Munch, music director of the Boston Symphony Orchestra announced yesterday that the orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, will take place between July 2 and Aug. 10.

Music Center Season

At the same time he announced that the Berkshire Music Center at Tanglewood, training school for young musicians, will open its season June 30 and continue until Aug. 10 when the Festival ends.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the Festival concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms, Debussy, Ravel, Wagner, Beethoven. Significant contemporary works will be performed in each series.

Dr. Munch has invited several outstanding young American pianists to perform piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25, 26, 27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" the weekend of July 18, 19, 20, and Beethoven's Ninth Symphony at the closing concert Sunday, Aug. 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists, Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass, to honor the Glee Club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

Six Weekends

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts are by a small orchestra in the Theater-Concert Hall on July 4, 5, 6 (Bach), and July 11, 12, 13 (Mozart.) The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 18, 19, 20 (Brahms); July 25, 26, 27 (Debussy and Ravel); Aug. 1, 2, 3 (Wagner); and Aug. 8, 9, 10 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theater-Concert Hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center will be given on July 2, 9, 16, 23 30, and Aug. 6.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
FEB 16 1958

Young American Pianists To Perform at Tanglewood

Fleischer, Foss, Istomin, Janis, Lipkin and Pennario Invited for Concerts Next Summer

Boston, Feb. 15—Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, between July 2 and Aug. 10. Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the festival.

Following last season's successful pyan, each week end will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27); Wagner (Aug. 1, 2, 3); and Beethoven (Aug. 8, 9, 10). Significant contemporary works will be performed in each series. The first two week ends of concerts in the Theater Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

American Pianists

Dr. Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the week end of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (week end of July 18, 19, 20), and Beethoven's ninth symphony at the closing concert of Sunday, Aug. 10, both to be conducted by Dr. Munch. There will be a special performance of Bach's B-minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor.

Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first week end series of concerts devoted to music of Bach.

Dates Arranged

The dates of the Berkshire Festival, following a pattern of previous years, include six week ends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two week ends of concerts are by a small orchestra in the Theater-Concert Hall on July 4-5-6 (Bach) and July 11-12-13 (Mozart). The last four week ends by the full Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms); July 25-26-27 (Debussy and Ravel); Aug. 1-2-3 (Wagner), and Aug. 8-9-10 (Beethoven).

Six chamber music concerts will be given on Wednesday evenings during the festival season in the Theater-Concert Hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, will be given on July 2, 9, 16, 23, 30, and Aug. 6.

Ticket information for the Berkshire Festival at Tanglewood is available from the festival office, Symphony Hall, Boston 15.

News (e)
RINGFIELD, Mass.
Democratic
FEB 10 1958

1958 Berkshire Festival Program Is Announced

Young American Pianists to Be Featured at Tanglewood This Summer; Adele Addison to Be Soloist for Bach's B-Minor Mass

Boston, Feb. 10 — Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, between July 2 and Aug. 10.

Guest conductor Pierre Monteux, making his 7th annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each week-end will feature the works of the great composers including

ADELE ADDISON

Brahms (July 18, 19, 20), Debussy and Ravel (July 25, 26, 27), Wagner (Aug. 1, 2, 3), and Beethoven (Aug. 8, 9, 10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the theater concert hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Young Pianists

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concerts by Bach, Mozart, Brahms, Rachmainoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (weekend of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, Aug. 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first week-end series of concerts devoted to music of Bach.

Festival Dates

The dates of the Berkshire Festival, following a pattern of previous years, include six week-ends of concerts on Friday and Saturday evenings at 8.30 and Sunday afternoons at 2.30. The first two week-ends of concerts are by a small orchestra in the Theater-Concert Hall on July 4-5-6 (Bach) and July 11-12-13 (Mozart). The last four week ends by the full Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms), July 25-26-27 (Debussy and Ravel) Aug. 1-2-3 (Wagner); and Aug. 8-9-10 (Beethoven).

Six chamber music concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert Hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, will be given on July 2, 9, 16, 23, 30 and Aug. 6.

Ticket information for the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
FEB 16 1958

1958 Berkshire Festival At Tanglewood Announced

Charles Munch, Music Director of the Boston Symphony Orchestra announces plans for the Orchesrta's 1958 Berkshire Festival at Tanglewood, Lenox, Massachusetts, between July 2 and Aug. 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27), Wagner (August 1, 2, 3); and Bethoven (August 8, 9, 10). Significant contemporar yworks will be performed in each series. The first two weekends of concerts in the Theatre-Concert Hall by a small Orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the [illegible] Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Bethoven. The pianists will include Leon Fleisher Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms 'Requiem" (weekend of July 18, 19, 20), and Bethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th Anniversary of G. Wallace Woodworth, its conductor Dr. Munch has invited Mr. Woodworth to conduct the concert.

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts are by a small orchestra in the Theatre - Concert Hall on July 4-5-6 (Bach) and July 11-12-13 (Mozart). The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms); July 25-26-27 (Debussy and Ravel) August 1-2-3 (Wagner); and August 8-9-10 (Beethoven).

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292
FEB 13 [illegible]

lans Announced For anglewood Concert

harles Munch, Music Direc- of the Boston Symphony Orestra announces plans for the chestra's 1958 Berkshire Fesal at Tanglewood, Lenox, ass., between July 2 and Aust 10.

Guest conductor Pierre Monux, making his seventh annual isit to Tanglewood, will share he concerts with Dr. Munch, onducting one conc[illegible] weekly uring the last four [illegible] he Festival. Following last [illegible]on's successful plan, each weeknd will feature the works of he great composers including rahms (July 18, 19, 20); Deussy and Ravel (July 25, 26, 7), Wagner (August 1, 2, 3); nd Beethoven (August 8, 9, 10). gnificant contemporary works ill be performed in each series. he first two weekends of conerts in the Theater-Concert all by a small Orchestra will e devoted to music of Bach and ozart and will be conducted y Dr. Munch.

Charles Munch has invited everal outstanding young merican pianists to appear in he concerts of the Berkshire estival performing piano con[illegible] Bach, Mozart, Brahms, Ra[illegible] and Beethoven. The pianists will include Leon Fleis[illegible], Luk[illegible] Eugene Istomin, Byr[illegible], Seymour Lipkin [illegible] Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of Ju[illegible]5-26-27.

Choral works to be performed t Tanglewood in the 1958 season include Brahms "Requiem" weekend of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July [illegible] in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor, Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th Anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

The dates of the Berkshire Festival, [illegible] a pattern of previous [illegible] six week ends of conce[illegible]day and Saturday [illegible]30 and Sunday a[illegible] 30. The first two weekends of concerts are by a [illegible] in the Theater-C[illegible] on July 4-5-6 (Bach[illegible] 11-12-13 (Mozart). [illegible] four weekends by the ful[illegible] Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms); July 25-26-27 (Debussy and Ravel) August 1-2-3 (Wagner); and Augus t8-9-10 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theater-Concert Hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, will be given on July 2, 9, 16, 23, 30, and August 6.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159
FEB 28 1958

Dr Munch Announces Tanglewood Schedule

Berkshire Festival Series Will Open July 2

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Mass., between July 2 and August 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each week end will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27,); Wagner (August 1, 2, 3); and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two week-ends of concerts in the Theatre-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the [illegible] Festival performing pia[illegible] Bach, Mozart, Brahm[illegible]nioff and Beetho[illegible] pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard PennarhT.oid vioil nstn ZrF -naTienoet oi io. The noted violinist Zino Francescatti will be heard during the week end of July 25, 26, 27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (week end of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will [illegible] a special performance of Bac[illegible] B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor. Dr Munch has invited Mr Woodworth to conduct the concert, which will be part of the first week end series of concerts devoted to music of Bach.

Six chamber music concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert Hall. These concerts, which benefit the Tanglewood Revovling Scholarship Fund of the Berkshire Music Center, will be given on July 2, 9, 16, 23, 30, and August 6.

Ticket information for the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15.

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HARTFORD, CONN.
COURANT
Circ. D. 97,224 - S. 143,181

JUN 29 1958

Tanglewood Will Open This Week

Complete programs for the Berkshire Music Festival at Tanglewood, Lenox, Mass., have been announced as follows:

Wednesday, July 2—Chamber music concert, Budapest String Quartet, Haydn, Bartok, Beethoven; theater at 8:30.

Friday, July 4—Charles Munch and members of Boston Symphony, four Bach suites; theater at 8:30.

Saturday, July 5—Munch, Boston Symphony in Bach Piano Concerto in D Minor, Lukas Foss soloist; "The Art Of The Fugue," Bach, arranged for strings; theater at 8:30.

Sunday, July 6—Bach B Minor Mass, Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm, Harvard Glee Club, Radcliffe Choral Society, Boston Symphony, G. Wallace Woodworth, conductor; shed at 2:30.

Wednesday, July 9—Chamber music concert, Beaux Arts Trio of New York, Beethoven, Faure, Mendelssohn; theater at 8:30.

Friday, July 11—Munch, Boston Symphony, Mozart "Musical Joke," Sinfonia Concertante, "Linz" Symphony, Ruth Posselt, Joseph de Pasquale soloists; theater at 8:30.

Saturday, July 12—Munch, Boston Symphony, Mozart "Eine Kleine Nachtmusik," Two-Piano Concerto (K365), Seymour Lipkin, Lukas Foss soloists, Serenade No. 10 for winds, Symphony No. 40; shed at 8:30.

Sunday, July 13—Munch, Boston Symphony, Mozart "Haffner" Symphony, Piano Concerto in C Major, Seymour Lipkin soloist; Kyrie (K341), Graduale (K273), Mass (K317), Hugh Ross conductor; theater at 2:30.

Wednesday, July 16—Chamber music concert, New York Pro Musica Antiqua, music of Flanders and Spain; theater at 8:30.

Main Series Opens July 18

Friday, July 18—Opening of main concert series: Munch, Boston Symphony, Brahms Serenade No. 1, Copland Variations for Orchestra, Brahms Symphony 4.

Saturday, July 19—Koussevitzky Memorial Concert: Brahms Requiem, Hilde Gueden, Donald Gramm, Festival Chorus, Munch and Boston Symphony; shed at 8:30.

Sunday, July 20—Pierre Monteux, Boston Symphony, Brahms "Academic Festival" Overture, Piano Concerto No. 1, Leon Fleisher soloist, Stravinsky "Petrouchka"; shed at 2:30.

Friday, July 25—Monteux, Boston Symphony, Glinka "Russlan and Ludmilla" Overture, Tschaikowsky Symphony No. 4, Milhaud "Eumenides" Overture, Debussy Three Nocturnes, Ravel "La Valse"; shed at 8:30.

Saturday, July 26—Munch, Boston Symphony, Stravinsky Canticum Sacrum, Rachmaninoff Third Piano Concerto, Byron Janis soloist, Debussy "La Mer"; shed at 8:30.

Sunday, July 27—Munch, Boston Symphony, Bartok Music For Strings, Percussion and Celesta, Ravel "Daphnis And Chloe" Second Suite, Tschaikowsky Violin Concerto, Zino Francescatti soloist; shed at 2:30.

Wednesday, July 30—Chamber music concert, Kroll Quartet, Mozart, Blackwood, Brahms; theater at 8:30.

Wagner Weekend

Friday, August 1—Munch, Boston Symphony, Wagner "Meistersinger" Prelude, "Siegfried" Idyll, Prelude and Love - Death, "Tristan And Isolde," Immolation Scene, Piston Viola Concerto, Joseph de Pasquale soloist; shed at 8:30.

Saturday, August 2—Munch, Boston Symphony, Wagner "Tannhaueser" Overture and Bacchanale, Liszt Piano Concerto No. 1, Leonard Pennario soloist, Vaughan Williams Symphony No. 8, Wagner "Siegfried's Rhine Journey"; shed at 8:30.

Sunday, August 3—Monteux, Boston Symphony, Wagner excerpts "Flying Dutchman," Lohengrin," "Walkuere," "Parsifal," "Tannhaueser," "Rienzi;" shed at 2:30.

Wednesday, August 6—Chamber music concert, Kroll Quartet, Haydn, Bartok, Beethoven; theater at 8:30.

'Parade' Opens Last Week

Thursday, August 7—Tanglewood On Parade, Arthur Fiedler, Boston Pops Orchestra.

Friday, August 8—Munch, Boston Symphony, Honegger Prelude, Fugue and Postlude, Beethoven Symphony No. 7 and Piano Concerto No. 5, Eugene Istomin soloist; shed at 8:30.

Saturday, August 9—Monteux, Boston Symphony, Beethoven music from "Prometheus" and Violin Concerto, Berl Senofsky soloist Hindemith "Nobilissima Visione," Beethoven "Leoenore" Overture No. 3; shed at 8:30.

Sunday, August 10—Munch, Boston Sympohny, Walton "Johannesburg" Festival Overture, Beethoven Ninth Symphony, Adele Addison, Blake Stern, Florence Kopleff, Donald Gramm, Festival Chorus; shed at 2:30.

For tickets and information one may inquire at the Ticket Office, Tanglewood, Lenox, phone Lenox 600.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 212,879 - S. 283,351

JUN 22 1958

FESTIVAL Of Music Set

July 2-August 10 At Lenox —Berkshire Program Hefty With Talent

THIS YEAR'S Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 2 to August 10.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct most of the concerts; Pierre Monteux will be guest conductor at four concerts, and G. Wallace Woodworth will conduct a special performance of Bach's "B Minor Mass" Sunday, July 6, with the Harvard Glee Club, Radcliffe Choral Society and soloists.

Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt and Rachmaninoff.

Violinists will include Zino Francescatti and Berl Sonofsky, Viola Players, Ruth Posselt and Joseph de Pasquale.

De Pasquale will be soloist the Piston Viola Concerto which was written especially for him. Margaret Harshaw, soprano, will appear in two Wagner concerts and Hilde Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahms' "Requiem." The annual Tanglewood-on-Parade benefit concert will take place August 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Visitors to the Berkshire Festival may attend concerts in the intimate theater-concert hall or in the Music Shed, or may enjoy the music from Tanglewood's spacious lawns. Many events of the Boston Symphony's summer school of musical performance, the Berkshire Music Center, are open to friends of the center, including student performance of orchestra, chamber music, choral music and opera.

HARTFORD CONN. TIMES

JUN 23 1958

At Tanglewood

Berkshire Festival Sets 6 Soloists

Soloists for this Summer's Berkshire Music Festival at Tanglewood, Lenox, Mass., will include six young American pianists on the six successive weekends of the Festival. Concerts will be conducted by Charles Munch and Pierre Monteux.

During the Bach and Mozart weekends in the Theater-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in C major, K. 467 by Mozart on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, in the Music Shed, Mr. Foss and Mr. Lipkin will be soloists in Mozart's Two-Piano Concerto in E-flat (K. 365).

* * *

THE FOUR following weekends in the Music Shed, pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor, Byron Janis performing Rachmaninoff's Piano Concerto No. 3 on Saturday evening, July 26, Leonard Pennario on Saturday evening, Aug. 2, in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing weekend devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, Aug. 8.

Violinist Zino Francescatti will appear at the concert of Sunday afternoon, July 27, as soloist in the Tchaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, Aug. 1.

* * *

CHORAL WORKS will include a special performance of Bach's B minor Mass on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the last 25 years, winn conduct the Boston Symphony Orchestra, the Harvard Glee Club (this year celebrating its 100th anniversary) and the Radcliffe Choral Society and soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera, and the Festival Chorus will be prepared by Hugh Ross.

The Festival Chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season Sunday afternoon, Aug. 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theater-Concert Hall.

* * *

THE MUSIC of a great composer will be featured on each of the six weekends and special works to be heard, in addition to those with soloists, included by Bach, Suites 1, 2, 3, 4; the Art of Fuue; by Mozart "Eine Kleine Nachtmusik," "Linz" Symphony, Symphony No. 40 in G minor; by Brahms, Symphony No. 4; by Debussy, La Mer; by Ravel "Daphnis and Chloe"; Suite No. 2; by Waner, Prelude to "Meistersinger"; Siegfried Idyll; Siegfried's Rhine Journey; by Beethoven, Symphony No. 7.

ALTAMONT, N. Y.
ENTERPRISE
Circ. W. 3,150

JUN 27 1958

Berkshire Musical Festival

Dr. Charles Munch, music director of the Boston Symphony Orchestra, and Pierre Monteux, veteran director, will conduct concerts of the Berkshire Music Festival by the Boston Symphony during the forthcoming season which opens July 2 in "Tanglewood," Lenox, Mass., continuing through August 10. Other conductors in certain programs: G. Hugh Ross, known as conductor of the Schola Cantorum, New York, and G. Wallace Woodworth, conductor of the Harvard and Radcliffe Glee clubs. "Tanglewood on Parade" on August 7 will feature Arthur Fiedler and the Boston Pops orchestra.

Concerts in Tanglewood take place in the Theater Concert hall, setting for chamber music programs and operas, and in the great Music Shed, where thousands can be accommodated. Soloists engaged for the 1958 season: Violinists Zino Francescatti, Berl Senofsky, Ruth Posselt; violinist Josepf De Pasquale; pianists Leon Fleisher, Eugene Istomin, Seymour Lipkin, Lukas Foss, Byron Janis, Leonard Pennario and singers Margaret Harshaw and Hilde Gueden of the Metropolitan Opera, and Donald Gramm, basso. Composers represented in the several concerts: Bach, Mozart, Rachmaninoff, Brahms, Beethoven and Liszt.

Approximately 5,000 young musicians have received training in Tanglewood and many of the alumni now are on rosters on America's symphony orchestras and opera companies. Others are members of faculties of principal music schools.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

FEB 20 1958

Boston Symphony Announces 1958 Summer Plans

Charles Munch, Music Director of the Bostony Symphony Orchestra announces plans for the Orchestra's 1958 Berkshire Festival at Langlewood, Lenox, Massachusetts, between July 2 and August 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27); Wagner (August 1, 2, 3); and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the Theatre-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (weekend of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Sunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th Anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts are by a small orchestra in the Theatre-Concert Hall on July 4-5-6 (Bach and July 11-12-13 (Mozart). The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms); July 25-26-27 (Debussy and Ravel) August 1-2-3 (Wagner); and August 8-9-10 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert Hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, will be given on July 2, 9, 16, 23, 30, and August 6.

Ticket information for the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15.

ATLANTIC CITY, N. J.
PRESS
Circ. D. 37,128 - S. 27,530

FEB 16 1958

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by William McMahon

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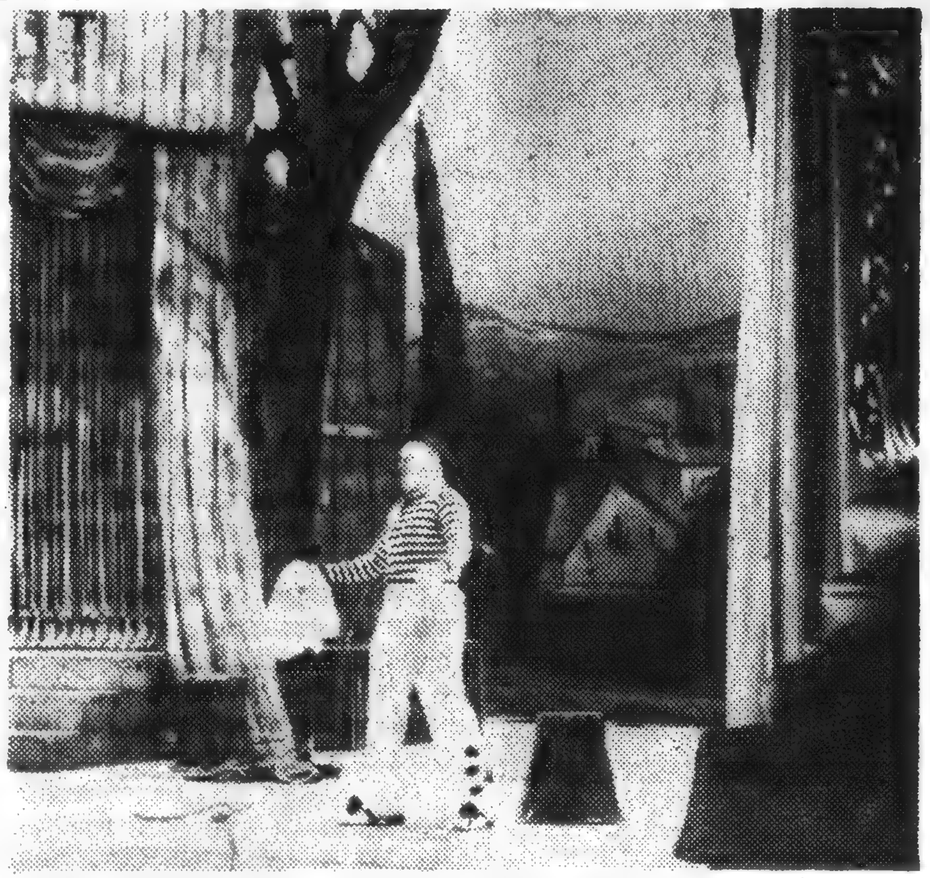

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TOPEKA, KANS.
STATE JOURNAL
[illegible] 63,269

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NEW YORK, N. Y.
POST
Circ. D. 408,150 - S. 271,019

FEB 18 1958

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ATLANTA, GA.
Journal & Constitution
Circ. S. 493,042

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JOURNAL-HERALD
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Circ. D 63,269

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Circ. D. 408,150 - S. 271,019

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ATLANTA, GA.
Journal & Constitution
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JOURNAL-HERALD
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Tickets [illegible] [illegible] for the Berks[illegible] [illegible]val is available from the Festival Office, Symphony Hall, Boston 15, Mass.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

FEB 16 1958

THE WORLD OF MUSIC

Six American Pianists Share Majority Of Solo Work at Berkshire Festival

By ROSS PARMENTER

THE Berkshire Festival has engaged six young American pianists to appear as soloists with the Boston Symphony at Tanglewood this summer. What makes this large-scale opportunity for native artists of special interest is that, with the exception of Zino Francescatti, the six may well form the complete roster of the instrumental soloists. And the orchestra has declared that if one or two more are added they also will be young Americans.

Leon Fleisher, Byron Janis and Leonard Pennario will be the pianists appearing at Tanglewood for the first time. Lukas Foss, Eugene Istomin and Seymour Lipkin will be the ones reappearing there. All these men, incidentally, were engaged before last Sunday's article insisting that more such opportunities should be given to young prophets in their own country.

The structure of the Berkshire Festival will follow the pattern of other summers. A Bach week-end will open it on July 4-6. A Mozart week-end will follow the next week, and most of the programs of these first two week-ends will be in the Theatre-Concert Hall. Starting on July 18 there will be four week-ends of concerts by the full Boston Symphony in the 6,000-seat Shed. Charles Munch will conduct eight of the Shed concerts and Pierre Monteux four, with Mr. Monteux appearing once a week. Brahms, Debussy, Ravel, Wagner and Beethoven will be the composers to be featured.

who receives all telephone calls. Dr. Maurice P. Yunne
ther.

News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,076

FEB 20 1958

Schedule Is Set At Tanglewood

Plans for this summer's Berkshire Festival at Tanglewood were announced this week.

Guest Conductor Pierre Monteux will share the concerts with Charles Munch, conductor of the Boston Symphony Orchestra.

The schedule includes:

July 4-6, Bach, including B Minor Mass by Harvard Glee Club and Radcliffe Choral Society, July 6; July 11-13, Mozart; July 18-20 Brahms, including the Requiem; July 25-27, Debussy and Ravel; Aug. 13, Wagner, and Aug. 8-10, Beethoven, including the 9th Symphony, Aug. 10.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

FEB 11 1958

Tanglewood Plans Ready

Plans for the Boston Symphony orchestra's 1958 Berkshire Festival at Tanglewood between July 2 and Aug. 10 have been announced by Charles Munch, music director.

Guest conductor Pierre Monteux will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the festival.

Each weekend will feature the works of the great composers including Brahms (July 18-20); Debussy and Ravel (July 25-27); Wagner (Aug. 1-3); and Beethoven (Aug. 8-10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the Theatre-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart, conducted by Dr. Munch.

Munch has invited several outstanding young American pianists to appear in the Festival, including Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (weekend of July 18,-20), and Beethoven's Ninth Symphony at the closing concert Sunday, Aug. 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee club and Radcliffe Choral Society with the Boston Symphony orchestra and soloists (Adele Addison, soprano; Sunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor. Woodworth will conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weeksnds of concerts are by a small orchestra in the Theatre-Concert Hall on July 4-6 (Bach) and July 11-13 (Mozart). The last four weekends by the full Boston Symphony orchestra in the Music Shed are: July 18-20 (Brahms); July 25-27 (Debussy and Ravel) August 1-3 (Wagner); and August 8-10 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert Hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, will be given on July 2, 9, 16, 23, 30, and Aug. 6.

Ticket information for the Berkshire Festival at Tanglewood is available from the Festival office, Symphony Hall, Boston 15.

MILWAUKEE, WIS.
JOURNAL
Circ. D. 348,393 - S. 484,956

MAR 2 1958

Big Year for Festivals

IN WASHINGTON, Senator Alexander Wiley is one of the most active proponents of legislation to support the arts. The Wisconsin Republican also works to see that his constituents back home are alive to their value. Recently he prepared a special report for music students in Wisconsin's schools. He commended to them the proposed National Cultural Center in Washington, the National Music Camp at Interlochen, Mich., the Waukesha Symphony and the Merriweather Post Contest of the National Symphony that will give $2,000 in prize money to high school pianists, violinists and cellists. And the senator asked the boys and girls to tell him what they think of his letter.

* * *

Festivals, festivals everywhere! Tom Patterson, founder of the Stratford (Ontario) Shakespeare festival and now a top administrator, will take three months off to be co-ordinator of a festival of West Indian arts in Trinidad, capital of the British West Indies federation. It will be held in early May.

The foremost festival of the western hemisphere, that in the Berkshires at Tanglewood, Lenox, Mass., will run from July 2 to Aug. 10, with Charles Munch and his Boston symphony orchestra as headliners. Pierre Monteux again will be a guest conductor. Guest artists will include Zino Francescatti, violinist, and these pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The conductors and all instrumentalists except Foss are familiar to Milwaukee audiences.

* * *

Six American orchestras have commissioned as many American composers to write works which will be performed in the 1958-'59 season. The orchestras and composers for each are Boston, Robert Moevs; Knoxville, Gilbert Trythall; Minneapolis, Paul Fetler; Oklahoma City, Edmund Haines; San Francisco, Halsey Stevens; Washington, John LaMontaine. This operation is carried on by a Ford foundation grant to the American Music center, a 19 year old nonprofit institution of New York set up to encourage American composition.

* * *

Deems Taylor's first opera in 17 years, "The Dragon," had its world premiere recently in the Hall of Fame playhouse on the uptown campus of New York university campus. Taylor adapted his own libretto from a play by Lady Gregory of Ireland. Taylor is an alumnus of NYU and his first professional score, written for a college show, moved to Broadway in 1911.

* * *

Sir Eugene Goossens, after nine years in Australia, has resumed his conducting career in England. One of his own compositions, which he wrote especially for members of his family, is a Concert Piece for two harps, oboe and English horn. His sisters, Marie and Sidonie, played the harps, and his brother, Leon, played the oboe and the English horn. The family picture was completed by a 91 year old gentleman in the audience. He was Eugene Goossens, the father of the conductor and the three soloists. The younger Eugene Goossens conducted the Cincinnati symphony orchestra in a Milwaukee concert in 1941, in which the Milwaukee baritone Earl Thiel was guest soloist.

SYRACUSE, N. Y.
POST-STANDARD
Circ. D. 89,399 - S. 101,254

FEB 16 1958

Monteux Baton To Thrill Fans

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Mass., between July 2 and Aug. 10.

Guest conductor Pierre Monteux. making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch conducting one concert weekly during the last four weeks of the festival.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

FEB 16 1958

Berkshire Festival Is Scheduled

The Boston Symphony Orchestra's 1958 Berkshire Festival will follow the general plan of the 1957 series at Tanglewood, Lenox, Mass., with concerts on the six Friday and Saturday nights and Sunday afternoons from July 4 through Aug. 10. Charles Munch will conduct five of the six chamber orchestra concerts on the first two week ends, with programs devoted to Bach and Mozart.

Eight of the full orchestra's concerts on the remaining four week ends will be conducted by Mr. Munch and the other four by Pierre Monteux. The usual chamber music series will be held on six Wednesday nights, beginning July 2.

Brahms' music will be featured in the full orchestra's concerts of July 18, 19 and 20, and Debussy's and Ravel's on July 25, 26 and 27. The other featured composers are Wagner, Aug. 1, 2 and 3, and Beethoven, Aug. 8, 9 and 10. Significant contemporary works are also promised for each of these series.

Francescatti Soloist

The Harvard Glee Club and Radcliffe Choral Society will sing Bach's B minor Mass on Sunday, July 6, under the direction of their conductor, G. Wallace Woodworth. Brahms' "Requiem" is scheduled for a concert of that composer's week end, and Beethoven's Ninth Symphony for the closing program on Sunday, Aug. 10.

Ticket information may be obtained from the Berkshire Festival office at Symphony Hall, Boston 15, Mass.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157

FEB 16 1958

Monteux, Munch to Conduct Berkshire

Charles Munch, music director of the Boston Symphony Orchestra announces plans for the Orchestra's 1958 Berkshire Festival in "Tanglewood," Lenox, Mass., July 2 - Aug. 10. Guest Conductor Pierre Monteux, making his seventh annual visit to "Tanglewood," will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27); Wagner (August 1, 2, 3); and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the theater Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Outstanding young American pianists will appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-27.

Choral works to be performed in the 1958 season include Brahms "Requiem" (weekend of July 18-20) and Beethoven's Ninth Symphony at the closing concert of Sunday, Aug. 10, both to be conducted by Dr. Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass; to honor the Glee Club's 100th Anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

This date in music: 1848, Chopin plays his last concert, in the Salle Pleyel, Paris, an event of note.

PHILADELPHIA, PA.
INQUIRER
Circ. D. 623,024 S. 1,140,409

FEB 16 1958

Munch Lists Berkshire Fete

Charles Munch, music director of the Boston Symphony Orchestra, announces the Orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Mass., between July 2 and Aug. 10.

Pierre Monteux will conduct one concert weekly during the last four weeks. Each week end will feature the works of Brahms (July 18-20), Debussy and Ravel (July 25-27), Wagner (Aug. 1-3) and Beethoven (Aug. 8-10). Contemporary works will also be performed.

The first two week ends of concerts by a small orchestra will be devoted to Bach and Mozart, conducted by Munch.

Piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven will be played by Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. Violinist Zino Francescatti will be heard the week end of July 25-27.

MUSICAL LEADER
CHICAGO, ILL.

MAR 1958

Musical Notes

by Walter F. Loeb

Profile of A Composer

Norman Dello Joio is an American composer. We have had several occasions to hear his well developed music, and at various times this young composer was honored. In 1943 he received the Town Hall Composition award for his "Magnificat for Orchestra". The Music Critics Circle awarded him an annual prize in 1949. The Pulitzer Prize for Music was awarded to him in 1957 for his "Meditation on Ecclesiastes". Several radio programs contained his music, including the CBS television series "Air Power." In 1956 his opera "The Trial of Ruen" was premiered over the NBC Television network, and received critical acclaim.

On Feb. 16, 1958, Dello Joio was the subject of the CBS television program "The Seven Lively Arts." The program honored the composer, by tracing his heritage, illustrating his music and giving a fine world-premiere of his "Ballad for the Seven Lively Arts." In essence, however, the program was an examination of the art of composing. It showed the makeup of an American composer. It narrated, through the composer who spoke throughout the program, the ethnological, spiritual and intellectual developments. The importance of Gregorian chant, which had a powerful influence on Norman Dello Joio, is contrasted with the rhythmical influence of the jazz environment of New York. The melodic strains of Italian opera he heard on streetcorners in his youth are recalled with equal vividness as the folk-dancing at Italian holidays. All these different influences found a reflection in the "Ballad" which gave the subject matter tight unity.

The American composer was well served and well represented through the efforts of Norman Dello Joio, who together with Perry Wolff wrote most of the script himself. "The Seven Lively Arts" program was produced by **Robert Goldman** and directed by **Mel Ferber.**

Theme and Variations

Charles Munch, Music Director of the Boston Symphony Orchestra, announced plans for the Orchestra's **1958 Berkshire Festival** at Tanglewood between July 2 and Aug. 10. Guest conductor **Pierre Monteux** will share the concerts with Dr. Munch. Each weekend will feature the works of the great composers. The first two will be devoted to music of Bach and Mozart conducted by Dr. Munch. Several outstanding young American pianists to appear in the Festival will be Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. Violinist Zino Francescatti will also be heard. Choral works include Brahms' "Requiem" and Beethoven's Ninth Symphony. There will be a special performance of Bach's B Minor Mass on July 6 to honor the 100th Anniversary of the Harvard Glee Club.

The first season of opera ever underwritten by a private Foundation and the first anywhere to be composed entirely of American opera will be presented in a 5-week season beginning April 3, by the **New York City Opera,** under the $105,000 grant received last Fall from the Ford Foundation. The world-premiere of "The Good Soldier Schweik," composed by the late Robert Kurka, to a libretto by Lewis Allen as staged by **Carmen Capalbo,** will be performed April 15. The New York premieres are: "The Ballad of Baby Doe," by Douglas Moore and the late John LaTouche, "The Taming of the Shrew," composed by Vittorio Giannini to a libretto jointly by him and Dorothy Fee, and "Tale for a Deaf Ear," by Mark Bucci, who wrote both the score and libretto. The balance of the repertory will consist of Leonard Bernstein's "Trouble in Tahiti," which will be given on a double-bill with "Tale for a Deaf Ear," Carlisle Floyd's "Susannah," which won the New York Critics Award after its New York premiere with the company two seasons ago, Mark Blitzstein's "Regina," based on the hit Broadway play, Lillian Hellman's "The Little Foxes," Kurt Weill's "Lost in the Stars," for which playwright Maxwell Anderson provided the libretto, and a second double-bill comprising two Gian-Carlo Menotti works, "The Old Maid and The Thief," and "The Medium."

Arnold Gamson, Musical Director of the American Opera Society, and **Evan Whallon**, Conductor of the Columbus (Ohio) Symphony Orchestra, have been signed by **Julius Rudel,** General Director of the N. Y. City Opera. Both conductors will make their debuts during the season of American Opera this spring.

Jean Madeira will make her La Scala, Milan debut in April. Other European stops include Brussels World's Fair, Vienna Festival, and the famed Wagnerian Festival in Bayreuth . . . **Mildred Dilling,** the "First Lady of the Harp" replaced **Carlos Salzedo** on a moment's notice in an appearance with the Tulsa Philharmonic Orchestra. Salzedo had suffered a back injury . . . **Maria Callas** will return to Dallas, Tex., for its 1958 season to do four performances. The season will open on Oct. 31 with a performance of "Medea" with Miss Callas in the title role. She will also do two performances of a yet undecided opera . . . **Roman Totenberg,** violinist, has been invited to concertize in Poland during the month of March. **Raymond Hanson,** pianist, will accompany Mr. Totenberg . . . Husband and wife, **Irmgard Seefried,** first soprano of the Vienna State Opera, and violinist **Wolfgang Schneiderhan,** arrived from Vienna for joint recitals . . . Negotiations are under way to import the **Comedie Francais** and the **Paris Opera Ballet** for next season.

On March 23, **Benno Moiseiwitch** will be soloist with the Symphony of the Air under the baton of **Leon Barzin** . . . **S. Hurok** announced that three Soviet concert artists will make their debut next season. They are **Vladimir Ashkenazy,** pianist, **Igor Besrodni,** violinist, and **Zara Boloukhanova,** mezzo-soprano . . . **Louis Kentner** was reengaged by the Philadelphia Orchestra for four performances during the 1958-59 season . . . On Feb. 26, **Bruno Walter** made his only New York appearance of the year, conducting the first of this season's Philharmonic Pension Fund Benefit Concerts.

Richard Strauss' opera **"Ariadne auf Naxos"** will be given three performances in the Juilliard Concert Hall on March 21, 22, 23, to benefit the scholarship fund. The work will be given in a new production by the **Juilliard Opera Theater** with **Frederic Cohen** as stage director, and **Frederic Waldman** as conductor. Ariadne will be produced in a revised English version by **George** and **Phyllis Mead.**

The Musical Fund Society of Philadelphia launched its contemporary composers series "Music In Our Time; 1900-1958" with a concert in the Barclay Hotel, Feb. 27. The contemporary music programs have been selected as the Musical Fund Society's project for this season. The programs are free to the public.

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[6]

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,443

MAR 13 1958

Munch Announces Festival Highlights

Six Young U. S. Pianists Are Among Soloists

Foss, Lipkin, Fleisher, Janis, Pennario and Istomon Will Be Featured With Boston Symphony Orchestra At Tanglewood This Summer.—Harvard Glee Club to Be Heard.

Dr. Charles Munch, music director of the Boston Symphony Orchestra, this week announces some of the program highlights for this summer's Berkshire Festival at Tanglewood in Lenox between July 2 and August 10.

Soloists for the festival will include six outstanding young American pianists appearing on the six successive week-ends of the festival. Concerts will be conducted by Dr. Munch and Pierre Monteâux. During the Bach and Mozart week-ends in the Theatre-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D minor, K. 466 by Mozart on Sunday afternoon, July 13.

At the concert of Saturday evening, July 12, which will be held in the Music Shed. Mr. Foss and Mr. Lipkin will be soloists in Mozart's Two-Piano Concertos in E-flat (K. 365).

During the four following weekends in the Music Shed, pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor; Byron Janis performing Rachmaninoff's Piano Concerto No. 3 on Saturday evening, July 26; Leonard Pennario on Saturday evening, August 2, in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing weekend devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, August 8.

Tanglewood Turn to seventh page

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tchaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Triston and Isolde" and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, August 1.

Choral works will include a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past 25 years, will conduct the concert which will be performed by the Boston Symphony Orchestra, the Harvard Glee Club (this year celebrating its 100th anniversary), and the Radcliffe Choral Society. Soloists will be Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera, and the Festival Chorus will be prepared by Hugh Ross. The Festival Chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season on Sunday afternoon, August 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theatre-Concert Hall.

The music of a great composer will be featured on each of the six weekends and special works to be heard, in addition to those with soloists, include: by Bach, Suites 1, 2, 3, 4; the Art of Fugue; by Mozart "Eine Kleine Nachtmusik," "Linz" Symphony, Symphony No. [illegible] minor; by Brahms, Symphony [illegible] by Debussy, Le Mer; by Ravel, "Daphnis and Chloe; Suite No. 2; by Wagner, Prelude to 'Meistersinger'; Siegfried Idyll; Siegfried's Rhine's Journey; by Beethoven, Symphony No. 4.

Further information may be obtained from the Festival Office, Symphony Hall, Boston 15.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUN 12 1958

Berkshire Festival Program Includes Six Young Pianists

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 2 to August 10. Charles Munch, music director of the Boston Symphony Orchestra, will conduct most of the concerts, Pierre Monteux will be guest conductor at four concerts, and G. Wallace Woodworth will conduct a special performance of Bach's B Minor Mass on Sunday, July 6 with the Harvard Glee Club, Radcliffe Choral Society and soloists.

Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt, and Rachmaninoff. Violinists will include Zino Francescatti, Berl Senofsky; and Ruth Posselt and Joseph de Pasquale, viola. Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him. Margaret Harshaw, soprano, will appear in two Wagner concerts and Hilde Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahms' "Requiem." The annual Tanglewood-on-Parade benefit concert will take place on August 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six week ends: July 4-5-6 (devoted to the music of Bach and held in the Theatre-Concert Hall); July 11-12-13 (devoted to the music of Mozart and also held in the Theatre-Concert Hall) and the final four week ends by the full Boston Symphony Orchestra in the 6000 seat Music Shed. The concerts of July 18-19-20 will feature music of Brahms; July 25-26-27 music of Debussy, Ravel and Tchaikovsky; August 1-2-3 music of Wagner; and August 8-9-10 music of Beethoven. Six concerts of Chamber Music will be presented on Wednesday evenings and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua, and Margaret Harshaw, soprano, in a song recital. Single tickets for all concerts are available at the Festival Office, Tanglewood, Lenox, Mass.

Continued on Page Three

Continued from Page One

Visitors to the Berkshire Festival may attend concerts in the intimate Theatre-Concert Hall or in the Music Shed, or may enjoy the music from Tanglewood's spacious lawns. Many events of the Boston Symphony's summer school of musical performance, the Berkshire Music Center, are open to Friends of the Center, including student performance of Orchestra, chamber music, choral music and opera. Tanglewood and the surrounding area of the Berkshire Hills, which offer many attractions to the visitor, is easily reached by the Massachusetts Turnpike, the New York Thruway and Route 7 from New York City. Single tickets to all concerts and further information about events open to the Friends are available at the Festival Office, Tanglewood, Lenox, Mass.

MIAMI, FLA.
NEWS
Circ. D. 142,228 - S. 116,509

FEB 23 1958

Berkshire Plans Are Announced

Charles Munch, music director of the Boston Symphony, has announced plans for the orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Mass., July 2 to Aug. 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Mr. Munch, conducting one concert weekly during the last four weeks of the festival.

Several outstanding young American pianists, including Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, have been invited to appear.

CHARLOTTE, N. C.
OBSERVER

MAR 16 1958

Tanglewood Opens June 30

The Boston Symphony Orchestra announces the 16th season of the Berkshire Music Center at Tanglewood, Lenox, Mass., during six weeks from June 30 to August 10.

The Berkshire Music Center headed by Charles Munch, the Orchestra's Music Director, is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

[6]

MUSICAL LEADER
CHICAGO, ILL.

MAR 1958

Musical Notes

by Walter F. Loeb

Profile of A Composer

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The first season of opera ever underwritten by a private Foundation and the first anywhere to be composed entirely of American opera will be presented in a 5-week season beginning April 3, by the **New York City Opera,** under the $105,000 grant received last Fall from the Ford Foundation. The world-premiere of "The Good Soldier Schweik," composed by the late Robert Kurka, to a libretto by Lewis Allen as staged by **Carmen Capalbo,** will be performed April 15. The New York premieres are: "The Ballad of Baby Doe," by Douglas Moore and the late John LaTouche, "The Taming of the Shrew," composed by Vittorio Giannini to a libretto jointly by him and Dorothy Fee, and "Tale for a Deaf Ear," by Mark Bucci, who wrote both the score and libretto. The balance of the repertory will consist of Leonard Bernstein's "Trouble in Tahiti," which will be given on a double-bill with "Tale for a Deaf Ear," Carlisle Floyd's "Susannah," which won the New York Critics Award after its New York premiere with the company two seasons ago, Mark Blitzstein's "Regina," based on the hit Broadway play, Lillian Hellman's "The Little Foxes," Kurt Weill's "Lost in the Stars," for which playwright Maxwell Anderson provided the libretto, and a second double-bill comprising two Gian-Carlo Menotti works, "The Old Maid and The Thief," and "The Medium."

Arnold Gamson, Musical Director of the American Opera Society, and **Evan Whallon,** Conductor of the Columbus (Ohio) Symphony Orchestra, have been signed by **Julius Rudel,** General Director of the N. Y. City Opera. Both conductors will make their debuts during the season of American Opera this spring.

Jean Madeira will make her La Scala, Milan debut in April. Other European stops include Brussels World's Fair, Vienna Festival, and the famed Wagnerian Festival in Bayreuth . . . **Mildred Dilling,** the "First Lady of the Harp" replaced **Carlos Salzedo** on a moment's notice in an appearance with the Tulsa Philharmonic Orchestra. Salzedo had suffered a back injury . . . **Maria Callas** will return to Dallas, Tex., for its 1958 season to do four performances. The season will open on Oct. 31 with a performance of "Medea" with Miss Callas in the title role. She will also do two performances of a yet undecided opera . . . **Roman Totenberg,** violinist, has been invited to concertize in Poland during the month of March. **Raymond Hanson,** pianist, will accompany Mr. Totenberg . . . Husband and wife, **Irmgard Seefried,** first soprano of the Vienna State Opera, and violinist **Wolfgang Schneiderhan,** arrived from Vienna for joint recitals . . . Negotiations are under way to import the **Comedie Francais** and the **Paris Opera Ballet** for next season.

On March 23, **Benno Moiseiwitch** will be soloist with the Symphony of the Air under the baton of **Leon Barzin** . . . **S. Hurok** announced that three Soviet concert artists will make their debut next season. They are **Vladimir Ashkenazy,** pianist, **Igor Besrodni,** violinist, and **Zara Bolоukhanova,** mezzo-soprano . . . **Louis Kentner** was reengaged by the Philadelphia Orchestra for four performances during the 1958-59 season . . . On Feb. 26, **Bruno Walter** made his only New York appearance of the year, conducting the first of this season's Philharmonic Pension Fund Benefit Concerts.

Richard Strauss' opera **"Ariadne auf Naxos"** will be given three performances in the Juilliard Concert Hall on March 21, 22, 23, to benefit the scholarship fund. The work will be given in a new production by the **Juilliard Opera Theater** with **Frederic Cohen** as stage director, and **Frederic Waldman** as conductor. Ariadne will be produced in a revised English version by **George** and **Phyllis Mead.**

The Musical Fund Society of Philadelphia launched its contemporary composers series "Music In Our Time; 1900-1958" with a concert in the Barclay Hotel, Feb. 27. The contemporary music programs have been selected as the Musical Fund Society's project for this season. The programs are free to the public.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,443

MAR 13 1958

Munch Announces Festival Highlights

Six Young U. S. Pianists Are Among Soloists

Foss, Lipkin, Fleisher, Janis, Pennario and Istomon Will Be Featured With Boston Symphony Orchestra At Tanglewood This Summer.—Harvard Glee Club to Be Heard.

Dr. Charles Munch, music director of the Boston Symphony Orchestra, this week announced some of the program highlights for this summer's Berkshire Festival at Tanglewood in Lenox between July 2 and August 10.

Soloists for the festival will include six outstanding young American pianists appearing on the six successive week-ends of the festival. Concerts will be conducted by Dr. Munch and Pierre Monteaux. During the Bach and Mozart week-ends in the Theatre-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D minor, K. 466 by Mozart on Sunday afternoon, July 13.

At the concert of Saturday evening, July 12, which will be held in the Music Shed. Mr. Foss and Mr. Lipkin will be soloists in Mozart's Two-Piano Concertos in E-flat (K. 365).

During the four following weekends in the Music Shed, pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor; Byron Janis performing Rachmanin-

Tanglewood Turn to Seventh page

off's Piano Concerto No. 3 on Saturday evening, July 26; Leonard Pennario on Saturday evening, August in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing weekend devoted to music of Beethoven this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, August 8.

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tchaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Triston and Isolde" and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, August 1.

Choral works will include a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past 25 years, will conduct the concert which will be performed by the Boston Symphony Orchestra, the Harvard Glee Club (this year celebrating its 100th anniversary), and the Radcliffe Choral Society. Soloists will be Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera, and the Festival Chorus will be prepared by Hugh Ross. The Festival Chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season on Sunday afternoon, August 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theatre-Concert Hall.

The music of a great composer will be featured on each of the six weekends and special works to be heard, in addition to those with soloists, include: by Bach, Suites 1, 2, 3, 4; the Art of Fugue; by Mozart "Eine Kleine Nachtmusik," "Linz" Symphony, Symphony No. [illegible] minor; by Brahms, [illegible] by Debussy, Le Mer; by [illegible] Daphnis and Chloe; Suite No. 2; by Wagner, Prelude to "Meistersinger"; Siegfried Idyll; Siegfried's Rhine's Journey; by Beethoven, Symphony No. 4.

Further information may be obtained from the Festival Office, Symphony Hall, Boston 15.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUN 12 1958

Berkshire Festival Program Includes Six Young Pianists

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 2 to August 10. Charles Munch, music director of the Boston Symphony Orchestra, will conduct most of the concerts, Pierre Monteux will be guest conductor at four concerts, and G. Wallace Woodworth will conduct a special performance of Bach's B Minor Mass on Sunday, July 6 with the Harvard Glee Club, Radcliffe Choral Society and soloists.

Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt, and Rachmaninoff. Violinists will include Zino Francescatti, Berl Senofsky; and Ruth Posselt and Joseph de Pasquale, viola. Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him. Margaret Harshaw, soprano, will appear in two Wagner concerts and Hilde Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahms' "Requiem." The annual Tanglewood-on-Parade benefit concert will take place on August 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six week ends: July 4-5-6 (devoted to the music of Bach and held in the Theatre-Concert Hall); July 11-12-13 (devoted to the music of Mozart and also held in the Theatre-Concert Hall) and the final four week ends by the full Boston Symphony Orchestra in the 6000 seat Music Shed. The concerts of July 18-19-20 will feature music of Brahms; July 25-26-27 music of Debussy, Ravel and Tchaikovsky; August 1-2-3 music of Wagner; and August 8-9-10 music of Beethoven. Six concerts of Chamber Music will be presented on Wednesday evenings and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua, and Margaret Harshaw, soprano, in a song recital. Single tickets for all concerts are available at the Festival Office, Tanglewood, Lenox, Mass.

Continued on Page Three

Continued from Page One

Visitors to the Berkshire Festival may attend concerts in the intimate Theatre-Concert Hall or in the Music Shed, or may enjoy the music from Tanglewood's spacious lawns. Many events of the Boston Symphony's summer school of musical performance, the Berkshire Music Center, are open to Friends of the Center, including student performances of Orchestra, chamber music, choral music and opera. Tanglewood and the surrounding area of the Berkshire Hills, which offer many attractions to the visitor, is easily reached by the Massachusetts Turnpike, the New York Thruway and Route 7 from New York City. Single tickets to all concerts and further information about events open to the Friends are available at the Festival Office, Tanglewood, Lenox, Mass.

MIAMI, FLA.
NEWS
Circ. D. 142,228 - S. 116,509

FEB 23 1958

Berkshire Plans Are Announced

Charles Munch, music director of the Boston Symphony, has announced plans for the orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Mass., July 2 to Aug. 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Mr. Munch, conducting one concert weekly during the last four weeks of the festival.

Several outstanding young American pianists, including Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, have been invited to appear.

CHARLOTTE, N. C.
OBSERVER

MAR 16 1958

Tanglewood Opens June 30

The Boston Symphony Orchestra announces the [illegible] season of the Berkshire Music Center at Tanglewood, Lenox, Mass., during six weeks from June 30 to August 10.

The Berkshire Music Center headed by Charles Munch, the Orchestra's Music Director, is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

CHICAGO, ILL.
NEWS
Circ. D. 588,576
APR 19 1958

[7]

HERE'S A RUNDOWN ON MUSIC EVENTS

Festivals to Keep Fans Hopping

BY DON HENAHAN
Daily News Music Critic

Festival-hopping, which has become a major summer activity all over the world is a sport that takes a keen eye, cool judgment and careful planning.

In this country most of the music festivals are crammed into two months, July and August. With distances what they are in the New World, a determined festival-hopper must be as much a connoisseur of train and flight schedules as of music.

certs are in progress, red searchlights poke into the sky to warn away noisy planes. Maybe our own Grant Park ought to try this trick.

• • •

BACK EAST, another cluster of festivals. At Tanglewood, in Lennox, Mass., the Berkshire Festival (July 2-Aug 10) offers Munch, Monteux and the Boston Symphony, plus a young American pianist" series starring Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario.

Also violinist Zino Francescatti, and contemporary music by the Fromm Players.

MUSIC AND ART May 1958

PAGE SIX

BERKSHIRE FESTIVAL

Charles Munch, Music Director of the Boston Symphony Orchestra announces plan for the Orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Massachusetts, between July 2 and August 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20), Debussy and Ravel (July 25, 26, 27), Wagner (August 1, 2, 3); and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the Theatre-Concert Hall by a small Orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianist will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (weekend of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th Anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

The dates of the Berkshire Festival, following a pattern of previous year, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30. The first two weekends of concerts are by a small orchestra in the Theatre-Concert Hall on July 4-5-6 (Bach) and July 11-12-13 (Mozart). The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms); July 25-26-27 (Debussy and Ravel) August 1-2-3 (Wagner); and August 8-9-10 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert Hall. These concerts, which benefit the Tanglewood Revovling Scholarship Fund of the Berkshire Music Center, will be given on July 2, 9, 16, 23, 30, and August 6.

Ticket information for the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15.

ALLENTOWN, PA.
CALL
Circ. D. 70,798

JUN 6 1958

Berkshire Festival To Open on July 2

LENOX, Mass. — The annual Berkshire Festival at Tanglewood conducted by the Boston Symphony Orchestra will run from July 2 to Aug. 10. Charles Munch is conductor.

The annual Tanglewood-on-Parade benefit concert will take place Aug. 7 and will highlight Arthur Fiedler and the Boston Pops Orchestra.

PATERSON, N. J.
CALL
Circ. D. 36,241

JUN 6 1958

Berkshire Music Festival Events Are Announced

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 2 to Aug 10. Charles Munch, music director of the Boston Symphony Orchestra, will conduct most of the concerts, Pierre Monteux will be guest conductor at four concerts, and G. Wallace Woodworth will conduct a special performance of Bach's B Minor Mass on Sunday, July 6 with the Harvard Glee Club, Radcliffe Choral Society and soloists.

Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt, and Rachmaninoff. Violinist will include Zino Francescatti, Berl Senofsky; and Ruth Posselt and Joseph de Pasquale, viola.

Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him. Margaret Harshaw soprano, will appear in two Wagner concerts in a performance of Brahams' "Requiem". The annual Tanglewood-on-Parade benefit concert will take place on Aug. 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six week ends: July 4-5-6 (devoted to the music of Bach and held in the Theater-Concert Hall); July 11-12-13 (devoted to the music of Mozart and also held in the Theater-Concert Hall) and the final four week ends by the full Boston Symphony Orchestra in the 6000 seat Music Shed. The concerts of July 18-19-20 will feature music of Brahms; July 25-26-27 music of Debussy, Ravel and Tchaikovsky; Aug. 1-2-3 music of Wagner; and Aug. 8-9-10 music of Beethoven. Six concerts of Chamber Music will be presented on Wednesday evening and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua, and Margaret Harshaw, soprano, in a song recital. Single tickets for all concerts are available at the Festival Office, Tanglewood, Lenox.

MUSICAL AMERICA
NEW YORK CITY

MAY 1958

Berkshire Festival

Lenox, Mass.—Charles Munch has invited several young American pianists to appear at the Berkshire Festival, which will take place between July 2 and Aug. 10. They include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. Pierre Monteux will make his seventh annual visit to Tanglewood, conducting one concert weekly during the last four weeks of the Festival, and Zino Francescatti will be heard during the July 25-27 weekend.

Other soloists will be Ruth Posselt, Joseph de Pasquale, Hilde Gueden, Margaret Harshaw and Berl Senofsky.

In a special performance of Bach's B minor Mass on July 6, the soloists will be Adele Addison, Eunice Alberts, Blake Stern, and Donald Gramm. G. Wallace Woodworth, celebrating his 25th anniversary as conductor of the 100-year-old Harvard Glee Club, has been invited to conduct Brahms's "Requiem" and Beethoven's Ninth Symphony are other choral works scheduled.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,553

MAY 11 1958

MUSIC FOR EVERYBODY

Composers Often Ignored, Singers Usually Well Paid

By SIGMUND SPAETH

The relative importance of the creator of music as compared with various interpreters, arrangers, adapters, publishers, promoters and merchandisers may remain indefinitely a subject for argument and even litigation. The Congress has been wrestling with this problem for some time in its relation to the huge business of the so-called jukeboxes, as well as the possibilities of monopoly and even conspiracy on the part of commercial interests.

There is a strange tendency on the part of the American public to ignore creative talents, not only in music and the other arts, but in science and the practical inventions that are the heart and soul of business in general. Composers of popular songs have long ago accepted the fact that their names will seldom if ever be mentioned in connection with the public performance of their hits. Serious creators of orchestral and chamber music, even operas, are generally delighted to achieve performances of any kind, regardless of publicity or financial rewards.

Meanwhile the popular singers as well as the famous artists and conductors of concerts and operas are consistently exploited and generously paid for their services. In any listing of records, including both classics and pop numbers, the names of the interpreters are almost always featured at the expense of the creators.

Whose Success?

It is actually difficult at times to decide who is really responsible for the success of a composition, particularly in the popular field. Music publishers are well aware that a song may become a hit largely because it is recorded and sung in public by a popular personality, sometimes even a "song stylist," whose interpretation completely distorts the composer's melody and may make it almost unrecognizable. The composer can hardly object if such manhandling results in big record sales, and the publisher naturally tries to line up as many discs as possible, representing a variety of interpretations.

Here the arranger also plays an important role, for he is largely responsible for whatever individuality a record may possess. It is a recognized fact that a new arrangement of an old tune has often resulted in its revival and a substantial new life for the composition.

Finally there are the infinite details of promoting and merchandising a piece of music, including the engineering skill lavished on hi-fi recordings, the artistic phases of packaging, the attractiveness of sheet music and cover designs, etc. the fact remains that all of these efforts and skills would be wasted, perhaps nonexistent, if some creative genius had not provided the basic material to make them worth while.

Complications

Another complication is the division of credit between the composer of a melody and the writer of the words. The latter often feels slighted in his lack of public recognition (with a few striking exceptions such as Oscar Hammerstein II and Alan Jay Lerner), and it is not uncommon for either a lyricist or a composer to refer to a song as his own, completely overlooking the fact that he had an important collaborator in creating the finished product.

Most culpable of all is the now common habit of taking credit for material in the public domain, as in the case of "Love Me Tender," published in 1861 as "Aura Lee" and now calmly labeled "by Elvis Presley." He must have been a very young man when he wrote it!

The National Federation of Music Clubs' second annual award of $1,000 for the individual or organization accomplishing the most for American music abroad during the preceding concert season has been presented to the Westminster Choir, conducted by Dr. John Finley Williamson. In its tour of 22 countries in the Far and Middle East and Europe, this organization sang 41 American compositions, each of which was heard between 60 and 75 times.

HALF-NOTES — Leonard Bernstein receiving the Alice M. Ditson Award of $1,000 for advancing the interest of American music and musicians. . . . The American Ballet Theater now on tour abroad under ANTA and State Department auspices. . . . The New York University Medal presented to Nadia Boulanger. . . . William Schuman's "Credendum" to be featured by the Philadelphia Orchestra in its tour of Europe, including Russia. . . . Soloists at New York's Stadium Concerts will include Hilde Gueden, Guiomar Novates, Benno Moiseiwitsch and Elisabeth Schwarzkopf. . . . Melvyn Douglas and Eileen Herlie to appear in Marc Blitztein's musical version of "Juno and the Paycock." . . . The adventures of Peter Freuchen to furnish material for a Broadway musical. . . . Haverford College Glee Club and Smith College Choir combining in a Bach Motet at St. Thomas' Church, New York. . . . Amato Opera Theater currently presenting "Aida." . . . The Metropolitan Opera's new production of "Butterfly" featured in most of the cities toured. . . . Thor Johnson awarded Laurel Leaf by American Composers Alliance for service to contemporary music.

The Berkshire Festival, at Tanglewood, Lenox, Mass., will run from July 2 through August 10, featuring the Boston Symphony Orchestra under Charles Munch and Pierre Monteux, as well as the Budapest and Kroll Quartets and such soloists as Margaret Harshaw, Berl Senofsky, Adele Addison, Donald Gramm, Lukas Foss, Leon Fleisher, Zino Francescatti, Byron Janis, Leonarl Pennario and Eugene Istomin.

Today's Question—Horace Walpole: "A careless song, with a little nonsense in it now and then, does not misbecome a monarch."

CHICAGO, ILL.
NEWS
Circ. D. 588,576
APR 19 1958

[7]

HERE'S A RUNDOWN ON MUSIC EVENTS

Festivals to Keep Fans Hopping

3

BY DON HENAHAN
Daily News Music Critic

Festival-hopping, which has become a major summer activity all over the world, is a sport that takes a keen eye, cool judgment and careful planning.

In this country most of the music festivals are crammed into two months, July and August. With distances what they are in the New World, a determined festival-hopper must be as much a connoisseur of train and flight schedules as of music.

...certs are in progress, red searchlights poke into the sky to warn away noisy planes. Maybe our own Grant Park ought to try this trick.

• • •

BACK EAST, another cluster of festivals. At Tanglewood, in Lennox, Mass., the Berkshire Festival (July 2-Aug 10) offers Munch, Monteux and the Boston Symphony, plus a young American pianist" series starring Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario.

Also violinist Zino Francescatti, and contemporary music by the Fromm Players.

MUSIC AND ART May 1958

PAGE [illegible]

BERKSHIRE FESTIVAL

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Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20), Debussy and Ravel (July 25, 26, 27), Wagner (August 1, 2, 3); and Beethoven (August 8, 9, 10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the Theatre-Concert Hall by a small Orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianist will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms "Requiem" (weekend of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and solo[illegible] (Adele Addison, soprano; [illegible] Alberts, alto; Blake Stern, [illegible]enor; Donald Gramm, [illegible] to honor the Glee Club's [illegible] Anniversary this year and [illegible] 25th Anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

The dates of the Berkshire Festival, following a pattern of previous year, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30. The first two weekends of concerts are by a small orchestra in the Theatre-Concert Hall on July 4-5-6 (Bach) and July 11-12-13 (Mozart). The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms); July 25-26-27 (Debussy and Ravel) August 1-2-3 (Wagner); and August 8-9-10 (Beethoven).

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Ticket information for the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, Boston 15.

ALLENTOWN, PA.
CALL
Circ. D. 70,79[illegible]
JUN 6 1958

Berkshire Festival To Open on July 2

LENOX, Mass. — The annual Berkshire Festival at Tanglewood conducted by the Boston Symphony Orchestra will run from July 2 to Aug. 10. Charles Munch is conductor.

The [illegible] annual Tanglewood-on-Parade benefit concert will take place Aug. 7 and will highlight Arthur Fiedler and the Boston Pops Orchestra.

PATERSON, N. J.
CALL
Circ. D. 36,241
JUN 8 1958

Berkshire Music Festival Events Are Announced

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Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him. Margaret Harshaw soprano, will appear in two Wagner concerts in a performance of Brahams' "Requiem". The annual Tanglewood-on-Parade benefit concert will take place on Aug. 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

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MUSICAL AMERICA
NEW YORK CITY
MAY 1958

Berkshire Festival

Lenox, Mass.—Charles Munch has invited several young American pianists to appear at the Berkshire Festival, which will take place between July 2 and Aug. 10. They include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. Pierre Monteux will make his seventh annual visit to Tanglewood, conducting one concert weekly during the last four weeks of the Festival, and Zino Francescatti will be heard during the July 25-27 weekend.

Other solo[illegible] be Ruth Posselt, Joseph de [illegible] Hilde Gueden, Margaret Ha[illegible] and Berl Senofsky.

In a special [illegible]ormance of Bach's B minor Mass on July 6, the soloists will be Adele Addison, Eunice Alberts, Blake Stern, and Donald Gramm. G. Wallace Woodworth, celebrating his 25th anniversary as conductor of the 100-year-old Harvard Glee Club, has been invited to conduct Brahms's "Requiem" and Beethoven's Ninth Symphony are other choral works scheduled.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. [illegible]
MAY 11 1958

MUSIC FOR EVERYBODY

Composers Often Ignored, Singers Usually Well Paid

By SIGMUND SPAETH

The relative importance of the creator of music as compared with various interpreters, arrangers, adapters, publishers, promoters and merchandisers may remain indefinitely a subject for argument and even litigation. The Congress has been wrestling with this problem for some time in its relation to the huge business of the so-called jukeboxes, as well as the possibilities of monopoly and even conspiracy on the part of commercial interests.

There is a strange tendency on the part of the American public to ignore creative talents, not only in music and the other arts, but in science and the practical inventions that are the heart and soul of business in general. Composers of popular songs have long ago accepted the fact that their names will seldom if ever be mentioned in connection with the public performance of their hits. Serious creators of orchestral and chamber music, even operas, are generally delighted to achieve performances of any kind, regardless of publicity or financial rewards.

Meanwhile the popular singers as well as the famous artists and conductors of concerts and operas are consistently exploited and generously paid for their services. In any listing of records, including both classics and pop numbers, the names of the interpreters are almost always featured at the expense of the creators.

Whose Success?

It is actually difficult at times to decide who is really responsible for the success of a composition, particularly in the popular field. Music publishers are well aware that a song may become a hit largely because it is recorded and sung in public by a popular personality, sometimes even a "song stylist," whose interpretation completely distorts the composer's melody and may make it almost unrecognizable. The composer can hardly object if such manhandling results in big record sales, and the publisher naturally tries to line up as many discs as possible, representing a variety of interpretations.

Here the arranger also plays an important role, for he is largely responsible for whatever individuality a record may possess. It is a recognized fact that a new arrangement of an old tune has often resulted in its revival and a substantial new life for the composition.

Finally there are the infinite details of promoting and merchandising a piece of music, including the engineering skill lavished on hi-fi recordings, the artistic phases of packaging, the attractiveness of sheet music and cover designs, etc. the fact remains that all of these efforts and skills would be wasted, perhaps nonexistent, if some creative genius had not provided the basic material to make them worth while.

Complications

Another complication is the division of credit between the composer of a melody and the [illegible] of the words. The latter often [illegible] slighted in his lack of public recognition (with a few striking exceptions such as Oscar Hammerstein II and Alan Jay Lerner), and it is not uncommon for either a lyricist or a composer to refer to a song as his own, completely overlooking the fact that he had an important collaborator in creating the finished product.

Most culpable of all is the now common habit of taking credit for material in the public domain, as in the case of "Love Me Tender," published in 1861 as "Aura Lee" and now calmly labeled "by Elvis Presley." He must have been a very young man when he wrote it!

The National Federation of Music Clubs' second annual award of $1,000 for the individual or organization accomplishing the most for American music abroad during the preceding concert season has been presented to the Westminster Choir, conducted by Dr. John Finley Williamson. In its tour of 22 countries in the Far and Middle East and Europe, this organization sang 41 American compositions, each of which was heard between 60 and 75 times.

HALF-NOTES — Leonard Bernstein receiving the Alice M. Ditson Award of $1,000 for advancing the interest of American music and musicians. . . . The American Ballet Theater now on tour abroad under ANTA and State Department auspices. . . . The New York University Medal presented to Nadia Boulanger. . . . William Schuman's "Credendum" to be featured by the Philadelphia Orchestra in its tour of Europe, including Russia. . . . Soloists at New York's Stadium Concerts will include Hilde Gueden, Guiomar Novates, Benno Moiseiwitsch and Elisabeth Schwarzkopf. . . . Melvyn Douglas and Eileen Herlie to appear in Marc Blitzstein's musical version of "Juno and the Paycock." . . . The adventures of Peter Freuchen to furnish material for a Broadway musical. . . . Haverford College Glee Club and Smith College Choir combining in a Bach Motet at St. Thomas' Church, New York. . . . Amato Opera Theater currently presenting "Aida." . . . The Metropolitan Opera's new production of "Butterfly" featured in most of the cities toured. . . . Thor Johnson awarded Laurel Leaf by American Composers Alliance for service to contemporary music.

The Berkshire Festival, at Tanglewood, Lenox, Mass., will run from July 2 through August 10, featuring the Boston Symphony Orchestra under Charles Munch and Pierre Monteux, as well as the Budapest and Kroll Quartets and such soloists as Margaret Harshaw, Berl Senofsky, Adele Addison, Donald Gramm, Lukas Foss, Leon Fleisher, Zino Francescatti, Byron Janis, Leonard Pennario and Eugene Istomin.

Today's Question—Horace Walpole: "A careless song, with a little nonsense in it now and then does not misbecome a monarch

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAR 1

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Soloists for the Festival will include six outstanding young American pianists appearing on the six successive weekends of the Festival. Concerts will be conducted by Dr. Munch and Pierre Monteux. During the Bach and Mozart weekends in the Theatre-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D mi-

Continued on Page Twelve

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During the following week-ends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor, Byron Janis performing Rachmaninoff's Piano Concerto No. 3 on Saturday evening, July 26, Leonard Pennario on Saturday evening, gust 2, in Liszt's Piano Concerto No. 1 in E flat. On the closing weekend, devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, August 8.

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tchaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, August 1.

Choral works will include a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past 25 years, will conduct the concert which will be performed by the Boston Symphony Orchestra, the Harvard Glee Club (this year celebrating its 100th anniversary) and the Radcliffe Choral Society, and soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera, and the Festival Chorus will be prepared by Hugh Ross.

The Festival Chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season on Sunday afternoon, August 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theatre-Concert Hall.

The music of a great composer will be featured on each of the six weekends and special works to be heard, in addition to those with soloists, include: by Bach, Suites 1, 2, 3, 4; the Art of Fugue; by Mozart "Eine Kleine Nachtmusik," "Linz" Symphony, Symphony No. 40 in G minor; by Brahms, Symphony No. [illegible]; by Debussy, La Mer; by Ravel "Daphnis and Chloe" Suite No. 2; by Wagner, Prelude to "Meistersinger;" Siegfried Idyll; Siegfried's Rhine Journey, by Beethoven, Symphony No. [illegible].

Further information may be obtained from the Festival Office, Symphony Hall, Boston 15, Massachusetts.

MUSIC JOURNAL APRIL-MAY 1958

address their inquiries to the Central City Opera House Association, 1440 Court Place, Denver, Colorado.

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News Advertiser
WESTFIELD, Mass.
Weekly Independent
Circ. 2700

APR 3 1958

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Soloists for the Festival will include six outstanding young American pianists appearing on the six successive week-ends of the Festival. Concerts will be conducted by Dr. Munch and Pierre Monteux. During the Bach and Mozart week-ends in the Theater-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D minor, K. 466 by Mozart on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, which will be held in the Music Shed. Mr. Foss and Mr. Lipkin will be soloists in Mozart's Two-Piano Concerto in E-flat (K.365). During the four following week-ends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor, Byron Janis performing Rachmaninoff's Piano Concert No. 3 on Saturday evening, July 26, Leonard Pennario on Saturday evening, Aug. 2, in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing weekend devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, Aug. 8.

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Further information may be obtained from the Festival Office, Symphony Hall, Boston, 15, Mass.

FT. WAYNE, IND.
NEWS-SENTINEL
Circ. D. 76,443

MAR 7 1958

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Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the festival. Following last season's successful plan, each week end will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27), Wagner (Aug. 1, 2, 3); and Beethoven (Aug. 8, 9, 10). Significant contemporary works will be performed in each series. The first two week ends of concerts in the Theater-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven. The pianists will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the week end of July 25, 26, 27.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

FEB 15 1958

Opens July 2

BSO Releases Festival Plans; Young Pianists To Be Heard

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Monteux Returning

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Choral works to be performed at Tanglewood in the 1958 season include Brahms' "Requiem" (weekend of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, Aug. 10, both to be conducted by Dr. Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists, Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass, to honor the Glee Club's 100th anniversary this year and the 25th anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music of Bach.

Six Weekends of Music

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30.

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Ticket information for the Berkshire Festival at Tanglewood is available from the Festival Office, Symphony Hall, in Boston.

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 4,725

FEB 19 1958

Schedule Is Set At Tanglewood

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Guest Conductor Pierre Monteux will share the concerts with Charles Munch, conductor of the Boston Symphony Orchestra.

The [illegible] includes:

July 4-6, Bach, including B Minor Mass by Harvard Glee Club and Radcliffe Choral Society, July 6; July 11-13, Mozart; July 18-20 Brahms, including the Requiem; July 25-27, Debussy and Ravel, Aug. 1-3, Wagner, and Aug. 8-10, Beethoven, including the 9th Symphony, Aug. 10.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

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MUSIC JOURNAL APRIL–MAY 1958

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Further information may be obtained from the Festival Office, Symphony Hall, Boston 15, Mass.

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 4,725

FEB 19 1958

Schedule Is Set At Tanglewood

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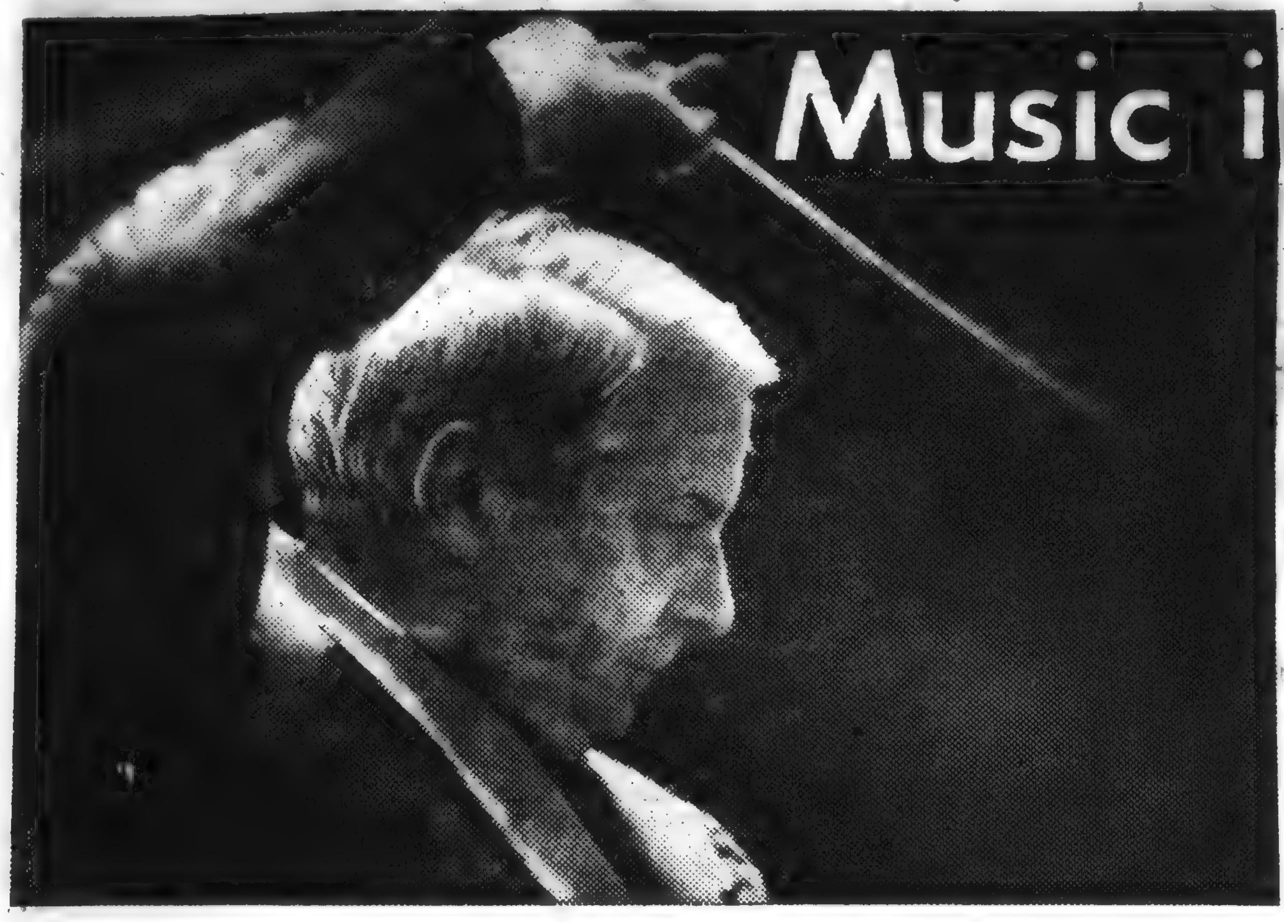
The [illegible] includes:

July [illegible] Bach, including B Minor M[illegible] Harvard Glee Club and [illegible] Choral Society; J[illegible] Mozart; July 18 [illegible] the Re[illegible] [illegible]ssy and R[illegible] [illegible], and A[illegible] including the [illegible]hony, Aug. 10.

[9]

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178
APR 26 1958



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By ORMONDE PLATER
Knickerbocker News Staff Writer

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

MAR 16 1958

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

JUN 23 1958

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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FEB 12 1958

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Today & Thurs.—Nana [illegible]

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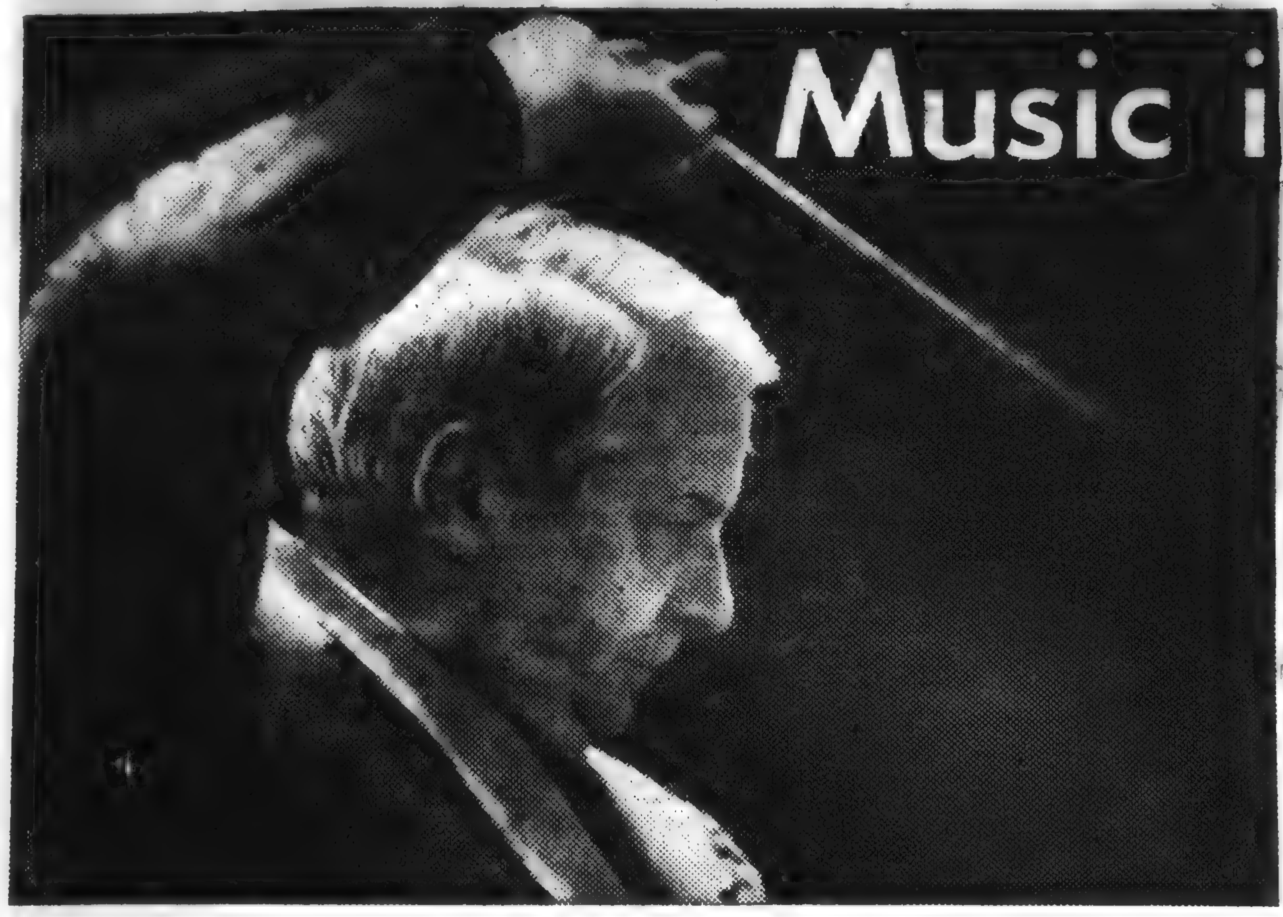
[9]

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178
APR 26 1958



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Indep. Republican
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MAR 16 1958

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644
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Hampshire Gazette (e)
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Independent
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[10]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
FAIRFIELD, Conn.
Weekly Independent
Circ. 2,850

MAY 22 1958

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(Continued on Page 5)

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Further information may be obtained from the Festival Office, Symphony Hall, Boston 15, Mass.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

FEB 6 - 1958

Live Broadcasts From Tanglewood Planned by WQXR

NEW YORK — Nine concerts of the Boston "Pops" Orchestra and six concerts of the Boston Symphony Orchestra for the Berkshire Music Festival in Tanglewood, Mass., will be broadcast live to New Yorkers over radio station WQXR from May 3 through Aug. 9.

Elliott M. Sanger, executive vice president of WQXR, said that the success of present live Saturday night broadcasts of the Boston Symphony's concerts had prompted the move. The current season will end on April 26. The new series will be presented at the same time: Saturdays at 8:30 p.m.

WQXR, according to Sanger, has the largest audience rating of any New York radio station during these broadcasts from Boston. Arthur Fiedler and occasional guests will conduct the "Pops" series. Charles Munch and Pierre Monteux will conduct the Tanglewood concerts.

DAVENPORT, IOWA
Democrat & Times
Circ. S. 48,790

MAR 23 1958

Catching The Beat In The Music World

BY INA WICKHAM

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> "When words have failed us 'neath the weight of care.
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> "But gives to each, according to his need"!
> — Anonymous

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Ansermet

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 185,173

MAY 18 1958

3 Music Festivals List Plans

By DELOS SMITH

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No criticism is intended. The schedule only reflects how the big musical public, which supports summer festivals as it does everything else musical, feels about the composers. The old masters draw, the new masters don't. And you have to have a lot of "draw" to induce even musical crowds to travel to some small town to listen to music in a rural setting.

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A big feature of the season will be a July 6 concert celebrating the 100th anniversary of the Harvard Glee Club — with the club plus the Radcliffe Choral Society providing the vocal muscle for a performance of Bach's B. minor mass. Charles Munch, the orchestra's music director, will do most of the conducting, but he will be spelled in a few concerts by Pierre Monteux.

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[10]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
FAIRFIELD, Conn.
Weekly Independent
Circ. 2,850

MAY 22 1958

Berkshire Festival . . .

Dr. Charles Munch, Music Director of the Boston Symphony Orchestra announces some of the program highlights for this summer's Berkshire Festival at Tanglewood, Lenox, Mass., between July 2 and August 10.

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(Continued on Page 5)

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Further information may be obtained from the Festival Office, Symphony Hall, Boston 15, Mass.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
FEB 6 - 1958

Live Broadcasts From Tanglewood Planned by WQXR

NEW YORK — Nine concerts of the Boston "Pops" Orchestra and six concerts of the Boston Symphony Orchestra for the Berkshire Music Festival in Tanglewood, Mass., will be broadcast live to New Yorkers over radio station WQXR from May 3 through Aug. 9.

Elliott M. Sanger, executive vice president of WQXR, said that the success of present live Saturday night broadcasts of the Boston Symphony's concerts had prompted the move. The current season will end on April 26. The new series will be presented at the same time: Saturdays at 8:30 p.m.

WQXR, according to Sanger, has the largest audience rating of any New York radio station during these broadcasts from Boston. Arthur Fiedler and occasional guests will conduct the "Pops" series. Charles Munch and Pierre Monteux will conduct the Tanglewood concerts.

DAVENPORT, IOWA
Democrat & Times
Circ. S. 48,790

MAR 23 1958

Catching The Beat In The Music World

BY INA WICKHAM

> "How many of us ever stop to think
> "Of music as a wondrous magic link
> "With God, taking sometimes the place of prayer —
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Monteux

Sunday Journal
PROVIDENCE, R. I.
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Circ. 185,173

MAY 18 1958

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[11]

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

MAY 21 1958

Six Young American Pianists Will Play At Berkshire Festival

Six outstanding young American pianists are among the highlights of the Berkshire Festival at Tanglewood, Lenox, July 2 to Aug. 10.

The pianists will appear on six successive weekends of the festival at concerts to be conducted by Dr. Charles Munch, music director of the Boston Symphony Orchestra, and Pierre Monteux.

For the Bach and Mozart weekends in the Theater-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor Saturday night, July 5. Seymour Lipkin will perform the Piano Concerto in D minor, K. 466 by Mozart Sunday afternoon, July 13.

Leon Fleisher will be soloist for the Brahms Piano Concerto No. 1 in D minor Sunday afternoon, July 20, in the Music Shed. The following weekend, Byron Janis will play Rachmaninoff's Piano Concerto No. 3 Saturday night, July 26.

Leonard Pennario will be heard Saturday evening, Aug. 2, in Liszt's Piano Concerto No. 1 in E-flat, also in the shed. During the closing weekend devoted to Beethoven, his Piano Concerto No 5, the "Emperor" Concerto will be performed by Eugene Istomin Friday night, Aug. 8.

Other outstanding events include the violinist, Zino Francescatti, in a concert Sunday afternoon, Judy 27, as soloist in the Tchaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung" at the concert of Friday night, Aug. 1.

CLEVELAND, OHIO
PRESS
Circ. D. 309,685

JUN 14 1958

Music, Drama Fests Again Lu

Now solidly established as an American tradition, summer festivals will once again come to life shortly to give culture-happy tourists a full quota of music and drama.

All things are not bright on the festival circuit, however. Some have been curtailed while others do not seem to have the variety and vigor of the past. After a decade of development, the boom seems to have ended and a little retrenchment probably was to be expected.

Nonetheless, the programs lined up appear evenly calculated for widest appeal. Jazz as a musical form is making even more impressive moves into the field.

Some of the better festivals within an easy drive from Cleveland are:

BERKSHIRE FESTIVAL: July 2-Aug. 10 at Tanglewood in Lenox, Mass. Pierre Monteux and Charles Munch conducting the Boston Symphony. 510 miles.

STRATFORD FESTIVAL: Shakespeare drama, opera, chamber, folk and jazz music and international films highlight the sixth season of summer culture across the lake at Stratford, Ontario. June 23 to Sept. 13. 315 miles.

RAVINIA FESTIVAL: Symphony, chamber, jazz, ballad and dance concerts July 1 to Aug. 10 in Chicago's suburban Highland Park. 350 miles.

CINCINNATI SUMMER OPERA: Eleven traditional operas in the Queen City's Zoo Pavilion, for the 37th season. July 5-Aug. 2. 250 miles.

CHAUTAUQUA: The oldest culture camp in the U. S., the center in upstate New York will open its 85th season June 29, program of six operas runs July 11 to Aug. 18. 150 miles.

* * *

BERKSHIRE: Most respected of all music festivals in this country, Tanglewood moves into the Shed on weekends for the full symphony concerts. Bach's B Minor Mass is featured at the first big concert July 6.

The following weekends go chiefly to Mozart, Brahms, the Romantics (Tchaikovsky, Debussy, Ravel, Rachmaninoff), Wagner opera excerpts and Beethoven. Opera, choral and chamber music in the Theater-Concert Hall Mondays, Tuesdays and Wednesdays.

Conductors for choral presentations are G. Wallace Woodworth and Hugh Ross. Instrumental soloists are violinists Zino Francescatti, Berl Senofsky and Ruth Posselt, violist Joseph De Pasquale and a sextet of young American pianists—Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario.

Vocalists include Margaret Harshaw, Hilde Gueden, Donald Gramm, Adele Addison and Eunice Alberts. Arthur Fiedler and the Boston Pops visit Aug. 7.

STRATFORD: The B
One), "Much Ado Abo
Winter's Tale" with Ch
leen Herlie and Douglas
let plays Macheath in
gar's Opera."

**New York Pro Music
and Marais and Miranda
and Jacques Labrecque
tunes. The jazz scene wi
bur de Paris, Dizzy Gil**

SOPRANO Dorothy Kirsten sings Madame Butterfly at Cincinnati Summer Opera.

VIOLINIST Berl Senofsky plays Beethoven with the Boston Symphony at Tanglewood.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

MA 2 1958

Highlights of Berkshire Festival Are Announced

Six Outstanding Pianists to Appear at Tanglewooc Between July 2, Aug. 10

Boston, March 11—Dr. Charles Munch, music director of the Boston Symphony Orchestra, announces some of the program highlights for this summer's Berkshire Festival at Tanglewood, Lenox, between July 2 and Aug. 10.

Outstanding Soloists

Soloists for the festival will include six outstanding young American pianists appearing on the six successive week ends. Concerts will be conducted by Dr. Munch and Pierre Monteux. During the Bach and Mozart week ends in the Theater-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5 and Seymour Lipkin will perform the Piano Concerto in D minor, K. 466 by Mozart on Sunday afternoon, Juy 13.

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Francescatti On July 27

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tchaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, August 1.

Choral works will include a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past 25 years, will conduct the concert which will be performed by the Boston Symphony Orchestra, the Harvard Glee Club (this year celebrating its 100th anniversary) and the Radcliffe Choral Society, and soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera, and the Festival Chorus will be prepared by Hugh Ross.

Chorus to Perform

The Festival Chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season on Sunday afternoon, Aug. 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theater-Concert Hall.

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Further information may be obtained from the Festival Office Symphony Hall, Boston 15.

[12]

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MA[illegible] 1958

Programs for Berkshire Festival

Six American Pianists To Play at Tanglewood

Six young American pianists will appear on successive weekends at the Berkshire Music Festival at Tanglewood, being held this year between July 2 and Aug. 10.

During Bach and Mozart weekends in the Theater-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D minor, K. 466, by Mozart on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, which will be held in the Music Shed, Mr. Foss and Mr. Lipkin will be soloists in Mozart's Two-Piano Concerto in E-flat (K. 365).

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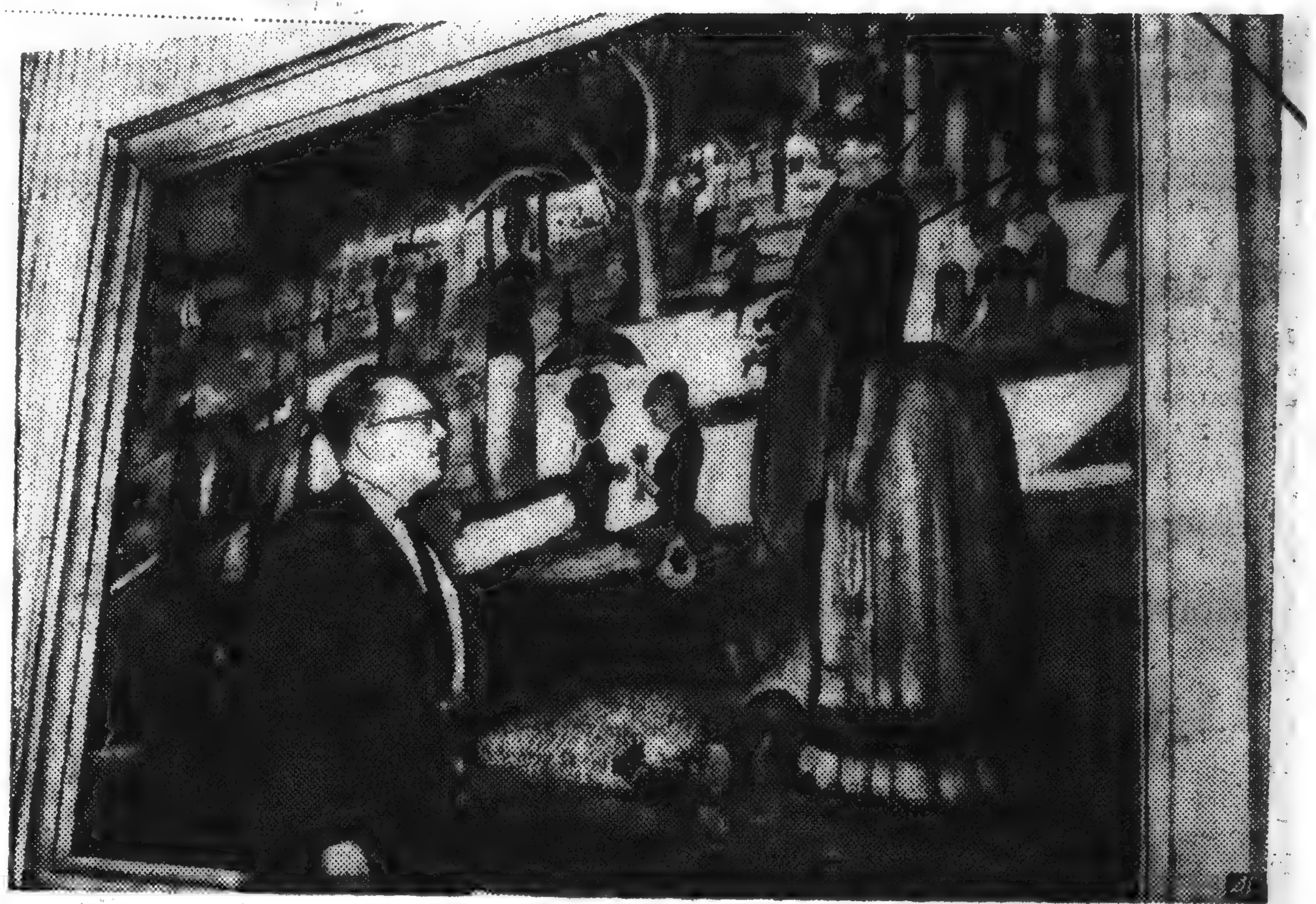
Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 185,173

APR 13 1958



Seurat's masterpiece, 'La Grande Jatte', is examined by Daniel Catton Rich, director of the Art Institute of Chicago, where 150 Seurat paintings were assembled.

Music Festival Highlights Listed

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Herald 3/16/58

1958 Berkshire Festival At Tanglewood Announced

Charles Munch, Music Director of the Boston Symphony Orchestra announces plans for the Orchesrta's 1958 Berkshire Festival at Tanglewood, Lenox, Massachusetts, between July 2 and Aug. 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 23, 27), Wagner (August 1, 2, 3); and Bethoven (August 8, 9, 10). Significant contemporar yworks will be performed in each series. The first two weekends of concerts in the Theatre-Concert Hall by a small Orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Charles Munch has invited several outstanding young American pianists to appear in the concerts of the Berkshire Festival performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff and Bethoven. The pianists will include Leon Fleisher Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist Zino Francescatti will be heard during the weekend of July 25-26-27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms 'Requiem" (weekend of July 18, 19, 20), and Bethoven's Ninth Symphony at the closing concert of Sunday, August 10, both to be conducted by Charles Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th Anniversary of G. Wallace Woodworth, its conductor Dr. Munch has invited Mr. Woodworth to conduct the concert.

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts are by a small orchestra in the Theatre - Concert Hall on July 4-5-6 (Bach) and July 11-12-13 (Mozart). The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 18-19-20 (Brahms); July 25-26-27 (Debussy and Ravel) August 1-2-3 (Wagner); and August 8-9-10 (Beethoven).

Globe 3/16/58

Berkshire Festival

Partial plans for the 1958 Berkshire Festival at Tanglewood in the town of Lenox, are at hand from Charles Munch, music director of the Boston Symphony Orchestra. The Festival will run from July 2 through Aug. 10.

The first two weekends will consist of music from Bach and Mozart, for small orchestra, to be conducted by Dr. Munch. Bach's B minor Mass will be conducted July 6 by G. Wallace Woodworth, with the Harvard Glee Club and Radcliffe Choral Society. Soloists will be Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

The concerts by the full orchestra will be conducted by Dr. Munch and Pierre Monteux, of whom the latter will take one program a week. Music by great composers will be featured: Brahms, July 18, 19 and 20; Debussy and Ravel, July 25, 26 and 27; Wagner, Aug. 1, 2 and 3, and Beethoven, Aug. 8, 9 and 10 (ending with the Ninth Symphony).

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,480

MAY 12 1958

The Berkshire Festival, at Tanglewood, Lenox, Mass., will run from July 2 through August 10, featuring the Boston Symphony Orchestra under Charles Munch and Pierre Monteux, as well as the Budapest and Knoll Quartets and such soloists as Margaret Harshaw, Beal Sensofsky, Adele Addison, Donald Gramm, Lukas Foss, Leon Fleisher, Zino Francescatti, Byron Janis, Leonard Pennario and Eugene Istomin.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 65,580

FEB 23 1958

Dates for six of the major Summer attractions in the Berkshire Hills have been announced by John T. Downing, executive director of the Berkshire Hills Conference, Pittsfield, Mass.

In the lead-off position is the Berkshire Playhouse in the town of Stockbridge, where the Summer stock season will run from June 23 through Aug. 30, featuring Broadway and Hollywood stars. The Berkshires' other Summer theater, the Williamstown Theater in Williamstown, will open July 3 and run through Aug. 30, with performances Tuesday through Saturday evenings and Saturday matinees. The Berkshire Playhouse will operate evenings, except Sundays, and present matinees Wednesdays and Saturdays.

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox will run from July 2 through Aug. 30. Chamber music concerts will be given at Tanglewood Wednesday evenings, July 2, 9, 16, 23, 30 and Aug. 6. The first two week-end concerts in the Theater-Concert Hall by a small orchestra will be devoted to the music of Bach and Mozart and will be conducted by the Boston Symphony director, Charles Munch.

Guest conductor Pierre Monteux will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the season. During the last four weeks the concerts will be by the full Boston Symphony Orchestra in the 6,000-seat Music Shed. Each week-end will feature the works of the great composers, including Brahms (July 18-20), Debussy and Ravel (July 25-27), Wagner (Aug. 1-3) and Beethoven (Aug. 8-10.)

[13]

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,553

MAR 23 1958

MUSIC

Two Day Parley Opens National Opera Week

By GORDON E. ARMSTRONG

News On Berkshire Music Festival

News concerning this year's Berkshire Music Festival is already at hand, including details concerning the 16th season of the Berkshire Music Center, the school which has become an integral part of the Festival's activities.

Once again, conductor Charles Munch will share podium duties with Pierre Monteux in the coming Festival. The music of a great composer is to be featured in each of the six weekend series and a number of special works, some with soloists, are to be heard. A number of younger pianists, several of whom will be making their first appearances at Tanglewood, include the following: Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario, and Eugene Istomin. The noted violinist, Zino Francescatti, is also scheduled for a solo role this year.

Choral works scheduled for performance include Bach's B minor Mass and the Brahms Requiem. The Harvard Glee Club (celebrating its 100th anniversary this year) and the Radcliffe Choral Society will participate with the Boston Symphony in the Bach performance, to be conducted by G. Wallace Woodworth, director of the Harvard singers. The soloists are to be: Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

MAR 8 - 1958

Berkshire Festival Highlights Noted

Dr. Charles Munch, music director of the Boston Symphony Orchestra, announces some of the program highlights for this summer's Berkshire Festival at Tanglewood, Lenox, Mass., between July 2 and Aug. 10.

Soloists for the Festival will include several outstanding young American pianists appearing on the six successive weekends of the Festival. Concerts will be conducted by Dr. Munch and Pierre Monteux. During the Bach and Mozart weekends in the theater-concert hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D minor, K 466 by Mozart on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, which will be held in the Music Shed, Mr. Foss and Mr. Lipkin will be soloists in Mozart's Two-Piano Concerto in E flat (K 365). During the four following weekends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor, Byron Janis performing Rachmaninoff's Piano Concerto No. 3 on Saturday evening, July 26, Leonard Pennario on Saturday evening, August 2, in Liszt's Piano Concerto No. 1 in E flat, and, during the closing weekend devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, August 8.

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tchaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, Aug. 1.

Plans Taking Shape Now For Summer Events

With snow drifts piled all around and temperatures sunk to zero, summer with its outdoor musicals, plays, art exhibitions and such entertainment seems a long way off. But behind the wintry landscape there is plenty of indoor activity in preparation for the season which is actually little more than three months away.

One of the first summer announcements comes from Boston's Symphony hall, headquarters of the Boston Symphony Orchestra, with the announcement of plans by Charles Munch, music director of the orchestra, for the 1958 Berkshire Festival at Tanglewood, Lenox, Mass., between July 2 and August 10.

Pierre Monteux, guest conductor, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival.

Several outstanding young American pianists performing concertos by Bach, Mozart, Brahms, Rachmaninoff and Beethoven, will be Leon Fleischer, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. Noted violinist Zino Francescatti will also be heard during the season.

Choral works to be performed include Brahms "Requiem" (weekend of July 18, 19, 20) and Beethoven's Ninth Symphony, at the closing concert on Sunday, August 10; Bach's B Minor Mass (July 6) in the Music Shed by the Harvard Glee club and Radcliff Choral society with the Boston Symphony and soloists.

The Berkshire Festival includes six weekend concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts are by a small orchestra in the Theatre-Concert hall, and the last four weekends by the full Boston Symphony orchestra in the Music Shed each devoted to a great composer are: July 18, 19, 20 (Brahms); July 25, 26, 27 (Debussy and Ravel); August 1, 2, 3 (Wagner); and August 8, 9, 10 (Beethoven).

Six Chamber Music concerts will be given on Wednesday evenings, and will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Centre.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,794

FEB 18 1958

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

FEB 18 1958

Tanglewood Prospectus For Summer

Charles Munch has announced plans for the Boston Symphony Orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Mass., between July 2 and Aug. 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the Festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms, Debussy, Ravel, Wagner, and Beethoven. Significant contemporary works will be performed in each series. The first two weekends of concerts in the Theatre-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

* * *

Several outstanding young American pianists will appear in the concerts of the Berkshire Festival, performing piano concertos by Bach, Mozart, Brahms, Rachmaninoff, and Beethoven. They will include Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin, and Leonard Pennario. The violinist Zino Francescatti will be heard during the weekend of July 25, 26, 27.

Choral works to be performed at Tanglewood in the 1958 season include Brahms' Requiem (weekend of July 18, 19, 20), and Beethoven's Ninth Symphony at the closing concert of Sunday, Aug. 10, both to be conducted by Dr. Munch. There will be a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony Orchestra and soloists (Adele Addison, soprano; Eunice Alberts, alto; Blake Stern, tenor; Donald Gramm, bass) to honor the Glee Club's 100th Anniversary this year and the 25th Anniversary of G. Wallace Woodworth, its conductor. Dr. Munch has invited Mr. Woodworth to conduct the concert, which will be part of the first weekend series of concerts devoted to music by Bach.

* * *

The dates of the Berkshire Festival, following a pattern of previous years, include six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts are by a small orchestra in the Theatre-Concert Hall on July 4, 5, and 6 (Bach) and July 11, 12, and 13 (Mozart). The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 18, 19, and 20 (Brahms); July 25, 26, and 27 (Debussy and Ravel); Aug. 1, 2, and 3 (Wagner); and Aug. 8, 9, and 10 (Beethoven).

Six chamber music concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert Hall. These concerts, which benefit the Tanglewood Revolving Scholarship Fund of the Berk-hire Music Center, will be iven on July 2, 9, 16, 23, 30, nd Aug. 6.

Ticket information for the erkshire Festival at Tangle-ood is available from the estival Office, Symphony Hall, oston 15.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

FEB 23 1958

BERKSHIRE HILLS PLANNING SIX MAJOR EVENTS

Summer Attractions to Begin Season On June 23

Pittsfield, Feb. 22—Dates for six of the major summer attractions in the Berkshire Hills were announced today by John F. Downing, executive director of the Berkshire Hills Conference.

Summer Theaters

In the lead-off position is the Berkshire Playhouse in the town of Stockbridge, where the summer stock season will run from June 23 through Aug. 30, featuring Broadway and Hollywood stars. The Berkshires' other summer theater, The Williamstown Theater in Williamstown, will open July 3 and run through Aug. 30, with performances Tuesday through Saturday evenings and Saturday matinees. The Berkshire Playhouse will operate evenings, except Sundays, and present matinees Wednesday and Saturdays.

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox will run from July 2 through Aug. 30. Chamber music concerts will be given at Tanglewood Wednesday evenings July 2, 9, 16, 23, 30 and Aug. 6. The first two week end concerts in the Theater-Concert Hall by a small orchestra will be devoted to the music of Bach and Mozart and will be conducted by the Boston Symphony director, Charles Munch.

Guest conductor Pierre Monteux will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the season. During the last four weeks the concerts will be by the full Boston Symphony Orchestra in the 6000-seat Music Shed. Each week end will feature the works of the great composers, including Brahms (July 18-20), Debussy and Ravel (July 25-27), Wagner (Aug. 1-3), and Beethoven (Aug. 8-10).

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

FEB 23 1958

Music

Berkshire Festival Offers Magic of Big Box-Office

By RAYMOND MORIN
Telegram Music Critic

The value of composers' names to the box-office is indicated by tentative programs announced for the 21st Berkshire Music Festival, between July 2 and August 10, at Tanglewood in Lenox.

Last summer's festival broke all attendance records in 20 years. A total of 162,936 persons attended orchestral concerts, chamber music, public rehearsals, and "Tanglewood on Parade."

Each of these composers' music was featured for a weekend: Bach, Mozart, Tchaikovsky, Berlioz, Brahms and Beethoven. Interspersed among these were contemporary works.

This was in answer to previous criticisms that the programs had been too specialized. The conservatives resented an overload of moderns — and the contemporary enthusiasts were just as opposed to what they described as unwanted rehashings.

Degree of Discontent

Each of last summer's concerts brought a degree of discontent. For example, those whose enthusiasm knew no bounds over the festival's conclusion—Beethoven's Ninth Symphony—were not all in accord with the wisdom of appendaging it with Aaron Copland's "Quiet City," even if the composer conducted it.

The same format will be followed this summer. Preliminary weekend concerts in the Theatre-Concert Hall will feature Bach (July 4-5-6), and Mozart (July 11-12-13).

Moving into the Shed, the full Boston Symphony Orchestra with continue[illegible]ly 18--19-20) —Debussy [illegible]avel (July 25-26-27) Wagner (August 1-2-3). And Beethoven (August 8-9-10). And again, all programs will be punctuated with significant contemporary works.

Monteux and Munch

Guest conductor, Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Charles Munch, regular conductor of the Boston Symphony, appearing at one concert weekly during the last four weeks of the festival.

Munch has invited several outstanding young American pianists to appear, performing concertos by Bach, Mozart, Brahms, Rachmaninoff, and Beethoven. These are Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin, and Leonard Pennario. The violinist, Zino Francescatti will be heard during the weekend of July 25-27.

Choral works will include Brahms' "Requiem," Beethoven's Ninth Symphony, and Bach's B minor Mass.

BALTIMORE, MD.
NEWS-POST
Circ. D. 227,679

JUN 16 1958

Boston Sends Symphony Here March 12

By HELEN A. F. PENNIMAN

We are privileged today to announce still another in the list of major musical events in next winter's calendar. This will be a visit from the Boston Symphony Orchestra with Charles Munch conducting on March 12.

Last season the orchestra returned to Baltimore for the first time in 23 years — though it had been chosen to appear at the official opening of the Lyric—then known as the Music Hall—in 1894.

The renowned Berkshire Festival, given each summer under the auspices of the orchestra, will open on July 2, to run till August 10, at Tanglewood, the festival estate near Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,351

JUN 7 1958

Berkshire Festival Offers Six Weekend Programs

The year's Berkshire Festival at Tanglewood in Lenox, will run from July 2 to August 10. Charles Munch, music director of the Boston Symphony Orchestra, will conduct most of the concerts. Pierre Monteux will be guest conductor at four concerts and G. Wallace Woodworth will conduct a special performance of Bach's B Minor Mass on Sunday, July 6, with the Harvard Glee Club, Radcliffe Choral Society and soloists.

Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt and Rachmaninoff. Violinists will include Zino Francescatti, Berl Senofsky; and Ruth Posselt and Joseph de Pasquale, viola. Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him.

Margaret Harshaw, soprano, will appear in two Wagner concerts and Hildur Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahm's "Requiem." The annual Tanglewood-on-Parade benefit concert will take place on August 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six week ends: July 4, 5 and 6 (devoted to the music of Bach and held in the Theatre-Concert Hall); July 11, 12, and 13 (devoted to the music of Mozart and also held in the Theatre-Concert Hall) and the final four week ends by the full Boston Symphony Orchestra in the 6000 seat Music Shed.

The concerts of July 18, 19, and 20 will feature music of Brahms; July 25, 26 and 27 music of Debussy, Ravel and Tchaikovsky; August 1, 2 and 3 music of Wagner; and August 8, 9 and 10 music of Beethoven. Six concerts of chamber music will be presented on Wednesday evenings and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua and Margaret Harshaw, soprano, in a song recital. Single tickets for all concerts are available at the Festival Office, Tanglewood, Lenox, Massachusetts

Visitors to the Berkshire Festival may attend concerts in the intimate Theatre-Concert Hall or in the Music Shed, or may enjoy the music from Tanglewood's spacious lawns. Many events of the Boston Symphony's summer school of musical performance, the Berkshire Music Center, are open to Friends of the Center, including student performance of Orchestra, chamber music, choral music and opera.

Tanglewood and the surrounding area of the Berkshire Hills, which offer many attractions to the visitor, is easily reached by the Massachusetts Turnpike. Single tickets to all concerts and further information about events open to the Friends are available at the Festival Office, Tanglewood, Lenox, Massachusetts.

NEW BEDFORD
March 9,1958
DAY STANDARD-TIMES, NEW

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Tanglewood Soloists Set

6 Young Americans To Play at Lenox

Special to The Standard-Times

LENOX, March 8—Dr. Charles Munch, music director of the Boston Symphony Orchestra, announces some of the program highlights for this Summer's Berkshire Festival at Tanglewood, Lenox, between July 2 and Aug. 10.

Soloists for the festival will include six outstanding young American pianists appearing on the six successive weekends of the Festival. Concerts will be conducted by Dr. Munch and Pierre Monteux.

During the Bach and Mozart weekends in the Theater-Concert Hall, Lukas Foss will appear in the "Bach Piano Concerto in D Minor" on Saturday evening, July 5, and Seymour Lipkin will perform the "Piano Concerto in D Minor (K. 466)" by Mozart on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, which will be held in the Music Shed, Mr. Foss and Mr. Lipkin will be soloists in Mozart's "Two-Piano Concerto in E-Flat" (K.365).

During the four following weekends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' "Piano Concerto No. 1 in D Minor," Byron Janis performing Rachmaninoff's "Piano Concerto No. 3" on Saturday evening, July 26; Leonard Pennario on Saturday evening, Aug. 2, in Liszt's "Piano Concerto No. 1 in E-Flat, and during the closing weekend devoted to music of Beethoven, this composer's "Piano Concerto No. 5," the "Emperor Concerto," will be performed by Eugene Istomin on Friday evening, Aug. 8.

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tchaikovsky violin concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Tristan and Isolde" and the immolation scene from "Gotterdammerung" at the concert of Friday evening, Aug. 1.

Choral works will include a special performance of Bach's "B Minor Mass" on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past 25 years, will conduct the concert which will be performed by the Boston Symphony Orchestra, the Harvard Glee Club (this year celebrating its 100th anniversary) and the Radcliffe Choral Society, and soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' "Requiem." The soprano soloist will be Hilde Gueden of the Metropolitan Opera, and the Festival Chorus will be prepared by Hugh Ross. The Festival Chorus will also perform Beethoven's "Ninth Symphony" under Dr. Munch's direction at the final concert of the season on Sunday afternoon, August 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theater-Concert Hall.

The music of a great composer will be featured on each of the six weekends and special works to be heard in addition to those with soloists, include: By Bach, "Suites 1, 2, 3, 4," and "The Art of Fugue;" by Mozart, "Eine Kleine Nachtmusik," "Linz Symphony," "Symphony No. 40 in G Minor;" by Brahms, "Symphony No. 4;" by Debussy, "La Mer;" by Ravel "Daphnis and Chloe," "Suite No. 2;" by Wagner, Prelude to "Meistersinger," "Siegfried Idyl," and "Siegfried's Rhine Journey;" by Beethoven, "Symphony No. 4."

And further information may be obtained from the Festival Office, Symphony Hall, Boston 15, Mass.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

MAR 1 1958

Six U. S. Pianists To Perform At Tanglewood

Soloists for the Boston Symphony orchestra's Berkshire Festival at Tanglewood, Lenox, between July 2 and Aug. 10 will include six outstanding young American pianists. Concerts will be conducted by Dr. Charles Munch, director, and Pierre Monteux.

During the Bach and Mozart weekends in the theatre-concert hall, Lukas Foss will appear in the Bach Piano Concerto in D minor, Saturday evening, July 5; Seymour Lipkin will perform the Piano Concerto in D minor, K. 466 by Mozart, Sunday afternoon, July 13.

Saturday evening, July 12, in the music shed, Foss and Lipkin will be soloists in Mozart's Two-Piano Concerto in E-flat (K.365).

During the four following weekends in the music shed pianists will be Leon Fleisher, Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor; Byron Janis performing Rachmaninoff's Pian Concerto No. 3, Saturday evening, July 26; Leonard Pennario on Saturday evening, Aug. 2, in Lizt's Piano Concerto No. 1 in E-flat and during the closing weekend devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin, Friday evening, Aug. 8.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,742

FEB 9 - 1958

Plans Made For Festival At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchstra's 1958 Berkshire Festival at Tanglewood, Lenox, between July 2 and Aug. 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20); Debussy and Ravel (July 25, 26, 27), Wagner (Aug. 1, 2, 3); and Beethoven (Aug. 8, 9, 10). Significant contemporary works will be performed in each series. The first two weekends of concerts in the Theater-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Dr. Munch has invited several outstanding young American pianists to appear. They will include Leo Flischer, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist, Zino Francescatti, will be heard during the weekend of July 25-26-27.

Ticket information for the festival is available at the Festival Office, Symphony Hall, Boston 15.

March 15 - Miami Beach Sun

Berkshire Festival To Feature Six Pianists

Music lovers throughout the United States anticipate with much enthusiasm the summer program of Berkshire Festival at Tanglewood, Lenox, Mass. Tanglewood draws visitors from many areas, including Europe, and persons interested in American musicians and compositions of the masters plan visits to New England in order to take in some session of the July 2 to Aug. 10. program.

Dr. Charles Munch, Music Director of the Boston Symphony Orchestra, announces some of the program highlights for this summer's Berkshire Festival.

Soloists for the Festival will include six outstanding young American pianists appearing on the six successive weekends of the Festival. Concerts will be conducted by Dr. Munch and Pierre Monteux.

During the Bach and Mozart weekends in the Theater - Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D minor, K. 466 by Mozart on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, which will be held in the Music Shed, Mr. Foss and Mr. Lipkin will be soloists in Mozart's Two - Piano Concerto in E-flat (K. 365).

During the four following weekends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor, Byron Janis performing Rachmaninoff's Piano Concerto No. 3 on Saturday evening, July 26, Leonard Pennario on Saturday evening, August 2, in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing weekend devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, August 8.

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tchaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, August 1.

Choral works will include a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past 25 years, will conduct the concert which will be performed by the Boston Symphony Orchestra, the Harvard Glee Club (this year celebrating its 100th anniversary) and the Radcliffe Choral Society, and soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera, and the Festival Chorus will be prepared by Hugh Ross.

The Festival Chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season on Sunday afternoon, August 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theater-Concert Hall.

GLOBE Wednesday, March 12

Berkshire Festival Soloists Announced

Six young American pianists will be soloists with the Boston Symphony Orchestra during the Berkshire Festival at Tanglewood next Summer between July 2 and Aug. 10.

Lukas Foss will play the Bach Klavier Concerto in D minor July 5; Seymour Lipkin will be heard in Mozart's Piano Concerto in D minor (K. 466), July 13; on July 12 Messrs Foss and Lipkin will both appear in the Mozart Concerto for Two Pianos in E-flat (K. 365); Leon Fleisher will play the Brahms D minor Concerto July 20; the Rachmaninoff C minor Concerto will be done by Byron Janis July 26; Leonard Pennario will perform the Liszt E-flat Concerto Aug. 2, and Eugene Istomin will be soloist in the Beethoven "Emperor" Concerto Aug. 8.

Other Berkshire Festival soloists will be Zino Francescatti in the Tchaikovsky Violin Concerto July 27; Margaret Harshaw, soprano, in the "Tristan and Isolde" Love-Death and Bruennhilde's Immolation Scene from "Goetterdaemmerung," Aug. 1; and Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass, in the Bach B minor Mass, July 6. Mr. Gramm and soprano Hilde Gueden will be soloists in the Brahms Requiem, July 19.

Beethoven's Ninth Symphony will end the Festival, Aug. 10.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUN 26 1958

TANGLEWOOD TO FEATURE OUTSTANDING PIANISTS

Soloists for the Berkshire Festival at ~~Tanglewood~~ will include six outstanding young American pianists appearing on the six successive weekends of the Festival. Concerts will be conducted by Dr. Munch and Pierre Monteux.

During the Bach and Mozart weekends in the Theatre-Concert Hall, Lukas Foss will appear in the Bach *Piano Concerto in D minor* on Saturday evening, July 5, and Seymour Lipkin will perform the *Piano Concerto in D minor,* K. 466, by Mozart on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, which will be held in the Music Shed, Mr. Foss and Mr. Lipkin will be soloists in Mozart's *Two-Piano Concerto in E-flat* (K. 365).

During the four following weekends in the Music Shed, pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' *Piano Concerto No. 1 in D minor;* Byron Janis performing Rachmaninoff's *Piano Concerto No. 3* on Saturday evening, July 26; Leonard Pennario on Saturday evening, August 2, in Liszt's *Piano Concerto No. 1 in E-flat;* and, during the closing weekend devoted to music of Beethoven, this composer's *Piano Concerto No. 5,* the *"Emperor" Concerto,* will be performed by Eugene Istomin on Friday evening, August 8.

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tchaikovsky *Violin Concerto.* Margaret Harshaw, soprano, will be heard in the Love Death from *Tristan and Isolde* and the Immolation Scene from *Gotterdammerung* at the concert of Friday evening, August 1.

The music of a great composer will be featured on each of the six weekends and special works to be heard, in addition to those with soloists, include: by Bach, *Suites 1, 2, 3, 4;* the *Art of Fugue;* by Mozart *Eine Kleine Nachtmusik, "Linz" Symphony, Symphony No. 40 in G minor;* by Brahms, *Symphony No. 4;* by Debussy, *LaMer;* by Ravel *Daphnis and Chloe; Suite No. 2;* by Wagner, Prelude to *Meistersinger; Siegfried Idyll; Seigfried's Rhine Journey;* by Beethoven, *Symphony No. 4.*

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,351

JUN 7 1958

Berkshire Festival Offers Six Weekend Programs

Thes year's Berkshire Festival at Tanglewood in Lenox, will run from July 2 to August 10. Charles Munch, music director of the Boston Symphony Orchestra, will conduct most of the concerts. Pierre Monteux will be guest conductor at four concerts and G. Wallace Woodworth will conduct a special performance of Bach's B. Minor Mass on Sunday, July 6 with the Harvard Glee Club, Radcliffe Choral Society and soloists.

Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt and Rachmaninoff. Violinists will include Zino Francescatti, Berl Senofsky, and Ruth Posselt and Joseph de Pasquale, viola. Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him.

Margaret Harshaw, soprano, will appear in two Wagner concerts and Hildur Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahm's "Requiem." The annual Tanglewood-on-Parade benefit concert will take place on August 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six week ends: July 4, 5 and 6 (devoted to the music of Bach and held in the Theatre-Concert Hall); July 11, 12, and 13 (devoted to the music of Mozart and also held in the Theatre-Concert Hall) and the final four week ends by the full Boston Symphony Orchestra in the 6000 seat Music Shed.

The concerts of July 18, 19, and 20 will feature music of Brahms; July 25, 26 and 27 music of Debussy, Ravel and Tchaikovsky; August 1, 2 and 3 music of Wagner; and August 8, 9 and 10 music of Beethoven. Six concerts of chamber music will be presented on Wednesday evenings and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua and Margaret Harshaw, soprano, in a song recital. Single tickets for all concerts are available at the Festival Office, Tanglewood, Lenox, Massachusetts.

Visitors to the Berkshire Festival may attend concerts in the intimate Theatre-Concert Hall or in the Music Shed, or may enjoy the music from Tanglewood's spacious lawns. Many events of the Boston Symphony's summer school of musical performance, the Berkshire Music Center, are open to Friends of the Center, including student performance of Orchestra, chamber music, choral music and opera.

Tanglewood and the surrounding area of the Berkshire Hills, which offer many attractions to the visitor, is easily reached by the Massachusetts Turnpike. Single tickets to all concerts and further information about events open to the Friends are available at the Festival Office, Tanglewood, Lenox, Massachusetts.

NEW BEDFORD
March 9, 1958
DAY STANDARD-TIMES, NEW

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Tanglewood Soloists Set

6 Young Americans To Play at Lenox

Special to The Standard-Times

LENOX, March 8—Dr. Charles Munch, music director of the Boston Symphony Orchestra, announces some of the program highlights for this summer's Berkshire Festival at Tanglewood, Lenox, between July 2 and Aug. 10.

Soloists for the festival will include six outstanding young American pianists appearing on the six successive weekends of the Festival. Concerts will be conducted by Dr. Munch and Pierre Monteux.

During the Bach and Mozart weekends in the Theater-Concert Hall, Lukas Foss will appear in the "Bach Piano Concerto in D Minor" on Saturday evening, July 5, and Seymour Lipkin will perform the "Piano Concerto in D Minor (K. 466)" by Mozart on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, which will be held in the Music Shed, Mr. Foss and Mr. Lipkin will be soloists in Mozart's "Two Piano Concerto in E-Flat" (K.365).

During the four following weekends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' "Piano Concerto No. 1 in D Minor," Byron Janis performing Rachmaninoff's "Piano Concerto No. 3" on Saturday evening, July 26; Leonard Pennario on Saturday evening, Aug. 2, in Liszt's "Piano Concerto No. 1 in E-Flat, and during the closing weekend devoted to music of Beethoven, this composer's "Piano Concerto No. 5," the "Emperor Concerto," will be performed by Eugene Istomin on Friday evening, Aug. 8.

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tchaikovsky violin concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Tristan and Isolde" and the immolation scene from "Gotterdammerung" at the concert of Friday evening, Aug. 1.

Choral works will include a special performance of Bach's "B Minor Mass" on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past 25 years, will conduct the concert which will be performed by the Boston Symphony Orchestra, the Harvard Glee Club (this year celebrating its 100th anniversary) and the Radcliffe Choral Society, and soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' "Requiem." The soprano soloist will be Hilde Gueden of the Metropolitan Opera, and the Festival Chorus will be prepared by Hugh Ross. The Festival Chorus will also perform Beethoven's "Ninth Symphony" under Dr. Munch's direction at the final concert of the s[illegible]on on Sunday afternoon, Au[illegible], and will be heard in a [illegible] by Mozart conduct[illegible] Ross at the concert of S[illegible]noon, July 13, in the [illegible] Concert Hall.

The music of a great composer will be featured on each of the six weekends and special works to be heard in addition to those with soloists, include: By Bach, "Suites 1, 2, 3, 4," and "The Art of Fugue;" by Mozart, "Eine Kleine Nachtmusik," "Linz Symphony," "Symphony No. 40 in G Minor;" by Brahms, "Symphony No. 4;" by Debussy, "La Mer;" by Ravel "Daphnis and Chloe," "Suite No. 2;" by Wagner, Prelude to "Meistersinger," "Siegfried Idyl," and "Siegfried's Rhine Journey;" by Beethoven, "Symphony No. 4."

And further information may be obtained from the Festival Office Symphony Hall, Boston 15, Mass.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

MAR 11 1958

Six U. S. Pianists To Perform At Tanglewood

Soloists for the Boston Symphony orchestra's Berkshire Festival at Tanglewood, Lenox, between July 2 and Aug. 10 will include six outstanding young American pianists. Concerts will be conducted by Dr. Charles Munch, director, and Pierre Monteux.

During the Bach and Mozart weekends in the theatre-concert hall, Lukas Foss will appear in the Bach Piano Concerto in D minor, Saturday evening, July 5; Seymour Lipkin will perform the Piano Concerto in D minor, K. 466 by Mozart, Sunday afternoon, July 13.

Saturday evening, July 12, in the music shed, Foss and Lipkin will be soloists in Mozart's Two-Piano Concerto in E-flat (K.365).

During the four following weekends in the music shed pianists will be Leon Fleisher, Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor; Byron Janis performing Rachmaninoff's Pian[illegible] Concerto No. 3, Saturday eve[illegible]ning, July 26; Leonard Pennar[illegible] on Saturday evening, Aug. 2, [illegible] Lizt's Piano Concerto No. 1 [illegible] E-flat and during the closing weekend devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin, Friday evening, Aug. 8.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,742

FEB 9 - 1958

Plans Made For Festival At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchstra's 1958 Berkshire Festival at Tanglewood, Lenox, between July 2 and Aug. 10.

Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the festival. Following last season's successful plan, each weekend will feature the works of the great composers including Brahms (July 18, 19, 20); Debuss[illegible] and Ravel (July 25, 26, 2[illegible]), Wag[illegible]ner (Aug. 1, 2, 3); and [illegible]hoven (Aug. 8, 9, 10). Signi[illegible] contemporary works will be performed in each series. The first two weekends of concerts in the Theater-Concert Hall by a small orchestra will be devoted to music of Bach and Mozart and will be conducted by Dr. Munch.

Dr. Munch has invited several outstanding young American pianists to appear. They will include Leo Flischer, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. The noted violinist, Zino Francescatti, will be heard during the weekend of July 25-26-27.

Ticket information for the festival is available at the Festival Office, Symphony Hall, Boston 15.

March 15 - Miami Beach Sun

Berkshire Festival To Feature Six Pianists

Music lovers throughout the United States anticipate with much-enthusiasm the summer program of Berkshire Festival at Tanglewood, Lenox, Mass. Tanglewood draws visitors from many areas, including Europe, and persons interested in American musicians and compositions of the masters plan visits to New England in order to take in some session of the July 2 to Aug. 10. program.

Dr. Charles Munch, Music Director of the Boston Symphony Orchestra, announces some of the program highlights for this summer's Berkshire Festival.

Soloists for the Festival will include six outstanding young American pianists appearing on the six successive weekends of the Festival. Concerts will be conducted by Dr. Munch and Pierre Monteux.

During the Bach and Mozart weekends in the Theater - Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D minor, K. 466 by Mozart on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, which will be held in the Music Shed, Mr. Foss and Mr. Lipkin will be soloists in Mozart's Two - Piano Concerto in E-flat (K. 365).

During the four following weekends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor, Byron Janis performing Rachmaninoff's Piano Concerto No. 3 on Saturday evening, July 26, Leonard Pennario on Saturday evening, August 2, in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing weekend devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, August 8.

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tchaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love Death from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, August 1.

Choral works will include a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past 2 years, will conduct the concer which will be performed by th Boston Symphony Orchestra, th Harvard Glee Club (this yea celebrating its 100th anniversary and the Radcliffe Choral Society and soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donal Gramm, bass.

Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera and the Festival Chorus will be prepared by Hugh Ross.

The Festival Chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season on Sunday afternoon, August 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theater-Concert Hall.

GLOBE Wednesday, March 12

Berkshire Festival Soloists Announced

Six young American pianists will be soloists with the Boston Symphony Orchestra during the Berkshire Festival at Tanglewood next Summer between July 2 and Aug. 10.

Lukas Foss will play the Bach Klavier Concerto in D minor July 5; Seymour Lipkin will be heard in Mozart's Piano Concerto in D minor (K. 466), July 13; on July 12 Messrs Foss and Lipkin will both appear in the Mozart Concerto for Two Pianos in E-flat (K. 365); Leon Fleisher will play the Brahms D minor Concerto July 20; the Rachmaninoff C minor Concerto will be done by Byron Janis July 26; Leonard Pennario will perform the Liszt E-flat Concerto Aug. 2, and Euge[illegible] Istomin will be soloist in the [illegible]ethoven "Empero[illegible]

Other [illegible] soloists will [illegible] in the Tcha[illegible] July 27; [illegible] no, in th[illegible] Love-Dea[illegible] molation [illegible] daemmerun[illegible] and Adele Addison, sop[illegible] Alberts, contralto; Bl[illegible] Donald Gram[illegible] B minor Mass[illegible] July 6. Mr. Gramm and soprano [illegible]de Gueden will be soloists in th[illegible] Brahms Requiem, July 19.

Beethoven's Ninth Symphony will end the Festival, Aug. 10.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUN 26 1958

TANGLEWOOD TO FEATURE OUTSTANDING PIANISTS

Soloists for the Berkshire Festival at Tanglewood will include six outstanding young American pianists appearing on the six successive weekends of the Festival. Concerts will be conducted by Dr. Munch and Pierre Monteux.

During the Bach and Mozart weekends in the Theatre-Concert Hall, Lukas Foss will appear in the Bach *Piano Concerto in D minor* on Saturday evening, July 5, and Seymour Lipkin will perform the *Piano Concerto in D minor*, K. 466, by Mozart on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, which will be held in the Music Shed, Mr. Foss and Mr. Lipkin will be soloists in Mozart's *Two-Piano Concerto in E-flat* (K. 365).

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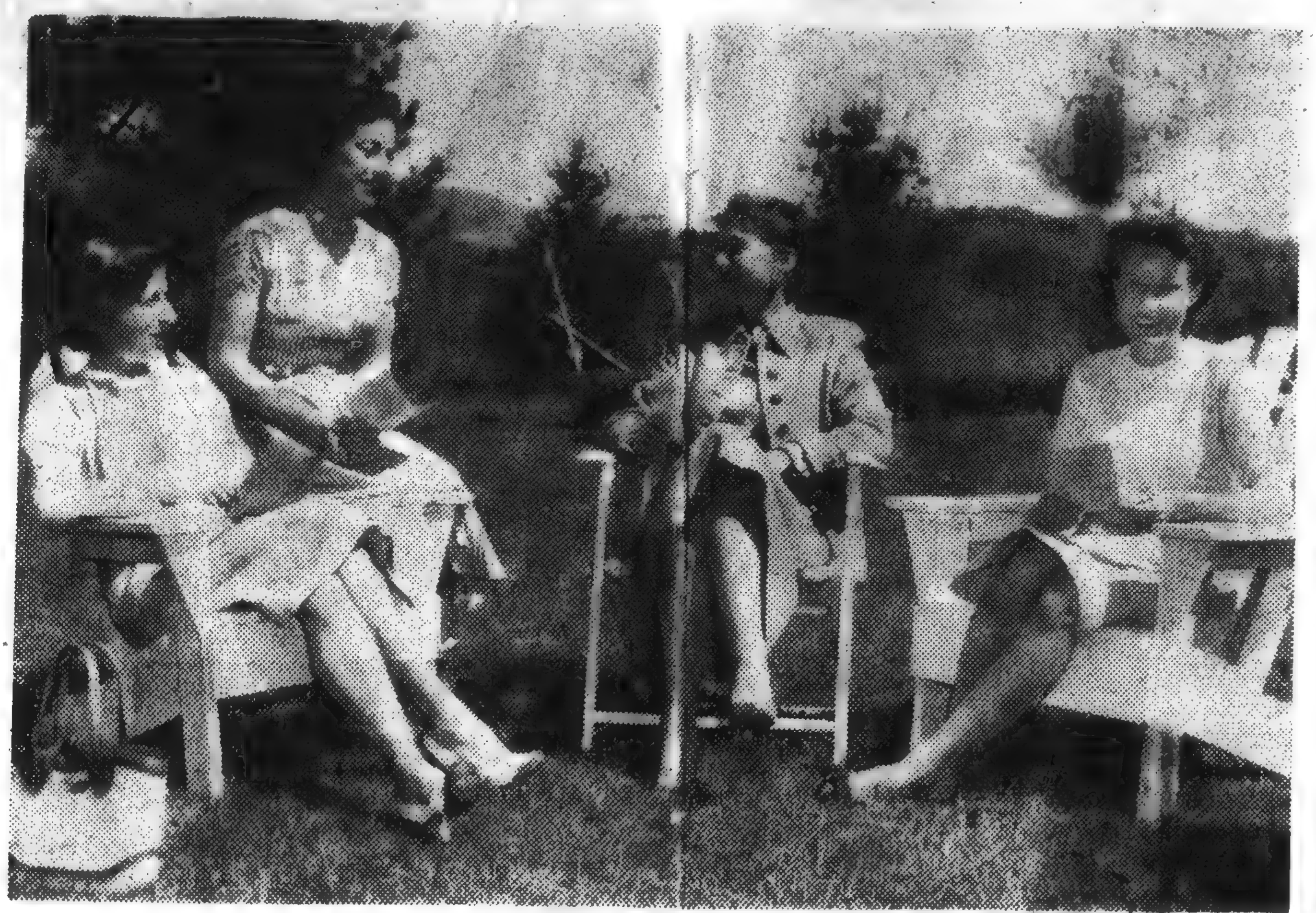
B Eagle - May 22 '58

'Berkshire Nights'

Mahan

Among coffee parties being held throughout the county to promote Berkshire Nights was one at home of Mrs. Prentice Bradley, 10 Broad St. Mrs. Benjamin N. Bowers and Mrs. Bradley pour for those attending, who included Mrs. Willem Willeke, Mrs. Ralph G. Starke, Mrs. Robert O. Wells, Mrs. F. Anthony Hanlon.



Mahan

A garden party was given by Mrs. James G. Garivaltis of 48 Roberta Rd. to discuss the Friday night concert series next summer at Tanglewood. Left to right are Mrs. Robert Jones III, Mrs. Garivaltis, Mrs. Eugene L. Amber and Mrs. Edward F. Ladd. The series will be offered at special rates until June 1.

Mooney

Great Barrington residents discuss the concerts scheduled for July 18 and 25 and Aug. 1 and 8 at a party at the home of Mrs. William C. Gulick. Left to right are Mrs. Irl E. Hall, Mrs. Gulick, Mrs. Morgan E. Vigneron, Mrs. Paul Argentini. Subscriptions may be obtained from Mrs. J. G. W. Mahanna, chairman.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

MAY 15 1958

Area Hostesses Help Promote Berkshire Nights With Parties

A series of coffee hours and tea parties are being held in Pittsfield and throughout the county by members of the Berkshire Nights Committee to further acquaint area residents with the plan to offer four BSO Friday night concerts at Tanglewood for the price of three. The ticket deadline is June 1.

Yesterday, Mrs. John P. Josephs entertained 10 women at a coffee hour at her home, 12 Kenilworth St., so they might hear Mrs. John G. W. Mahanna, chairman of the Berkshire Nights Committee, explain the program arranged by Dr. Charles Munch for the Boston Symphony Orchestra's Friday evenings.

Mrs. Hamilton M. Redman also entertained a group of women at her home, 931 West St., at a coffee hour yesterday, when Mrs. Marc deFerranti of the Berkshire Nights Committee described the plans for the BSO concerts in the Music Shed this summer. This morning Mrs. deFerranti also addressed a group of women at a coffee hour held by Mrs. G. P. Hermarm at her home, 53 Waverly St.

Mrs. William C. Gulick of South Main Street, Great Barrington, held a Berkshire Nights tea for 10 women in the South Berkshire area at her home this afternoon, when Mrs. Mahanna spoke to the group. Mrs. Mahanna also was interviewed this afternoon at 1 over radio station WSBS, Great Barrington, on the Jan Clarke program, relative to the Berkshire Nights concerts at Tanglewood.

Tomorrow morning Mrs. Lawrence G. Hamilton will hold a Berkshire Nights coffee hour at her home, 19 Bishop Pkwy., with Mrs. Mahanna as the speaker. Tomorrow night the Berkshire Nights chairman will address Mrs. Hamilton's music appreciation class at the Women's Club.

Assisting in making arrangements for the teas and coffee hours is Mrs. John H. Rice of 1030 West St. Others are being planned in Northern Berkshire and the Lebanon Valley area.

Persons wishing to subscribe to the Berkshire Nights series should send their orders to Mrs. John G. W. Mahanna, 20 Warwick St., this city.

Coffee Hours Will Continue Next Week

The coffee hours being held throughout the county to help promote Berkshire Nights at Tanglewood this summer, will continue next week, according to Mrs. John G. W. Mahanna, Berkshire Nights committee chairman.

Among those who have been hostesses for coffee hours at their homes this week were Mrs. Bernard H. Flood of New Lenox Road, Lenox; Mrs. James H. Garivaltis, 48 Roberta Rd.; Mrs. Peter H. Dillard, 300 Holmes Rd.; Mrs. John R. Cook and Mrs. Robert Allen at Mrs. Cook's home on Oblong Road, Williamstown; Mrs. Henry Williams, East Main Street, Stockbridge; Mrs. Prentice Bradley, 10 Broad St.

Tomorrow Mrs. William K. Collins and Mrs. Milton Gordon of Lee will entertain a group at Mrs. Gordon's home on Richmond Avenue in that town, Mrs. W. Morris Paxton of 76 Brookline Ave., Albany, N.Y., will be hostess for a group at her home in the morning and Mrs. Thurlow H. Pelton will hold a dessert party at her home, 21 Crofut St.

Chairmen Speak

Mrs. Mahanna and her assistant chairman, Mrs. John H. Rice, are appearing at the coffee hours explaining the Berkshire Nights plan, which offers four Friday evening concert tickets for the price of three. They spoke today at the Williamstown party given by Mrs. Cook and Mrs. Allen. Tomorrow they will meet with an Albany group at the home of Mrs. Paxton and in the afternoon at Mrs. Pelton's dessert party.

On Monday, Mrs. John W. Talbot will hold a Berkshire Nights coffee hour at her home in Richmond, and on Tuesday Mrs. Charles R. Jordan will entertain in the morning at her home, 49 Bartlett Ave.

Drive in Tri-City Area

Mrs. Edward H. Cumpston Jr., last year's Berkshire Nights chairman, who is heading the Berkshire Nights drive in the tri-city area of Schenectady, Troy and Albany, this morning discussed the Friday night concert series at Tanglewood on the Home Fare program over WRGB-TV in Schenectady. Mrs. Cumpston will entertain at a coffee hour tomorrow at her home, 918 St. David's Lane, Schenectady.

The deadline for subscribing to the Berkshire Nights series is June 1. Subscriptions are to be mailed to Mrs. John G.W. Mahanna, Berkshire Nights chairman, 20 Warwick St.

News Advertiser
WESTFIELD, Mass.
Weekly Independent
Circ. 2700

MAY 8 - 1958

BOSTON SYMPHONY PLANS BERKSHIRE NIGHTS CONCERTS

Charles Munch, music director of the Boston Symphony Orchestra, recently announced the programs and soloists for the 1958 series of Berkshire Nights of the Berkshire Festival at Tanglewood, Lenox. Inaugurated last season at the suggestion of the Tanglewood Advisory Committee and designed especially for Berkshire residents and those within easy driving distance of Tanglewood, the Berkshire Nights series offers again this season a subscription to four Friday evening concerts (on July 18, 25, Aug. 1, 8) in the Music Shed at Tanglewood at a price equivalent to the regular cost of three such concerts.

For the first Friday evening concert, July 18, Dr. Munch will conduct the Boston Symphony Orchestra in Brahms' Serenade No. 2 in A, Opus 16, Aaron Copland's Variations for Orchestra, and Brahms' Symphony No. 4.

Pierre Monteux will direct the second Friday evening concert (July) 25 in a program including Glinka's overture to "Russlan and Ludmilla," Tchaikovsky's Fourth Symphony, Overture to "Les Eumenides" by Darius Milhaud, Debussy's Three Nocturnes and Ravel's "La Valse."

A featured soloist for the third Berkshire Friday program, Aug. 1, will be the noted Wagnerian soprano, Margaret Harshaw. Miss Harshaw, who is well known to Tanglewood audiences from her previous appearances, will perform two Wagner excerpts, the "Love Death" from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung". Other Wagner excerpts on the program, which will be under the direction of Dr. Munch, are the prelude to "The Mastersingers" and the Siegfried Idyll. Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the new Viola Concerto by Walter Piston which was written for and dedicated to Mr. dePasquale.

The Young American pianist, Eugene Istomin, will be soloist on the final Friday evening program, performing Beethoven's "Emperor" Concerto No. 5. Mr. Istomin made his first appearance at Tanglewood with the Boston Symphony Orchestra on the 1955 season. Charles Munch will also conduct Honegger's Prelude Fuge and Postlude and Beethoven's Seventh Symphony.

Heading the Berkshire Nights Committee this season will be Mrs. John G. W. Mahanna of Pittsfield and requests for Berkshire Nights subscriptions may be mailed to her at 20 Warwick St., Pittsfield. Mrs. Mahanna will soon announce the members of a committee of area residents who will assist in the subscription campaign which will run from April 15 to June 1.

[16]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

MAY 18 1958

Four 'Berkshire Nights' Proving Attractive Again

Lenox, May 17—The "Berkshire Nights" series of concerts at Tanglewood this summer, open to all music lovers "within easy driving distance of the Berkshire Music Festival," is attracting much interest from Western Massachusetts communities, especially those close to the Massachusetts Turnpike, Mrs. John G. W. Mahanna, chairman of the "Berkshire Nights" committee, said today.

Four Concerts

Inaugurated last season at the suggestion of the Tanglewood Advisory Committee, the "Berkshire Nights" series again this season offers a subscription to four Friday evening concerts (July 18-25, Aug. 1-8) in the Music Shed at a price equivalent to the regular cost of three such concerts. The deadline for subscriptions is June 1.

(Kanter Photo)

MRS. JOHN G. W. MAHANNA

Dr. Charles Munch has arranged special concert programs for the Friday night series, according to Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra. He will conduct three of the four Friday night concerts while Pierre Monteux will be on the podium with the Boston Symphony as guest conductor for the other. Highlights of the Friday night series will be the appearance of Margaret Harshaw, Wagnerian soloist, and Eugene Istomin, concert pianist.

At a recent meeting of the "Berkshire Nights' committee, Mr. Perry approved a suggestion to extend the ticket campaign outside of the Berkshires, even as far east as Worcester and as far west as Albany, N. Y., because these places are today within easy driving distance of Tanglewood.

Active Chairman

Regional coffee hours are being held throughout the area by music lovers interested in making the "Berkshire Nights" series a success. A speakers' bureau has been set up by Mrs. Mahanna and her committee to further acquaint Western Massachusetts residents with the Berkshire Nights plan at Tanglewood.

A graduate of the College of Mount St. Vincent-on-the Hudson in New York, Mrs. Mahanna has been active in social and civic affairs in the Pittsfield area. A member of the board of directors of the South Mountain Music Association, she is a member of the Young Audiences committee, the Tanglewood on Parade Committee and is one of the sponsors of the Berkshire ballroom dancing classes. She is active in the activities of the Girls' Club of Pittsfield, the auxiliaries of St. Luke's Hospital and Pittsfield General Hospital, and for two years served as chairman of clubs and societies in the United Community Service fund campaign.

Her husband, a newspaperman and author of "Music Under the Moon," an early history of the Berkshire Festival, served as a special agent with the Office of Naval Intelligence in Springfield in 1942 before being transferred to the Pacific theater.

Persons wishing to subscribe to the four "Berkshire Nights" concerts at Tanglewood should address their orders to Mrs. Mahanna, 20 Warwick St., Pittsfield.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806

APR 11 1958

Program for Berkshire Nights at Tanglewood Set

Charles Munch, music director of the Boston Symphony Orchestra, has announced the programs and soloists for this summer's series of "Berkshire Nights" programs of the Berkshire Festival at Tanglewood, Lenox, Mass.

* * *

INAUGURATED last season, the Friday evening programs of July 18 and 24, and Aug. 1 and 8 will be presented in the Music Shed at a series price equivalent to the regular cost of three such concerts. They are designed especially for Berkshire residents and persons within easy driving distance of Tanglewood.

Dr. Munch will conduct the Boston Symphony orchestra on July 18 in Brahms' "Serenade number 2 in A, opus 16"; Aaron Copland's "Variations for Orchestra" and Brahms' "Symphony number 4."

* * *

PIERRE MONTEUX will direct the July 25 concert. The program will include Glinka's overture to "Russland and Ludmilla," Tchaikovsky's "Fourth Symphony," the overture to "Les Eumenides" by Darius Milhaud; Debussy's "Three Nocturnes" and Ravel's "La Valse."

Margaret Harshaw, noted Wagnerian soprano, will be the featured soloist at the Aug. 1 program. She will be heard in two Wagner excerpts — the "Love Death" from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung." Dr. Munch will direct the program which will also include the prelude to "Die Meistersinger" and the "Siegfried Idyll." Joseph de Pasquale, first violist of the Boston Symphony, will be the soloist in a new viola concerto by Walter Piston which was written for and dedicated to the soloist.

* * *

EUGENE Stomin, young American pianist, will be the soloist for the Aug. 8 program performing Beethoven's "Emperor Concerto number 5." Dr. Munch will also conduct Honegger's "Prelude Fugue and Postlude" and Beethoven's "Seventh Symphony."

Mrs. John G. W. Mahanna, of Pittsfield is heading the Berkshire Nights committee and requests for these subscriptions may be mailed to her at 20 Warwick street, Pittsfield.

NORTH ADAMS, MASS.
TRANSCRIPT
Circ D. 13,326

JUN 5 1958

Tanglewood Berkshire Night Interest Jumps

Berkshire Night subscriptions to the Berkshire Music Festival concerts at Tanglewood have increased to 402 this year, a gain of 46 per cent.

This was announced yesterday by Mrs. John G. W. Mahanna of Pittsfield, Berkshire Nights Committee chairman.

Under the Berkshire Nights plan, tickets for four Friday evening concerts, July 18 and 25 and Aug. 1 and 8, were offered as a special series to residents of this area. Normal series subscriptions cover one weekend. The plan was inaugurated last year when subscriptions totaled 287. Mrs. Mahanna said that this year many residents of the Albany - Troy Springfield-Holyoke, and Southern Vermont areas were among subscribers.

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 13,582

MAY 2 - 1958

DePasquale, Pennario and Francescatti Play at Berkshires Tanglewood Festival

Joseph DePasquale, Zino Francescatti, and Leonard Pennario will be soloists with the Boston Symphony Orchestra during the 1958 Berkshire Festival at Tanglewood, Lenox, Massachusetts in July and August.

DePasquale will be the viola soloist in the performance of Mozart's Musical Joke, K.522 on Friday, July 11, and will accompany Margaret Harshaw in Wagner's "Immolation Scene" on Friday, August 1.

Francescatti will be soloist in the Tschaikowsky Violin Concerto on Sunday, July 27, while Pennario will perform the Liszt Piano Concerto No. 1 in E-flat on Saturday, July 2.

Plan Special Series Of Musical Events

Town Times Apr 17

The Berkshire Festival will present a series of concerts this year called "Berkshire Nights" and designed especially for persons residing in the Berkshire area or within easy driving distance of Tanglewood, at Lenox, Mass., with a subscription offered for four Friday Evening Concerts at a reduced price, it has been announced.

Mrs. John G. W. Mahanna, 20 Warwick St., Pittsfield, Mass., is in charge of the Committee for the four special concerts, and requests for information and tickets may be mailed to her. The concerts will be held July 18 and 25 and August 1 and 8.

For the first Friday evening concert (July 18) Dr. Munch will conduct the Boston Symphony Orchestra in Brahms' Serenade No. 2 in A, Opus 16, Copland's Variations for Orchestra, and Brahms' Symphony No. 4.

Pierre Monteux will direct the second Friday evening concert (July 25) in a program including Glinka's overture to "Russlan and Ludmilla," Tchaikovsky's Fourth Symphony, Overture to "Les Eumenides" by Milhaud, Debussy's Three Nocturnes and Ravel's "La Valse."

A featured soloist for the third Berkshire Friday program (August 1st) will be the noted Wagnerian soprano, Margaret Harshaw. Miss Harshaw will perform two Wagner excerpts; the "Love Death" from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung". Other Wagner excerpts on the program, under the direction of Dr. Munch, are the Prelude to "The Mastersingers" and the Siegfried Idyll. Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the new Viola Concerto by Walter Piston which was written for and dedicated to Mr. DePasquale.

The pianist, Eugene Istomin, will be soloist on the final Friday evening program, performing Beethoven's "Emperor" Concerto No. 5. Charles Munch will also conduct Honegger's Prelude Fugue and Postlude and Beethoven's Seventh Symphony.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

MAY 9 1958

erkshire Nights ommittee Holds egional Meeting

STOCKBRIDGE — The first of a series of regional meetings of the Berkshire Nights Committee of the Berkshire Festival was held yesterday at the home of Mrs. Finton C. D. Cosby, chairman of the Stockbridge group at her home.

Ten local women, who are assisting with the ticket drive which offers four Friday night Boston Symphony Orchestra concerts in the Music Shed for the price of three, heard a report on the area campaign from Mrs. John G. W. Mahanna of Pittsfield, chairman of the Berkshire Nights Committee.

The deadline for the Berkshire Nights, July 18-25, Aug. 1-8, has been set for June 1. Subscribers may order their tickets by sending their remittance to Mrs. Mahanna at 20 Warwick St., this city.

Other Area Chairmen

Other area chairmen named today by Mrs. Mahanna who may be called in their communities for more information are Mrs. Eric F. Joslin of West Stockbridge and Mrs. John W. Talbot in Richmond.

Honorary chairmen of the Berkshire Nights Committee are Mrs. Serge Koussevitzky, widow of the former conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center; of the Berkshire Music Center; and New York and Stockbridge, the president of the Berkshire Symphonic Festival Inc., who helped found the music festival in the Berkshires.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

APR 16 1959

Berkshire Nights Programs Set For Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, recently announced the programs and soloists for the 1958 series of Berkshire Nights of the Berkshire Festival at Tanglewood, Lenox.

Inaugurated last season at the suggestion of the Tanglewood Advisory Committee and designed especially for Berkshire residents and those within easy driving distance of Tanglewood, the Berkshire Nights series offers again this season a subscription to four Friday evening concerts (on July 18-25; Aug. 1-8) in the Music Shed at Tanglewood at a price equivalent to the regular cost of three such concerts.

For the first Friday concert (July 18) Dr. Munch will conduct the Boston Symphony Orchestra in Brahms' Serenade No. 2 in A, Opus 16, Aaron Copland's Variations for Orchestra and Brahms' Symphony No. 4.

Pierre Monteux will direct the second Friday concert (July 25) in a program including Glinka's overture to "Russian and Ludmilla," Tchaikovsky's Fourth Symphony, Overture to "Les Eumenides" by Darius Milhaud, Debussy's Three Nocturnes and Ravel's "La Valse."

A featured soloist for the third Friday program will be the noted Wagnerian soprano, Margaret Harshaw. Miss Harshaw will perform two Wagner excerpts, the "Love Death" from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung." Other Wagner excerpts on the program, which will be under the direction of Dr. Munch, are the Prelude to "The Mastersingers" and the Siegfried Idyll. Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the new Viola Concerto by Walter Piston which was written for and dedicated to Mr. DePasquale.

The young American pianist, Eugene Istomin, will be soloist on the final Friday program, performing Beethoven's "Emperor" Concerto No. 5. Charles Munch will also conduct Honegger's Prelude Fugue and Postlude and Beethoven's Seventh Symphony.

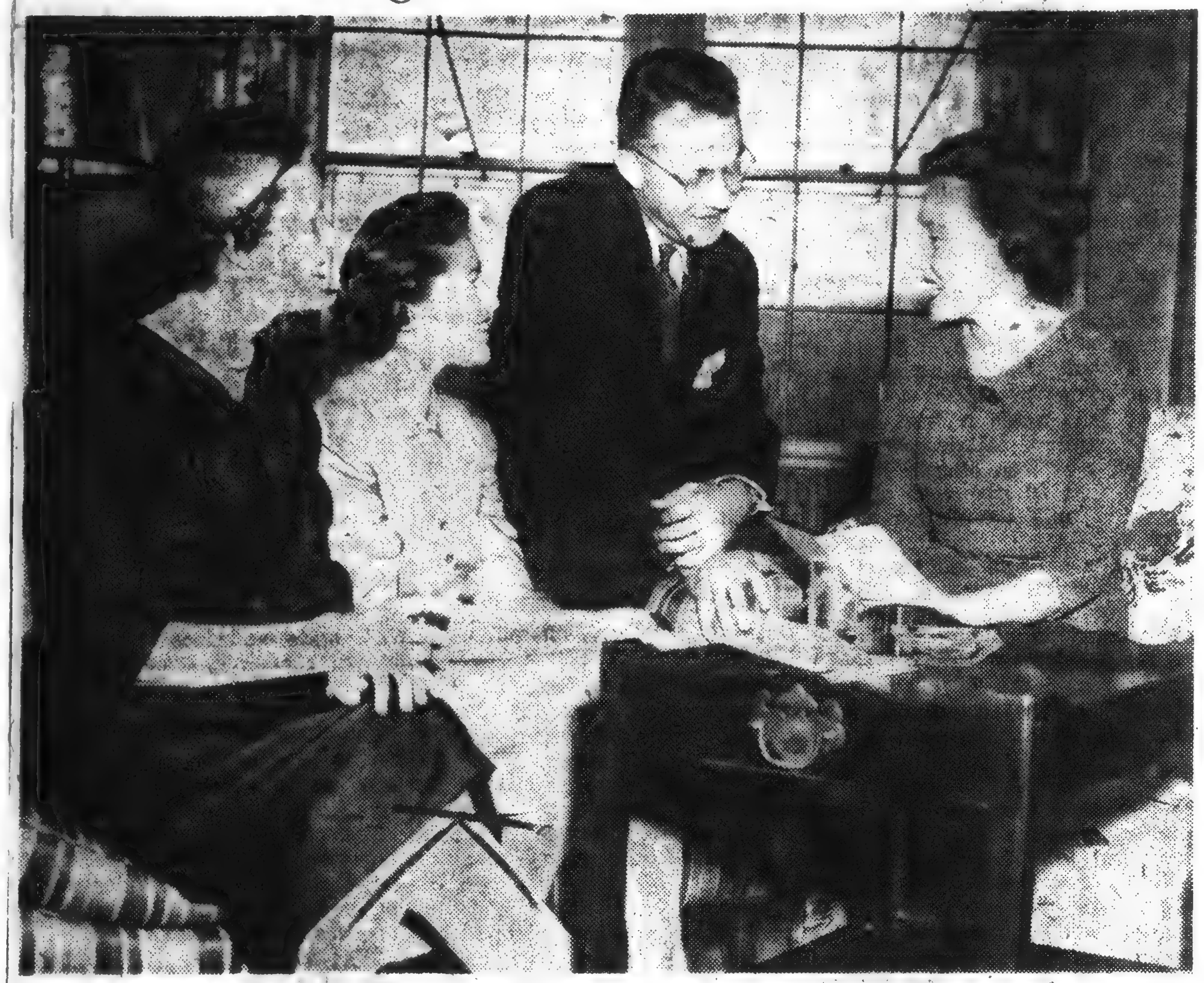
Heading the Berkshire Nights Committee this season is Mrs. John G. J. Mahanna of Pittsfield. Requests for Berkshire Nights subscriptions may be mailed to her at 20 Warwick St., Pittsfield.

[17]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

APR 17 1958

Berkshire Nights Committee Launches Drive



Mitchell

Discussing the Berkshire Nights concerts yesterday at Country Club of Pittsfield are Mrs. Alexander Euston and Mrs. Jason C. L. Leavitt, committee members for area ticket drive; Thomas D. Perry Jr., manager of Boston Symphony Orchestra; and Mrs. John G. W. Mahanna, drive chairman. Campaign for concert subscription series at Tanglewood closes June 1.

Enthusiastic support was pledged to the Berkshire Nights series of concerts at Tanglewood this summer by more than 50 Berkshire residents who gathered at the Country Club of Pittsfield last night to launch the area ticket drive which ends June 1.

Teas, Coffee Hours Planned

Mrs. John G. W. Mahanna, Berkshire Nights chairman, reporting on progress of the campaign to date, said that plans are being made in regional sections of the county to hold teas and coffee hours to promote the sale of tickets for the four Friday evening concerts, which are being offered by the Boston Symphony Orchestra for the price of three.

The chairman read a letter from Robert K. Wheeler of Great Barrington, a member of the Tanglewood Advisory Committee, suggesting that industrial firms and other businesses in the county buy tickets for the Friday night concerts for their employes or friends. He explained that last year when the Berkshire Nights idea was started, he purchased a number of tickets for the series and gave them to members of his office staff and friends, many of whom had never before been to Tanglewood.

Mrs. Mahanna also reported that John F. Downing, executive director of the Berkshire Hills Conference and the Pittsfield Chamber of Commerce, is co-operating with her committee in mailing flyers, containing information on the concerts and ticket blanks, to all members of the local and countywide organizations. Efforts also will be made to have the same plan carried out by other Chamber of Commerce and Boards of Trade in the county.

Special Programs Set

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, said that special concert programs have been arranged for the Friday night series by Dr. Charles Munch, musical director of the BSO. Featured besides Dr. Munch, will be Pierre Monteux as a guest conductor; Margaret Harshaw, Wagnerian soloist; and Eugene Istomin, concert pianist. The Berkshire Nights programs are scheduled for July 18, 25 and Aug. 1 and 8. Mr. Perry said he felt the ticket campaign could be extended outside of the Berkshires, even as far as Worcester and Albany, because these places are within easy driving distance of Tanglewood.

Mrs. Mahanna will announce soon regional committees, as well as honorary members of the committee. She added that several organizations in the city and county have pledged their support, adding speakers are available to discuss Berkshire Nights before any service club or organization in the county.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

APR 10 1958

Berkshire Nights Series of Concerts To Start July 18

Lenox, April 9—Charles Munch, music director of the Boston Symphony Orchestra, has announced the programs and soloists for the 1958 series of Berkshire Nights of the Berkshire Festival at Tanglewood.

Begun Last Season

Inaugurated last season at the suggestion of the Tanglewood Advisory Committee and designed especially for Berkshire residents and those within easy driving distance of Tanglewood, the Berkshire Nights series offers again this season a subscription to four Friday evening concerts (on July 18-25; August 1-8) in the Music Shed at Tanglewood at a price equivelent to the regular cost of three such concerts.

For the first Friday evening concert (July 18) Dr. Munch will conduct the Boston Symphony Orchestra in Brahms' Serenade No. 2 in A, Opus 16, Aaron Copand's Variations for Orchestra and Brahms' Symphony No. 4.

Pierre Monteux will direct the econd Friday evening concert July 25) in a program including Glinka's overture to "Russlan and Ludmilla," Tchaikovsky's Fourth Symphony, Overture to 'Les Eumenides" by Darius Milhaud, Debussy's Three Nocturnes and Ravel's "La Valse."

A featured soloist for the third Berkshire Friday program (August 1st) will be the noted Wagnerian soprano, Margaret Harhaw. Miss Harshaw, who is well known to Tanglewood audinces from her previous appearnces, will perform two Wagner xcerpts, the "Love Death" from Tristan and Isolde" and the Immolation Scene from "Gotterammerung." Other Wagner exerpts on the program, which will be under the direction of Dr. Munch, are the Prelude to "The Mastersingers" and the Siegfried Idyll. Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the new Viola Concerto by Walter Piston which was written for and dedicated to Mr. DePasquale.

The young American pianist, Eugene Istomin, will be soloist on the final Friday evening program, performing Beethoven's "Emperor" Concerto No. 5. Mr. Istomin made his first appearance at Tanglewood with the Boston Symphony Orchestra on the 1955 season. Charles Munch will also conduct Honegger's Prelude Fugue and Postlude and Beethoven's Seventh Symphony.

Heading the Berkshire Nights Committee this season will be Mrs. John G. W. Mahanna of Pittsfield and requests for Berkshire Nights subscriptions may be mailed to her at 20 Warwick St., Pittsfield. The subscription campaign will run from the 15th to June 1.

EAGLE Saturday, April 5, 1958

Programs, Soloists Announced For Berkshire Nights Series

Margaret Harshaw

Dr. Charles Munch, music director of the Boston Symphony Orchestra today announced the programs and soloists for the Berkshire Nights series of concerts, designed especially for Berkshire residents, to be held in the Music Shed at Tanglewood on four Fridays—July 18 and 25, Aug. 1 and 8.

In the first concert, Dr. Munch will conduct the full Boston Symphony Orchestra in Brahms' Serenade No. 2 in A, Opus 16; Copland's Variations for Orchestra and Brahms' Symphony No. 4.

Pierre Monteux will be on the podium for the second Friday evening concert, leading the BSO in the following program: Glinka's "Russlan and Ludmilla," overture; Tchaikovsky's Symphony No. 4; Milhaud's Overture to "Les Eumenides"; Debussy's Three Nocturnes and Ravel's "La Valse."

On Aug. 1, the Berkshire Nights program will be featured by the appearance of Margaret Harshaw, Metropolitan Opera soprano, who will be the soloist in Wagner's final "Immolation Scene" from "Gotterdammerung." Dr. Munch will conduct.

Acclaimed in 1952

Margaret Harshaw was acclaimed at Tanglewood in 1952 when she first appeared here with the BSO as soloist in the second scene of the third act of "Siegfried" and in several excerpts from "The Twilight of the Gods."

She made another appearance with the BSO as a soloist in 1955 at Tanglewood. Miss Harshaw, a native of Pennsylvania, studied with Mme. Schoen-Renee while attending the Juilliard School of Music. She made her debut with the Metropolitan Opera Company in 1942 and has sung with that company each season since then, in recent years taking soprano parts exclusively—notably in Wagnerian roles. She has sung many times in Europe, having appeared in "The Ring" at Covent Garden, at Glyndebourne and in Berlin at the Stadtische Oper.

Viola Soloist

The first part of the Aug. 1 program will include Wagner's prelude to "Die Meistersinger," Siegfried Idyll, Prelude and Love Death from "Tristan," and Piston's Viola Concerto, featuring Joseph de Pasquale, first viola of the BSO.

Mr. de Pasquale, a native of Philadelphia, attended the Curtis Institute of Music, studying viola with Lois Bailly. He also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band in Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the BSO in 1947.

Istomin To Play

Another soloist has been scheduled to appear with Dr. Munch and the BSO for the final Friday concert in the Berkshire Nights series. Eugene Istomin will be the soloist in Beethoven's Piano Concerto No. 5 ("Emperor"). The program also will include Honegger's Prelude, Fugue and Postlude, and Beethoven's Symphony No. 4.

Mr. Istomin was born in New York City in 1925, of Russian parents. At 14 he entered the Curtis Institute of Music where he studied with Miercio Horszowski and Rudolf Serkin, making his first public appearance in 1943. He has appeared in France at festivals organized by Pablo Casals and made his first appearance with the Boston Symphony at Tanglewood during the 1955 season.

The Berkshire Nights Committee is being headed by Mrs. John G. W. Mahanna of this city. Subscriptions to the four Friday night concert series, which are being offered at a suitable price reduction, may be mailed to Mrs. Mahanna at 20 Warwick St. Requests for information should be telephoned to her. The area campaign will run from April 15 to June 1.

Tanglewood Berkshire Nights

GLOBE 4/13/58

Charles Munch, music director of the Boston Symphony Orchestra, makes known the programs and soloists for the 1958 series of Berkshire Nights of the Berkshire Festival at Tanglewood, Lenox. Inaugurated last season at the suggestion of the Tanglewood Advisory Committee and designed especially for Berkshire residents and those within easy driving distance of Tanglewood, the Berkshire Nights series offers again this season a subscription to four Friday evening concerts, July 18-25, Aug. 1-8, in the Music Shed.

At the first concert, July 18, Dr. Munch will conduct the Boston Symphony Orchestra in Brahms' Serenade No. 2 in A, Op. 16; Aaron Copland's Variations for Orchestra and Brahms' Symphony No. Four.

Pierre Monteux will direct the second concert, July 25, the program to include Glinka's Overture to "Russian and Ludmilla," Tchaikovsky's Fourth Symphony; Overture to "Les Eumenides" by Darius Milhaud; Debussy's Three Nocturnes and Ravel's "La Valse."

A featured soloist for the third Berkshire Friday program, Aug. 1, will be Wagnerian soprano Margaret Harshaw, in the "Love Death" from "Tristan and Isolde" and the Immolation Scene from "Goetterdaemmerung." Other Wagner excerpts on the program, which will be under the direction of Dr. Munch, are the Prelude to "The Mastersingers" and the "Siegfried Idyll." Joseph de Pasquale, first violist, will be soloist in the new Viola Concerto by Walter Piston.

The young American pianist, Eugene Istomin, will be soloist on the final Friday evening program, performing Beethoven's "Emperor" Concerto. Charles Munch will also [illegible] Honegger's Prelude Fugue and Postlude, and Beethoven's Seventh Symphony.

B. Eagle May 21

'Berkshire Nights' To Be Promoted at Williamstown Party

WILLIAMSTOWN—A coffee hour to promote Berkshire Nights at Tanglewood will be held tomorrow morning at 10:30 at the home of Mrs. John R. Cook on Oblong Road, South Williamstown.

The event is one of a series of similar events being held throughout the county to encourage interest in the special tickets available to area residents for Friday night concerts at the music festival.

Hostess with Mrs. Cook tomorrow will be Mrs. Robert J. Allen of South Street.

Special guests at the coffee hour will be Mrs. John G. W. Mahanna of Pittsfield, chairman of the Berkshire Nights committee this year, and Mrs. John H. Rice, a member of the committee. They will explain the Berkshire Nights plan.

Also present as a guest will be Mrs. James P. Baxter III, wife of the president of Williams College. Dr. Baxter was one of the original trustees of the Berkshire Symphonic Festival, forerunner of today's Berkshire Music Festival, two decades ago.

About [illegible] women from Williamstown, North Adams and other nearby communities are expected.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

APR 17 1958

[28]

Exploring Deepest Tanglewood

A few years ago, Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, was engaged as a speaker at the weekly luncheon meeting of the Great Barrington Rotary Club. He was introduced by businessman Robert K. Wheeler, longtime Berkshire Festival supporter and a member of the Tanglewood Advisory Committee.

In his introductory remarks, Mr. Wheeler observed that the broad outlines of the Tanglewood story doubtless were familiar to the audience, who lived next door and who knew at first hand the quality of the programs presented and the economic importance of Tanglewood to the area. Just for purposes of illustration, he asked, how many Rotary members have never attended a concert there?

Mr. Wheeler and Mr. Perry were surprised and disappointed when considerably more than half the audience raised their hands.

That was an eye-opener, and it started Mr. Wheeler thinking: Evidently there were many year-round Berkshirites who had never been to Tanglewood and who yet might enjoy it if they once made the break. How to perform the necessary introductions?

Launching of Berkshire Nights at Tanglewood last year seemed to offer the ideal opportunity. Here was a series of concerts expressly designed for county residents and others within easy driving distance of Tanglewood. The cost of the series—four concerts for the price of three—was attractive. And support of the series would, Mr. Wheeler knew, aid the Festival operation by increasing attendance at the less heavily patronized Friday concerts and thus leveling out the uneven attendance curve.

Accordingly the Great Barrington businessman inaugurated a plan last year whereby his firm purchased a block of Berkshire Nights series tickets to be given to employes and friends who had never visited Tanglewood. The plan proved highly successful; and this season Mr. Wheeler, as a member of the Tanglewood Advisory Committee, is suggesting that other Berkshire industries and businesses do the same. In some cases, he notes, the tickets might be awarded as prizes or work incentives.

This seems an admirable, constructive idea, and we hope that others will see fit to adopt it during the current Berkshire Nights subscription campaign. Those who do will have the double satisfaction of aiding a valuable Berkshire institution and of helping others to learn the deep joys of hearing great music matchlessly played.

B. Eagle - Apr. 7

In Brief . . .

Helen Hare Cain's interesting account of urban renewal in San Francisco's Jackson Square documents the thesis, a controversial one in the Berkshires, that historic buildings can be profitably restored for present-day use . . . During his 3½ years as director of clinical services at Berkshire Industrial Farm, Milton Willner established a reputation as a dedicated and articulate expert willing to share his knowledge with other individuals and civic groups. He and his family will be missed when they move to Long Island . . . With a program including the music of Wagner (a perennial Tanglewood favorite), a performance by Margaret Harshaw (who brought down the Shed in her last Festival appearance), conductors Charles Munch and Pierre Monteux, this season's Berkshire Nights looks like a sure-fire series and a musical bargain besides . . .

If that half-million-dollar nosedive in Pittsfield building so far this year characterizes what is happening across the country, and there is good reason to think it does, the new federal housing bill and liberalization of home loan terms are clearly coming at the right time . . . The old saws about the virtues of early rising seemed to be pretty well vindicated yesterday, what with attendants at the sunrise service on the 18th fairway at the Country Club enjoying bone-dry weather while later churchgoers had to hide their Easter finery under raincoats and umbrellas . . .

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

MAY 22 1958

Schenectady Woman Heads Berkshire Nights Group

A Schenectady woman, Mrs. Edward H. Cumpston Jr., has been named head of the Tri-Cities committee for the Berkshire Nights, a series of four Friday night concerts at the Berkshire Festival this summer.

The Berkshire Nights, inaugurated last summer, offers a subscription to the Music Shed concerts of July 18 and 25 and Aug. 1 and 8 at a price equal to that of three regular tickets.

Mrs. Cumpston is planning coffee parties in the Albany-Schenectady-Troy area to promote the series.

Mrs. John G. W. Mahanna of Pittsfield, chairman of the Berkshire Nights Committee, will speak at a coffee party at 10:30 a. m. Friday at the home of Mrs. W. N. Paxton, 76 Brookline Ave

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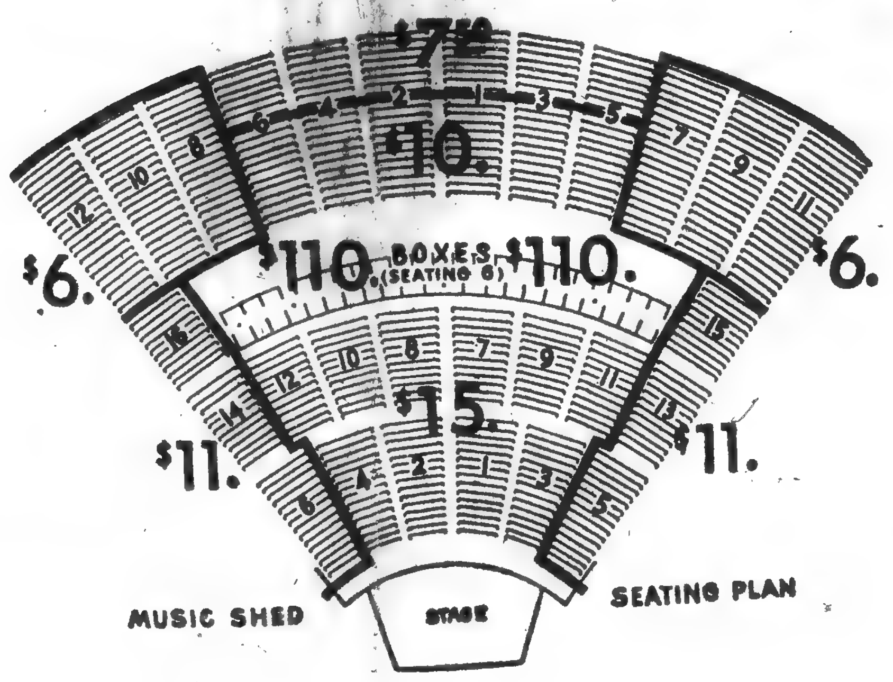
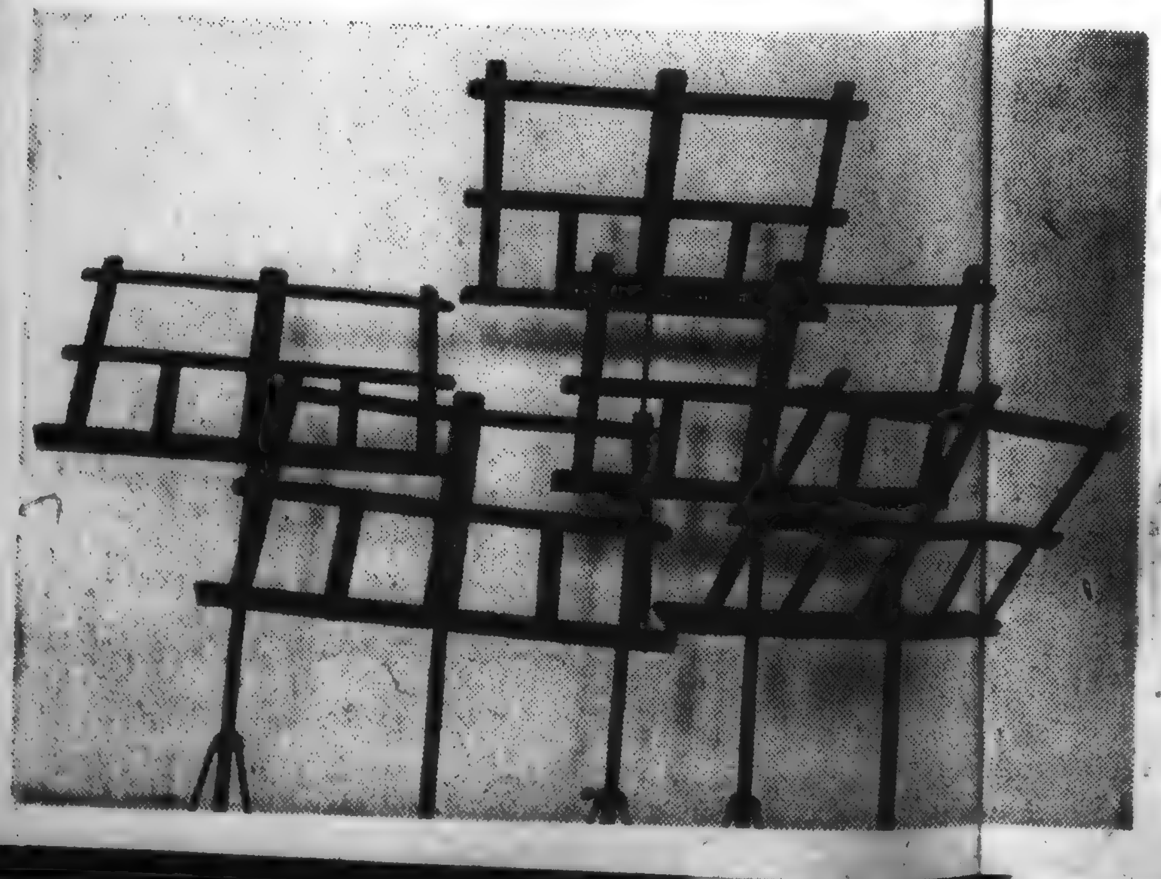
Four for Three

The Berkshire Nights Series of the Berkshire Festival is being repeated!

From April 15, until June 1, residents of this area will have an opportunity to buy a special subscription for four Friday evening Boston Symphony Orchestra concerts in the Music Shed at Tanglewood. The Berkshire Nights series, planned particularly for those living within easy driving distance to Tanglewood, offers balanced, representative programs at a special series discount of 5%. The discount means that the full series of four concerts will cost no more than the usual weekend series of three.





Series Prices in force until June 1st only

$6 $7.50 $10 $11 $15 $110 Boxes seating 6

Please make check or money order payable to the Boston Symphony Orchestra, Inc., and send remittance before June 1st to:

Mrs. John G. W. Mahanna
The Berkshire Nights
20 Warwick St.,
Pittsfield, Mass.

NAME ____________________

ADDRESS ____________________

Summer address if different from above

After ____________________
(Date)

ALBANY, N. Y.
TIMES-UNION
Circ. D. 61,009 - S. 119,412
MAY 25 1958

[29]

Attending a Coffee Hour at the home of Mrs. W. Norris Paxton in Brookline Ave. to discuss plans the new series of Friday Night concerts in the Big Shed at "Tanglewood." Left to right are Mrs. Paxton, Mrs. Paul E. Fiske, representing the Albany Symphony Orchestra, and Mrs. John G. W. Mahanna, of Pittsfield, chairman of the "Berkshire Nights" series of Friday night concerts.

COFFEE HOUR TALKS:

'Berkshire Nights' Concerts Scheduled

In a series of "Coffee Hours" being held throughout the Eastern seaboard to promote four special Friday night concerts during the Tanglewood season by the Boston Symphony Orchestra Mrs. George W. W. Mahanna, of Pittsfield, Mass., chairman of the movement addressed Albany clubwomen and musicians Friday at the home of Mrs. W. Norris Paxton.

Those present included Mrs. Edward French, Mrs. Weldon Vail, Mrs. Foster Potter, Edgar S. VanOlinda, of Albany and Mrs. John H. Rice, of Pittsfield.

The "Berkshire Nights" series concerts in the Music Shed began last season at the suggestion of the Tanglewood Advisory Committee. The same plan is being offered again this Summer. It calls for the presentation of four evening subscription concerts, with an attractive price reduction.

FEATURED ARTIST

Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, announces that special concert programs have been arranged for the "Berkshire Nights" series by Dr. Charles Munch, musical director of the orchestra.

Featured with Dr. Munch, will be Pierre Monteaux, as guest conductor; Margaret Harshaw, Wagnerian soprano; and Eugene Istomin, pianist.

The "Berkshire Nights" programs are scheduled for July 18, 25, and Aug. 1 and 8. They are offered for area music lovers within easy driving distances from their homes. The price of the four concerts is essentially that of three similar events during the regular season: Rear section $6, $7.50 and $10; $11 and $15 for the front sections and $110 for the boxes, holding 10.

The programs will include works by Brahms, Coplan, Glinka, Tchaikowsky, Milhaud, Debussy, Ravel, Wagner, Piston, Honegger and Beethoven.

Complete folders of the four concerts are available at the Van Curler Music Company, the John Mistletoe Book Shop, in Albany or from Mrs. John G. W. Mahanna, 20 Warwick St., Pittsfield, Mass.

Deadline for subscriptions is June 1.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

MAY 20 1958

Berkshire Nights To Be Discussed On TV Thursday

Mrs. Edward H. Cumpston Jr. of Schenectady, N.Y., formerly of this city, will appear on the Home Fare TV program over WRGB from Schenectady Thursday morning from 9 to 9:30 to discuss the Berkshire Nights series of concerts at Tanglewood this summer.

Mrs. Cumpston was chairman of the Berkshire Nights committee last season. This season is heading up the Berkshire Nights in the tri-city area of Albany, Troy and Schenectady.

The Berkshire Nights ticket campaign will draw to a close June 1. The Boston Symphony Orchestra is offering four Friday-night concerts for the price of three. Subscriptions should be mailed to Mrs. John G. W. Mahanna, 20 Warwick St., this city, Berkshire Nights chairman.

Notes and Footnotes

FINE SPINNING: One of our colleagues who drives a tiny Volkeswagen much amused when hitchhiker seeing him approach, scrunched down on his knees and wagged his thumb just above road surface. No. Didn't stop . . . Understand GE showered by 1,000 names of folks by letter and petition, appealing for resumption of the time-whistle by which they ordered their days. Company bowed to the request, but since resuming nary a thank-you received . . . Great bargain price offered for Berkshire Nights at Tanglewood; four concerts for $6, or $1.50 per. General admission for grass-sitters is $2 each. What can you lose? . . . The B&A track outside our office full of surprises. Just saw a Chrysler sedan trundling smoothly down the rails, west-bound. No ghost. Proved to be officials' car, guided by flanged wheels fore and aft, and, according to train dispatcher, tools through here often . . . New church organs are like new cars. Must be broken in. Instrument just installed at South Congregational Church, we are told, will be given three weeks to "settle down." Has some rattles and a loose tuner among its 2,000 pipes. Installing firm will go over whole instrument presently for final adjustments . . . Farming can be profitable, if headline on Middlefield news means anything: "Sheep Gives Birth to Four Bucks" . . . Andrew R. Higgins, 1063 North St., says he understands there is a national organization known as the Green Thumbers Society, gardeners. Anyone know about it?

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

MAY 29 1958

Berkshire Nights Running Ahead of '57

Mitchell

Henry W. Dwight of Stockbridge, a member of the Tanglewood Advisory Committee, pins a corsage on Mrs. John G. W. Mahanna, chairman of the Berkshire Nights committee, for a job well done, in obtaining more subscriptions to the four Friday evening Berkshire Festival concerts at Tanglewood than last year. Looking on at left are Jesse L. Thomason of Lenox, a member of the Tanglewood Advisory Committee, and Mrs. Willem Willeke, who was hostess for last night's report meeting at her home on South Mountain. The Berkshire Nights drive, which opened April 15, will close on June 1.

Mrs. John G. W. Mahanna, chairnan of the Berkshire Nights ticket lrive for the Friday evening concerts at Tanglewood this summer, reported last night that to date returns have exceeded the number of subscribers last year, with four days remaining before the campaign closes.

Speaking at a report meeting at the home of Mrs. Willem Willeke on South Mountain, who was hostess at a cocktail party, Mrs. Mahanna told 40 members of the county committee that last year about 300 subscriptions were received from a drive and to date this figure has been topped in the 1958 drive. Many returns are expected to be made from all parts of the county before the weekend campagn closes June 1, she added.

Support From Businesses

The Berkshire Nights chairman thanked her many committee members who have held teas, coffee hours and dessert parties to help promote the series plan, which offers four Friday night concert tickets at a reduction of 25 per cent, or approximately the price of three regular concerts. She further explained that the suggestion made by Robert K. Wheeler of Great Barrington, a member of the Tanglewood advisory committee, to solicit support from industries and business firms has "proved most encouraging."

Since the Berkshire Nights drive opened April 15, Mrs. Mahanna and her assistant Mrs. John H. Rice of this city, have appeared at numerous coffee hours throughout the area. Parties have been held in Albany, N.Y., Williamstown, Stockbridge, Great Barrington, Lee and Pittsfield.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, was delayed in Boston yesterday afternoon and was unable to attend the report meeting. However, he sent a message to Mrs. Mahanna and her committee congratulating them on the success of the drive.

Those wishing to subscribe to the Berkshire Nights series of concerts before the June 1 deadline, should send their subscriptions to Mrs. John G. Mahanna, 20 Warwick St., this city.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

APR 13 1958

Blackwood Symphony Premiere

Dr. Charles Munch will conduct first performances of the Symphony No. 1 by Easly Blackwood at the Boston Symphony Orchestra concerts in Symphony Hall Friday afternoon at 2:15, and Saturday evening at 8:30. The program will begin with Gluck's Overture to "Iphigenia in Aulis," and will end with the Second Symphony of Brahms.

Mr. Blackwood, still in his 20's, studied composition at the Berkshire Music Center, Tanglewood 1940-'50, and has been a pupil of Nadia Boulanger and Paul Hindemith. His String Quartet No. 1 commissioned by the Fromm Music Foundation, was performed at Tanglewood last Summer, and it was then that Dr. Munch first saw the score of Blackwood's Symphony.

Tanglewood Berkshire Nights

Charles Munch, music director of the Boston Symphony Orchestra, makes known the programs and soloists for the 1958 series of Berkshire Nights of the Berkshire Festival at Tanglewood, Lenox. Inaugurated last season at the suggestion of the Tanglewood Advisory Committee and designed especially for Berkshire residents and those within easy driving distance of Tanglewood, the Berkshire Nights series offers again this season a subscription to four Friday evening concerts, July 18-25, Aug 1-8, in the Music Shed.

At the first concert, July 18, Dr. Munch will conduct the Boston Symphony Orchestra in Brahms Serenade No. 2 in A, Op. 16; Aaron Copland's Variations for Orchestra and Brahms' Symphony No. Four.

Pierre Monteux will direct the second concert, July 25, the program to include Glinka's Overture to "Russian and Ludmilla," Tchaikovsky's Fourth Symphony; Overture to "Les Eumenides" by Darius Milhaud; Debussy's Three Nocturnes and Ravel's "La Valse."

A featured soloist for the third Berkshire Friday program, Aug. 1, will be Wagnerian soprano Margaret Harshaw, in the "Love Death" from "Tristan and Isolde" and the Immolation Scene from "Goetterdaemmerung." Other Wagner excerpts on the program, which will be under the direction of Dr. Munch, are the Prelude to "The Mastersingers" and the "Siegfried Idyll." Joseph de Pasquale, first violist, will be soloist in the new Viola Concerto by Walter Piston.

The young American pianist, Eugene Istomin, will be soloist on the final Friday evening program, performing Beethoven's "Emperor" Concerto. Charles Munch will also conduct Honegger's Prelude Fugue and Postlude, and Beethoven's Seventh Symphony.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

APR 6 - 1958

Plan Sacred Heart Revue At Pittsfield High Friday

Fifth Annual Program, 'Star Contest,' Has Joseph F. Guitian as Chairman

(Special to The Republican)

Berkshire Hills, April 5—The fifth annual Sacred Heart Revue sponsored by Sacred Heart Church, Pittsfield, will be held Friday of the coming week in Pittsfield High School auditorium. Rev. Henry M. Burke, pastor, has announced that chairman for this year's event is Joseph F. Guitian. The revue has been named "Star Contest" and will represent a departure from the past four shows that have been presented. This year's event will feature performances by three New York artists in the two-hour musical variety.

The three stars of the show are Marienka Michna of Torrington, Conn., pianist; Lorraine Marie Moreau of Springfield, lyric soprano, and Michael Brunetti of New York, tenor. The three artists all live in New York City now, and recently completed an 18,000 mile concert tour of the United States and Canada.

Previous revues usually featured talent from various parishes in the city. The productions were the minstrel type shows, but it was decided this year to present the three young artists instead in a new concept of concert music.

Proceeds of the revue will again be turned over to Sacred Heart Church school building fund.

Heads Concert Series

Mrs. John G. W. Mahanna of Pittsfield has been named chairman of Berkshire Nights Committee for the Friday night concert series at Tanglewood, Lenox, this season, Thomas D Perry, Jr., manager of the Boston Symphony Orchestra and the Tanglewood advisory committee, announced this week. She succeeds Mrs. Edward H. Cumpston, Jr., who has moved to Schenectady, N. Y.

The Berkshire Nights series was started last year as a move to spearhead local promotion to the summer concerts given by Boston Symphony Orchestra at Tanglewood. The program was suggested last year by Tanglewood advisory committee, and the same plan is being offered again this season. The plan calls for the offering of a subscription of four Friday night concerts in the Music Shed by the Boston orchestra at special prices. The program was successful last year, and one purpose of the plan is to give area residents a better opportunity to acquaint themselves with the program and give the annual summer festival a good local backing.

Mrs. Mahanna will soon name her committee who will assist with the drive which will embrace the various communities in the county. The campaign will begin April 15 and continue through June 1.

Art Exhibit to Open

The fourth annual Berkshire Art Association's exhibit will open Sunday at Berkshire Museum, Pittsfield, and continue until May 16. The spring exhibit is open to artists within 100 miles of Pittsfield, and is a non-jury event. Mrs. Leonard R. Spencer, executive director, announced that each member of the art association may enter a maximum of two works and all entries will be shown.

The entries may be works in water color, oil or casein and works of sculpture weighing not more than 100 pounds. The Berkshire "art circle" covers parts of six states, and there are about 200 members in the association.

The big exhibit of the association will be the October event, the seventh annual regional juried exhibit. This will mark the opening of the 1958-59 season.

On Art Jury

Stuart C. Henry, director of Berkshire Museum, has been appointed to the three-man jury of the selection and award for the 23d annual Artists and Upper Hudson regional exhibit in Albany, N. Y., which runs from May 8 through June 8 at the Albany Institute of History and Art. This show is for artists living within 100 miles of Albany and a number of Berkshire artists usually enter works in this show. Eligible for entry are works done in oil, watercolor, pastels and sculptures.

Chairman of the jury is Richard B. K. McLanathan, director of the community arts program at the Munson-Williams-Proctor Institute, Utica, N. Y. The third member of the jury will be William Hull, director of Syracuse Museum of Fine Arts.

The deadline for entry is April 20, and the top award given in the show is the annual Albany Institute purchase award. Besides the prizes given for winners selected by the jury, there will be a prize given to the work chosen by popular ballot.

Berkshire Briefs

The Pittsfield College Club through its scholarship chairman, Miss E. Laura Hodges, has announced that the club will give $400 as one of more scholarships this season. The competition for the scholarship is open to any girl in the county who is attending a college or university or who plans to enter college this fall. The institution must be accredited by the American Association of University Women, New England College Association, Middle States and Maryland Association, or the Northwestern Association. Each applicant must send in a letter with three references. Applications must be sent to Miss Hodges at the Pittsfield High School by the 15th.

Two Berkshire County men will be with the Holy Cross glee club when it presents its concert Wednesday night in Pittsfield High auditorium. They are Paul Hickey, son of Mr. and Mrs. James O. Hickey of Brook Lane, Great Barrington, and Frank J. Fonteyn of Williamstown. The program is sponsored by Berkshire County Holy Cross Alumni Association, and proceeds will be used for scholarship purposes. The 62-voice glee club is directed by Prof. Frederick S. Mirliani, a 1932 graduate of Holy Cross.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

APR 10 1958

Tanglewood Will Have Four 'Berkshire Nights'

Soloists and Programs Announced for Friday Evening Concerts That Will Be Part of 1958 Music Festival

Boston, April 10—Charles Munch, music director of the Boston Symphony Orchestra, has ~~announced the programs~~ and soloists for the 1958 series of Berkshire Nights of the Berkshire Festival at Tanglewood, Lenox. Inaugurated last season at the suggestion of the Tanglewood Advisory Committee and designed especially for Berkshire residents and those within easy driving distance of Tanglewood, the Berkshire Nights series offers again this season a subscription to four Friday evening concerts (on July 18-25; Aug. 1-8) in the Music Shed at Tanglewood at a price equivalent to the regular cost of three such concerts.

EUGENE ISTOMIN

For the first Friday evening concert (July 18) Dr. Munch will conduct the Boston Symphony Orchestra in Brahms' Serenade No. 2 in A, Opus 16, Aaron Copland's Variations for Orchestra and Brahms' Symphony No. 4.

Pierre Monteux will direct the second Friday evening concert (July 25) in a program including Glinka's overture to "Russian and Ludmilla," Tchaikovsky's Fourth Symphony, Overture to "Les Eumenides" by Darius Milhaud, Debussy's Three Nocturnes and Ravel's "La Valse."

Wagnerian Soprano

A featured soloist for the third Berkshire Friday program (Aug. 1) will be the noted Wagnerian soprano, Margaret Harshaw. Miss Harshaw, who is well known to Tanglewood audiences from her previous appearances, will perform two Wagner excerpts. The "Love Death" from "Tristan and Isolde" and the "Immolation Scene" from "Gotterdammerung." Other Wagner excerpts on the program, which will be under the direction of Dr. Munch, are the Prelude to "The Mastersingers" and the "Siegfried Idyll." Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the new viola concerto by Walter Piston which was written for and dedicated to Mr. DePasquale.

The young American pianist, Eugene Istomin, will be soloist on the final Friday evening program, performing Beethoven's "Emperor" Concerto No. 5. Mr. Istomin made his first appearance at Tanglewood with the Boston Symphony Orchestra on the 1955 season. Charles Munch will also conduct Honegger's "Prelude, Fugue and Postlude" and Beethoven's Seventh Symphony.

Heading the Berkshire Nights Committee this season will be Mrs. John G. W. Mahanna of Pittsfield and requests for Berkshire Nights subscriptions may be mailed to her at 20 Warwick St., Pittsfield. Mrs. Mahanna will shortly announce the members of a committee of area residents will assist in the subscription campaign which will run from April 15 to June 1.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

APR 9 1958

Programs, Soloists Revealed For 1958 Berkshire Nights

Charles Munch, music director of the Boston Symphony Orchestra, has announced the programs and soloists for the 1958 series of Berkshire Nights of the Berkshire Festival at Tanglewood in Lenox.

Four Friday Nights

Inaugurated last season at the suggestion of the Tanglewood Advisory Committee and designed especially for Berkshire residents and those within easy driving distance of Tanglewood, the Berkshire Nights series offers again this season a subscription to four Friday evening concerts (July 18-25; August 1-8) in the Music Shed at Tanglewood at a price equivalent to the regular cost of three such concerts.

For the first Friday evening concert (July 18) Dr. Munch will conduct the Boston Symphony Orchestra in Brahms' Serenade No. 2 in A, Opus 16, Aaron Copland's Variations for Orchestra and Brahms' Symphony No. 4.

Pierre Monteux will direct the second Friday evening concert (July 25) in a program including Glinka's overture to "Russlan and Ludmilla," Tchaikovsky's Fourth Symphony, Overture to "Les Eumenides" by Darius Milhaud, Debussy's Three Nocturnes and Ravel's "La Valse."

Margaret Harshaw

A featured soloist for the third Berkshire Friday program (Aug. 1) will be the noted Wagnerian soprano, Margaret Harshaw. Miss Harshaw, who is well known to Tanglewood audiences from her previous appearances, will perform two Wagner excerpts, the "Love Death" from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung."

Other Wagner excerpts on the program, which will be under the direction of Dr. Munch, are the Prelude to "The Mastersingers" and the Siegfried Idyll. Joseph de Pasquale, first violinist of the Boston Symphony Orchestra, will be soloist in the new Viola Concerto by Walter Piston which was written for and dedicated to Mr. de Pasquale.

The young American pianist, Eugene Istomin, will be soloist on the final Friday evening program, performing Beethoven's "Emperor" Concerto No. 5. Mr. Istomin made his first appearance at Tanglewood with the Boston Symphony Orchestra in the 1955 season. Charles Munch will also conduct Honegger's Prelude Fugue and Postlude and Beethoven's Seventh Symphony.

Committee Chairman

Heading the Berkshire Nights Committee this season will be Mrs. John G. W. Mahanna of Pittsfield and requests for Berkshire Nights subscriptions may be mailed to her at 20 Warwick St., Pittsfield. Mrs. Mahanna soon will announce the members of a committee of area residents who will assist in the subscription campaign which will run from April 15 to June 1.

[21]

EAGLE 4/2/58

Mrs. Mahanna Heads Series Of Concerts

4 Berkshire Nights Scheduled Again At Tanglewood

The Tanglewood Advisory Committee and Boston Symphony Orchestra Mgr. Thomas D. Perry Jr., today announced the appointment of Mrs. John G. W. Mahanna of this city as chairman of the Berkshire Nights Committee for the Friday night concert series at Tanglewood this summer. She succeeds Mrs. Edward H. Cumpston Jr., who now resides in Schenectady, N.Y.

Mrs. John G. W. Mahanna

As chairman of the committee, Mrs. Mahanna will spearhead local promotion of the concert series designed especially for Berkshire County residents and others within easy driving range of Tanglewood.

The Berkshire Nights series was inaugurated last season at the suggestion of the Tanglewood Advisory Committee. The same plan is being offered again this summer. It calls for the offering of a subscription to four Friday evening concerts in the Music Shed by the Boston Symphony Orchestra, with a suitable price reduction for those nights.

Compaign April 15-June 1

Mrs. Mahanna will appoint a committee of area residents to assist in promoting the plan. The campaign will run from April 15 to June 1.

A graduate of the College of Mount St. Vin[illegible]-Hudson in New York, Mrs. Mahanna has been active in social and civic affairs of the city. A member of the board of directors of the South Mountain Assn., she is a member of the Young Audiences committee, the Tanglewood-on-Parade committee and is one of the sponsors of the Berkshire ballroom dancing classes. A former board member of the Girls Club, she was active in the building fund campaign and serves on the swimming and Camp Stevenson committees. She is also a member of the advisory board of the Pleasant Valley Sanctuary, the auxiliaries of St. Luke's Hospital and Pittsfield General Hospital, and for two years served as chairman of clubs and societies in the United Community Service fund campaigns. A past chairman of the annual sale for the blind in Pittsfield, she is also cochairman of The Eagle Santa Toy Fund.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

APR 12 1958

Berkshire Nights Plans Under Way

Mahan

Making preliminary plans for the Berkshire Nights series of concerts to be held at the Berkshire Festival, Tanglewood, this summer are these members of the area committee who met this week at the home of Mrs. John H. Rice, 1030 West St., with Miss Mary Smith of Boston, left, press representative for the Boston Symphony Orchestra at Tanglewood. At her left are Mrs. Rice, Mrs. John G. W. Mahanna, Berkshire Nights chairman, and Mrs. Marc deFerranti of this city.

Regional Groups To Help Promote Berkshire Nights

Mrs. John G. W. Mahanna, chairman of the Berkshire Nights series of concerts to be held at Tanglewood this summer, said today plans are being made to form regional committees throughout the county to help promote the project. Berkshire Nights at the Berkshire Festival have been designated for July 18 and 25 and Aug. 1 and 8.

Meeting this week at the home of Mrs. John H. Rice, 1030 West St., an area group of women discussed plans for the series with Miss Mary Smith of Boston, press representative of the Boston Symphony Orchestra at Tanglewood. Attending were Mrs. Mahanna, Mrs. Rice, Mrs. Marc deFerranti, Mrs. James G. Garivalis, Mrs. Howard S. Broderick, Mrs. Mary Jane Gross, Mrs. Prentice Bradley, Mrs. Willem Willeke of this city, Mrs. Martha Q. Pelton of Lenox and Mrs. John H. Talbot of Richmond.

Wednesday a countywide meeting of supporters of the Berkshire Nights series will be held at the Country Club of Pittsfield when Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, and members of the Tanglewood Advisory Committee will outline plans for this season's series.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

APR 10 1958

Berkshire Nights At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, recently ~~announced the~~ programs and soloists for the 1958 series of Berkshire Nights of the Berkshire Festival at Tanglewood, Lenox. Inaugurated last season at the suggestion of the Tanglewood advisory committee and designed especially for Berkshire residents and those within easy driving distance of Tanglewood, the Berkshire Nights series offers again this season a subscription to four Friday evening concerts (on July 18-25; August 1-8) in the Music Shed at Tanglewood at a price equivalent to the regular cost of three such concerts.

For the first Friday evening concert (July 18) Dr. Munch will conduct the Boston Symphony Orchestra in Brahams' Serenade No. 2 in A, Opus 16, Aaron Copland's Variations for Orchestra and Brahms' Symphony No. 4.

Pierre Monteux will direct the second Friday evening concert (July 25) in a program including Glinka's overture to "Russian and Ludmilla," Tchaikovsky's Fourth Symphony, Overture to "Les Eumenides" by Darius Milhaud, Debussy's Three Nocturnes and Ravel's "La Valse."

A featured soloist for the third Berkshire Friday program (Aug. 1) will be the noted Wagnerian soprano, Margaret Harshaw. Miss Harshaw, who is well known to Tanglewood audiences from her previous appearances, will perform two Wagner excerpts, the "Love Death" from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung." Other Wagner excerpts on the program which will be under the direction of Dr. Munch, are the Prelude to "The Mastersingers" and the Siegfried Idyll. Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the new Viola Concerto by Walter Piston which was written for and dedicated to Mr. DePasquale.

The young American pianist, Eugene Istomin, wil be soloist on the final Friday evening program, performing Beethoven's "Emperor" Concerto No. 5. Mr. Istomin made his first appearance at Tanglewood with the Boston Symphony Orchestra on the 1955 season. Charles Munch will also conduct Honegger's Prelude Fugue and Postlude and Beethoven's Seventh Symphony.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

APR 10 1958

Berkshire Nights Programs Listed

Dr. Munch Schedules Four at Tanglewood This Year

Popular-Priced Concerts Will Be Given By Boston Symphony During July and August.—Margaret Harshaw and Eugene Istomin Will Be Featured Soloists on Last Two.

Charles Munch, music director of the Boston Symphony Orchestra, has announced the programs and soloists for the 1958 series of "Berkshire Nights" of the Berkshire Festival at Tanglewood in Lenox.

Inaugurated last season at the suggestion of the Tanglewood Advisory Committee and designed especially for Berkshire residents and those within easy driving distance of Tanglewood, the "Berkshire Nights" series offers again this season a subscription to four Friday evening concerts on July 18 and 25, and August 1 and 8 in the Music Shed at Tanglewood at a price equivalent to the regular cost of three such concerts.

For the first Friday evening concert on July 18 Dr. Munch will conduct the Boston Symphony Orchestra in Brahms' Serenade No. 2 in A, Opus 16, Aaron Copland's Variations for Orchestra and Brahms' Symphony No. 4 .

Pierre Monteux will direct the second Friday evening concert on July 25 in a program including Glinka's overture to "Russian and Ludmilla," Tchaikovsky's Fourth Symphony, Overture to "Les Eumenides" by Darius Milhaud, Debussy's Three Nocturnes and Ravel's "La Valse."

A featured soloist for the third Berkshire Friday program on August 1 will be the noted Wagnerian soprano, Margaret Harshaw. Miss Harshaw, who is well known to Tanglewood audiences from her previous appearances, will perform two Wagner excerpts, the "Love Death" from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung." Other Wagner excerpts on the program, which will be under the direction of Dr. Munch, are the Prelude to "The Mastersingers" and the Siegfried Idyll. Joseph de Pasquale, first violinist of the Boston Symphony Orchestra, will be soloist in the new Viola Concerto by Walter Piston which was written for and dedicated to Mr. de Pasquale.

The young American pianist, Eugene Istomin, will be soloist on the final Friday evening program on August 8, performing Beethoven's "Emperor" Concerto No. 5. Mr Istomin made his first apparance at Tanglewood with the Boston Symphony Orchestra in the 1955 season. Charles Munch will also conduct Honegger's Prelude Fugue and Postlude and Beethoven's Seventh Symphony.

Heading the "Berkshire Nights" Committee this season will be Mrs. John G. W. Mahanna of Pittsfield, and requests for "Berkshire Nights" subscriptions may be mailed to her at 20 Warwick street, Pittsfield. Mrs. Mahanna will shortly announce the members of a committee of area residents who will assist in the subscription campaign which will run from April 15 to June 1.

VARIETY 5/7/58

Boston

By Guy Livingston
(344 *Little Bldg.*; *Hancock* 6-8386)

Lois DeFee at Crawford House.

Bert Wheeler at the Lewis Room in Revere.

Fran Warren piped for Boston Press Club anni dinner.

Shubert Theatre shuttered for season as legit dwindles out in Hub.

Anita O'Day and Horace Silver's Quartet current at George Wein's Storyville.

Erskine Caldwell in to plug "God's Little Acre" at press party in Sheraton.

Dick Richards readying the shuttered Rickshaw for opening as Black Angus.

Phyl Doherty, WNAC-TV flack, setting baseball day at Fenway for scribes May 17.

Moiseyev Dance Company from Moscow inked for two-day stand at Boston Garden June 13-14.

Jerry Wald and Phillip Dunne in from Hollywood to o.o. Boston for new 20th film, "The Big War," to be shot here.

Actors Workshop rehearsing for Chekhov's "The Cherry Orchard," to be presented May 30-31 at Boston Conservatory.

Charles Munch, music director Boston Symphony Orch, completing programs for 1958 Berkshire Festival at Tanglewood, Lenox, July 2-Aug. 10.

Hub's newspaper [illegible] era ending with demolition [illegible] defunct Boston Post building and move of Boston Globe to [illegible] $3,000,000 plant in Dorchester.

Boston Local [illegible] and Screen Actors Guild set its anni AFTRA-SAG party for Sheraton Plaza hotel Fri. (9) with Howard Nelson, WEEI, committee chairman.

[22]

ATLANTA, GA.
Journal & Constitution
Circ. S. 504,159

MAY 4 1958

Boston Symphony Berskshire Schedule

The Boston Symphony Orchestra will begin its annual summer Berkshire Festival programs at Tanglewood, Mass., on July 4. The first program will include four orchestral suites of Bach, Nos. 1, 2, 3 and 4.

Closing date for the festival is August 8.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

UN 4 1958

Mrs. Mahanna Reports:

Subscriptions Up 46 Per Cent For Festival Berkshire Nights

A 46 per cent increase in subscriptions for the Berkshire Nights of the Berkshire Festival was reported today by Mrs. John G. W. Mahanna, chairman of the Berkshire Nights committee.

In making her final report to Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, Mrs. Mahanna said that this year's subscriptions from the county and areas adjacent to the Berkshires, totaled 420, compared to 287 last year, when the Berkshire Nights plan was inaugurated. The total number of subscriptions represents 1,680 seats.

Each subscription entitles a Berkshire Nights ticket-holder to the four Friday night concerts by the BSO in the Music Shed for the same price as the normal series subscription for three concerts.

Many From Out of State

In addition to the response from Berkshire County, Mrs. Mahanna noted that the committee's plan to attract other residents to Tanglewood from towns and cities outside of the Berkshires proved successful. Many of the new subscribers are from the Albany-Schenectady area, as well as southern Vermont, Springfield, Northampton and Holyoke.

The Berkshire Nights chairman credited the success of this year's drive, which ended Sunday, to the cooperation she received from several women in Pittsfield, the county and Albany, who were hostesses for coffee hours and teas where the concert series plan was explained to their guests.

Mrs. Edwin H. Cumpston Jr. of Schenectady, formerly of this city, headed up the Berkshire Nights drive this year in the tri-city area of Albany, Troy and Schenectady. Locally, Mrs. Mahanna was assisted by Mrs. John H. Rice of this city, who accompanied the chairman to many teas and coffee hours in Southern and Northern Berkshire.

Honorary Chairmen

Honorary chairmen of the Berkshire Nights committee were Miss Gertrude Robinson Smith of Stockbridge, first and only president of the Berkshire Symphonic Festival Inc., who spearheaded the plan to establish the Berkshire Festival in the county and Mrs. Serge Koussevitzky of Lenox, widow of Dr. Koussevitzky, conductor of the Bostony Symphony for 25 years and founder of the Berkshire Music Center at Tanglewood.

The Berkshire Nights idea was started last year at the suggestion of the Tanglewood Advisory Committee. It is aimed to attract to Tanglewood on Friday nights music lovers within easy driving distance of the Music Shed at a substantial subscription savings.

Group Idea Popular

During her travels throughout the area, Mrs. Mahanna noted, many persons purchased tickets in groups to enable them to "be together" at the concerts, and many are planning preconcert dinner parties during the season.

Dr. Charles Munch, conductor of the Boston Symphony Orchestra, will conduct three of the Friday night concerts and Pierre Monteux will lead the BSO in the other. Soloists who will appear during the Friday night series will be Margaret Harshaw, Wagnerian soprano of the Metropolitan Opera; Joseph de Pasquale, viola of the BSO, and Eugene Istomin, pianist.

The Berkshire Nights concerts are scheduled for July 18 and 25 and August 1 and 8.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

APR 13 1958

'Berkshire Nights' Series At Tanglewood Arranged

Boston, April 12 — Charles Munch, music director of the Boston Symphony Orchestra, has announced the programs and soloists for the 1958 series of "Berkshire Nights" of the Berkshire Festival at Tanglewood, Lenox. Inaugurated last season at the suggestion of the Tanglewood advisory committee and designed especially for Berkshire residents and those within easy driving distance of Lenox, the "Berkshire Nights" series offers again this season a subscription to four Friday evening concerts (on July 18-25, Aug. 1-8) in the Music Shed at Tanglewood at a price equivalent to the regular cost of three such concerts.

Programs Listed

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Pierre Monteux will direct the second Friday evening concert (July 25) in a program including Glinka's overture to "Russlan and Ludmilla," Tchaikovsky's fourth symphony, overture to "Les Eumenides" by Darius Milhaud, Debussy's three Nocturnes and Ravel's "La Valse."

A featured soloist for the third Berkshire Friday program Aug. 1) will be the noted Wagnerian soprano, Margaret Harshaw. Miss Harshaw, who is well-known to Tanglewood audiences from her previous appearances will perform two Wagner excerpts, the "Love Death" from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung."

Other Wagner excerpts on the program, which will be under the direction of Dr. Munch, are the prelude to "The Mastersingers" and the "Siegfried Idyll." Joseph de Pasquale, first violist of the Boston Symphony, will be soloist in the new viola concerto by Walter Piston which was written for and dedicated to Mr. De Pasquale.

Istomin Soloist

The young American pianist, Eugene Istomin, will be soloist on the final Friday evening program, performing Beethoven's "Emperor" Concerto, No. 5. Istomin made his first appearance at Tanglewood with the Boston Symphony Orchestra in the 1955 season. Dr. Munch will also conduct Honegger's Prelude, Fugue and Postlude and Beethoven's seventh symphony.

Heading the "Berkshire Nights" committee this season will be Mrs. John G. W. Mahanna of Pittsfield and requests for subscriptions may be mailed to her at 20 Warwick St., Pittsfield. Mrs. Mahanna will shortly announce the members of a committee of nearby residents who will assist in the subscription campaign, April 15 to June 1.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

APR 27 1958

Poulenc Setting a Coc

By FRANCIS D. PERKINS

A soprano and a telephone are the only characters in Jean Cocteau's monodrama, "La Voix Humaine," for which Francis Poulenc is composing the music in the south of France. During the work's forty minutes, the singer is called upon to reveal a full cycle of emotions, expressed both in her share of the conversation and her reactions to what she is supposed to hear from a presumable lover at the other end of the wire.

In a recent issue of a Paris literary magazine, M. Cocteau was quoted as saying that Maria Meneghini Callas would be an ideal choice for the work's only role.

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Berkshire Programs

The Boston Symphony Orchestra has announced the programs of the eighteen concerts which it will give in this summer's Berkshire Festival at Tanglewood, Lenox, Mass., on Friday and Saturday nights and Sunday afternoons from July 4 through Aug. 10. The first two week ends will be devoted to chamber orchestra concerts of Bach's and Mozart's music, and the others to concerts by the full orchestra in the Music Shed. The dates and programs are:

July 4, Charles Munch conducting: Bach, Four Suites. July 5, Munch; Bach, Piano Concerto in D minor (Lukas Foss), Art of the Fugue. July 6, G. Wallace Woodworth, Bach, Mass in B minor, with Harvard Glee Club and Radcliffe Choral Society.

July [illegible] Munch; Mozart, Musical Joke; Sinfonia Concertante for violin and viola (Ruth Posselt and Joseph de Pasquale); "Linz" Symphony. July 12, Munch; Mozart, Eine Kleine Nachtmusik; Two Piano Concerto, K. 365 (Seymour Lipkin and Lukas Foss), Symphony No. 40. July 13, Munch and Hugh Ross; Mozart, Haffner Symphony, Piano Concerto in V, K. 467 (Seymour Lipkin), choral works.

July 18, Munch: Brahms, Serenade in A; Copland, Variations; Brahms, Symphony No. 4. July 19, Munch: Brahms, Requiem. July 20, Pierre Monteux; Brahms, Academic Festival Overture, Piano Concerto No. 1 (Leon Fleisher); Stravinsky, Petrouchka.

July 25, Monteux: Glinka, Russian and Ludmilla Overture; Tchaikovsky, Symphony No. 4; Milhaud, "Les Eumenides "Overture: Debussy, Nocturnes; Ravel, La Valse. July 26, Munch: Stravinsky, Agon; Rachmaninoff Piano Concerto No. 3 (Byron Janis), Debussy, La Mer. July 27, Munch; Bartok, Music for Strings, Percussion and Celesta; Ravel, "Daphnis et Chloe" Suite No. 2; Tchaikovsky, Violin Concerto (Zino Francescatti).

Aug. 1, Munch: Wagner, "Meistersinger" Prelude and Liebestod from "Tristan." Siegfried Idyll; Piston, Viola Concerto (Joseph de Pasquale); Wagner, "Goetterdaemmerung" Immolation Scene (Margaret Harshaw). Aug. 2, Munch; Wagner; "Tannhaeuser" Overture and Bacchanale; Liszt, Piano Concerto No. 1 (Leonard Pennario); Vaughan Williams, Symphony No. 8; Wagner, Siegfried's Rhine Journey. Aug. 3, Monteux; Wagner, opera excerpts (Margaret Harshaw).

Aug. 8, Munch; Honegger, Prelude, Fugue and Postlude; Beethoven, Symphony No. 7; Piano Concerto No. 5 (Eugene Istomin). Aug. 9, Monteux; Beethoven, music from "Prometheus." Violin Concerto (Berl Senofsky); Hindemith, Nobilissima Visione; Beethoven, "Leonore" Overture No. 3. Aug. 10, Munch; Walton, Johannesburg Festival Overture; Beethoven, Symphony No. 9.

Although, following his doctors' instructions, Charles Munch had to give up his last concerts of the Boston Symphony's regular season and go to France for a few weeks' rest, he is expected to be fully recovered by that time and able to fill his complete Berkshire schedule.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
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APR 17 1958

Local Woman Heads Berkshire Series

Mrs. J. G. Mahanna Helping With Tanglewood Concerts

Meeting Held Yesterday At Pittsfield Country Club to Outline Plans for Coming Season.—County Residents May Attend Four Friday Concerts for Price of Three.

Mrs. John G. W. Mahanna of Pittsfield, the former Evona Kennedy of this town, has been named chairman of the Berkshire Nights Series of Concerts for the Berkshire Festival this summer. The Berkshire Nights series is for the benefit of county residents, who may attend four Friday night concerts at Tanglewood this season for the price of three. The program was started last year and proved very popular. Yesterday a general meeting was held at the Pittsfield Country Club, where plans were made for the coming season and representatives from various communities in the county attended. Robert K. Wheeler of this town, a member of the Tanglewood Advisory Committee, was among those from southern Berkshire in attendance.

MRS. JOHN G. W. MAHANNA

The concerts will be given at the Music Shed on Friday evenings of July 18 and 25, and August 1 and 8. Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, which provides the concerts during the summer festival, outlined the plans to the county members. The purpose of the Berkshire Nights series is to promote music appreciation among county residents and to give them an opportunity to attend the concerts at reduced prices.

Mrs. Mahanna will soon name chairmen and committees of the various towns in the county, who will assist with the program.

Mrs. Mahanna was born in Great Barrington, the daughter of Mrs. Edward A. Kennedy, now of Washington, D. C., and the late Dr. Kennedy. The family resided in Great Barrington from 1910 to 1923, when they moved to Pittsfield. Dr. Kennedy had his office and home on Main street in the house presently occupied by Mr. and Mrs. Charles E. Patterson. There were three daughters in the family. Mrs. Kennedy was a vocalist of note, and sang at many functions during her residence in Great Barrington. Dr. Kennedy was for many years an eye, ear, nose and throat specialist.

Mrs. Mahanna has been prominently active in many civic and charitable programs in Pittsfield.

[25]

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
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MAY 15 1958

Tanglewood Concert Program Announced By Dr. Munch

Summer Festival At Lenox To Feature Bach's B Minor Mass With Chorus

Charles Munch, Music Director of the Boston Symphony Orchestra, today announced the complete programs for the Orchestra's 1958 Berkshire Festival at Tanglewood, Lenox, Massachusetts.

The concerts of the first two weekends will be held on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30 in the Theatre-Concert Hall (with the exception of the concerts of July 6 and 12 which will be in the Shed) with a chamber orchestra and will be devoted to music of Bach and Mozart.

On Friday evening, July 4, Dr. Munch will present the four Orchestral Suites of Bach, Nos. 1, 2, 3, and 4. On Saturday evening, July 5, Lukas Foss will be soloist in the Piano Concerto in D minor and the remainder of the program will be devoted to "The Art of the Fugue."

A special concert of Bach's B Minor Mass honoring the 100th anniversary of the Harvard Glee Club will be conducted in the Music Shed by the Glee Club's conductor, G. Wallace Woodworth, on Sunday, July 6. The choruses of the Harvard Glee Club and Radcliffe Choral Society will join the Boston Symphony Orchestra for this performance and the soloists will be Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

The three concerts of the Mozart weekend will be conducted by Charles Munch. On Friday, July 11, the program will include the Musical Joke, K. 522, the Sinfonia Concertante with soloists Ruth Posselt, violin, and Joseph de Pasquale, viola and the "Linz" Symphony No. 36 in C major. For the concert of Saturday, July [illegible], which will be in the Music Shed, Dr. Munch will present "Eine

Continued on Page Ten 23

Continued from Page One

Kleine Nachtmusik," the Two Piano Concerto K. 365 with soloists Seymour Lipkin and Lukas Foss, the Serenade No. 10 in B-flat for wind instruments and the Symphony No. [illegible] in G minor. On Sunday, July 13, Dr. Munch will conduct the Haffner Symphony and the Piano Concerto in C major, K. 467 with Seymour Lipkin as soloist. In the second half of the concert Hugh Ross will conduct three choral works.

The first weekend of concerts in the Music Shed (July 18-19-20) will feature the music of Johannes Brahms. The Friday evening, July 18, program includes Brahms' Serenade No. 2 in A, Op. 16, Aaron Copland's Variations for Orchestra and Brahms' Symphony No. 4. Saturday evening July 19, will be devoted to a performance of Brahms' Requiem with the Festival Chorus and Hilde Gueden, soprano, and Donald Gramm, baritone. Pierre Monteux will be guest conductor on Sunday afternoon, July 20, and his program will be Brahms' Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist. Mr. Monteux will close the concert with a complete performance of Stravinsky's ballet, "Petrouchka."

The concerts of July 25-26-27 will feature music of Debussy and Ravel as well as several familiar works by Russian composers. Pierre Monteux will conduct the concert of Friday, July 25, presenting Klinka's Overture to "Russlan and Ludmilla," Tchaikovsky's Symphony No. 4, the Overture to "Les Eumenides" by Darius Milhaud, Three Nocturnes by Debussy and Ravel's "La Valse." On Saturday evening, July 26, Charles Munch will direct the orchestra in Stravinsky's "Agon," and Debussy's "La Mer." Byron Janis will be soloist in Rachmaninoff's Third Piano Concerto. The program for Sunday, July 27, will include Bartok's Music for Strings, Percussion and Celesta, Ravel's Second Suite from "Daphnis and Chloe" and the Tchaikovsky Violin Concerto with Zino Francescatti as soloist. Dr. Munch will conduct.

Charles Münch will conduct the opening concert of the Wagner weekend on Friday, August 1. The program includes the Prelude to "Die Meistersinger," the Siegfried Idyll, and the Prelude and Love Death from "Tristan and Isolde" with Margaret Harshaw, Soprano soloist. Joseph de Pasquale will be soloist in Walter Piston's Viola Concerto, and Miss Harshaw will again be heard in the Immolation Scene from Wagner's "Gotterdammerung."

The Saturday evening concert (August 2) will also be under Dr. Munch's direction and the program will be the Overture and Bacchanle from Wagner's "Tannhauser," [illegible] Liszt's Piano Concerto No. 1 in E-flat with soloist Leonard Pennario, Vaughan Williams' Eighth Symphony and Siegfried's Rhine Journey from Wagner's "Gotterdammerung."

Pierre Monteux will be guest conductor at the Sunday concert, August 3, and will feature Margaret Harshaw, soprano, in a number of Wagner excerpts, including Senta's Ballad from "The Flying Dutchman," Elsa's Dream from "Lohengrin," the Air of Kundry from "Parsifal" and "Dich Teure Halle" from "Tannhauser." Mr. Monteux will conduct the following orchestral excerpts the Overture to "The Flying Dutchman," the Prelude to "Lohengrin," the Ride of the Valkyries, Prelude to "Parsifal" and the Overture to "Rienzi."

The final weekend of Shed concerts will feature music of Beethoven. On Friday, August 8, Dr. Munch will open the program with Honegger's Prelude Fugue and Postlude, followed by Beethoven's Seventh Symphony and Piano Concerto No. 5 ("Emperor") with Eugene Istomin as soloist. The young American violinist, Berl Senofsky, will be soloist in the Beethoven Violin Concerto on Saturday evening, August 9. The program will also include the Music from Beethoven's "Prometheus" and Leonore Overture No. 3 and Hindemith's "Nobilissima Visione." Pierre Monteux will conduct.

Dr. Munch will follow his established custom of presenting at the closing concert of the Festival [illegible]'s Ninth Symphony [illegible] precede [illegible] Walton's [illegible] Festival Overture.

NEW YORK CITY, N. Y.
POST
Circ. D. 408,150 - S. 281,019

JUN 5 1958

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Lists Programs

The orchestral programs of the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Lenox, Mass., a six-week summer season, opens Wednesday night, July 2, with a chamber music concert by the Budapest String Quartet.

Highlights of each week-end:

Friday night, July 4: Bach Suites, Nos. 1, 2, 3, 4; Saturday night, the Bach Piano Concerto in D Minor, with Lukas Foss as soloist, plus "The Art of the Fugue"; Sunday afternoon, the "Bach B Minor Mass" with soloists Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm, assisted by the Harvard Glee Club and the Radcliffe Choral Society. Charles Munch will conduct the first two events which will be held in the Theater-Concert Hall, G. Wallace Woodworth will conduct the Mass, to be held in the 6,000-seat Music Shed.

Friday night, July 11: Mozart "Sinfonia Concertante" with violinist Ruth Posselt and violist Joseph de Pasquale as soloists; the "Linz" Symphony, No. 36, in C Major; Saturday night, the two-piano Concerto K. 365, with Seymour Lipkin and Lukas Foss as soloists; the Serenade No. 10 in B Flat for Winds, the Symphony No. 40 in G Minor, Charles Munch conducting. The latter event will be in the Music Shed. Sunday afternoon, the "Haffner" Symphony and the Piano Concerto in G Major, K 467, with Lipkin as soloist, Munch conducting, in the Theater-Concert Hall.

Friday night, July 18; Brahms Symphony No. 4 Serenade No. 2 in A, Op. 16, Copland Variations for Orchestra; Saturday night, Brahms "Requiem," with soloists Hilde Gueden and Donald Gramm, Munch conducting. Sunday afternoon, the Brahms Piano Concerto in D Minor, with Leon Fleisher as soloist, Stravinsky's "Petrouchka," Pierre Monteux conducting. All of the final three week-ends' concerts will be held in the Music Shed.

Friday night, July 25, Tchaikovsky Fourth Symphony, Debussy Three Nocturnes; Saturday night, Stravinsky "Agon," Rachmaninoff Piano Concerto No 3, with Byron Janis as soloist; Debussy's "La Mer." Sunday afternoon, Bartok's Music for Strings, Percussion and Celesta, Tchaikovsky Violin Concerto with Zino Francescatti as soloist.

Friday night, Aug. 1: Excerpts from Wagner, including the Immolation Scene from "Die Goetterdaemmerung" with Margaret Harshaw as soloist; Piston Viola Concerto; Saturday night, the Liszt Piano Concerto No. I in E Flat Major, with Leonard Pennario as soloist; Vaughan Williams Symphony No. 8; Sunday afternoon, All-Wagner with Miss Harshaw as soloist. Munch leads the first two events and Monteux the final one.

Friday night, Aug. 8: Beethoven's Symphony No. 7 and the "Emperor" Concerto with Eugene Istomin as soloist; Honegger Prelude Fugue and Postlude; Saturday night, Beethoven Music from 'Prometheus," the Violin Concerto with Berl Senofsky as soloist; Sunday afternoon, Beethoven's Ninth Symphony.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 703,449 - S. 882,925

JUN 15 1958

Berkshire Festival Begins on 'Fourth'

By MILES KASTENDIECK

STILL THE MOST important music festival in the East, the Berkshire Festival starts its Boston Symphony concerts on the Fourth of July. Its programs have a traditional cast with their emphasis on Great Composer weekends. For those who seek three days of music or who make a round trip to Tanglewood on Sundays only, the pattern is the same. The six-week season centers around Bach, Mozart, Brahms, Debussy-Ravel, Wagner and Beethoven in that order.

While adherence to the Great Composer idea tends to unify the Festival, only the Bach and Mozart weekends are exclusively confined to their works. Interspersed at other times is a variety of contemporary music. This modern motif follows no special plan; still, the works played have an importance of their own.

Honegger Accents Beethoven Weekend

So it is that Copland's Variations for Orchestra and Stravinsky's "Petrouchka" provide the modern counterpoint for Brahms. Milhaud's Overture to "Les Eumenides," Stravinsky's "Agon," Bartok's Music for Strings, Percussion, and Celesta highlight the Debussy-Ravel weekend.

Piston's Viola Concerto, and Vaughan Williams' Eighth Symphony bring variety to the Wagner weekend.

Honegger's Prelude, Fugue and Postlude, Hindemith's "Nobilissima Visione" and Walton's "Johannesburg Festival Overture" will accent the Beethoven weekend.

As usual the Festival Chorus will make several appearances; notably, in the Brahms' Requiem July 19, and in Beethoven's Ninth Symphony Aug. 10.

A special performance of Bach's B-Minor Mass on July 6 will honor the 100th aniversary of the Harvard Glee Club. A Radcliffe Choral Society will join the club in this performance, conducted by G. Wallace Woodworth, the Glee Club's director.

A new idea brings a series of young American pianists to the fore: Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario and Eugene Istomin. The young American violinist, Berl Senofsky, will play the Beethoven Violin Concerto.

For those who spend a whole week in the Berkshires, the Wednesday evening chamber music concerts begin on July 2. They will feature successively: the Budapest String Quartet, Beaux Arts Trio of New York, Pro Musica Antiqua, Margaret Harshaw, and the Kroll Quartet.

HANOVER EVE. SUN 7/5/58

MUSIC

The Robin Hood Dell Orchestra at Philadelphia returns this week. After eight weeks of touring which took them to twenty-seven cities in Europe and the Soviet Republic 91 members of the Philadelphia Orchestra will unpack, attire themselves in summer dress and take their regular seats at the Robin Hood Dell where they will play the final four weeks of the 1958 concert season.

Conductor Pierre Monteux, violinist Tossy Spivakovsky and pianist Claudio Arrau will be guest artists during the third week of concerts.

Monteux will conduct the orchestra for all three concerts of the third week. The veteran maestro has headed the San Francisco Symphony Orchestra and the Boston Symphony Orchestra. He is frequent guest conductor of many of the world's greatest ensembles.

The orchestra programs for the third week, beginning July 7, will be highlighted by two of the pieces played by the Philadelphia Orchestra during the highly successful tour.

Audiences will hear "La Mer" by Debussy on July 8, played no less than nine times abroad, including one of the historic performances in Moscow, and Symphony No. 2 by Brahms on Thursday, July 10 which had six performances the last of which was scheduled on the same program with pianist Van Cliburn at the concert in Amsterdam on June 22.

* * *

The first U. S. appearance on a popular - priced summer concert series of the world-famed Russo-British pianist Benno Moiseiwitsch; an All-Tchaikovsky Program on which Mischa Elman will play the violin concerto written for his famous teacher Leopold Auer that served as vehicle for Elman's historic American debut just 50 years ago; and the 27th of the Annual George Gershwin Concerts that pay yearly tribute to a great American composer in the city of his birth; will highlight the coming week of Stadium Concerts beginning Monday, July 7, in the Lewisohn amphitheater on the City College campus.

The first four of next week's Stadium Concerts — next Monday, Tuesday, Wednesday and Thursday evenings — will be under the baton of Thomas Scherman, regularly the director of The Little Orchestra Society, returning to the Lewishohn podium for his fifth consecutive season. The concert on Saturday evening, July 12th, will be under the direction of Alexander Smallens, who concludes his twenty-fifth consecutive Stadium season with another of the All-Gershwin programs he has batoned with such distinction throughout the past quarter of a century.

Continuing one of Stadium Concerts' most honored traditions, the Twenty - Seventh Annual George Gershwin Concert will be given in the Lewisohn amphitheater on Saturday evening, July 12. The trio of soloists appearing under Mr. Smallens at this time will be the same that officiated with notable success at last year's Gershwin concert—pianist Eugene List playing the "Rhapsody in Blue" and F Major Piano Concerto; and soprano Camilla Williams and baritone Lawrence Winters starring in the concert version of the Gershwin folk opera "Porgy and Bess" which will comprise the entire second half of the program.

* * *

This year's **Berkshire** at Tanglewood, Lenox, Mass., will run from July 2 to August 10. Charles Munch, music director of the Boston Symphony Orchestra, will conduct most of the concerts, Pierre Monteux will be guest conductor at four concerts, and G Wallace Woodworth will conduct a special performance of Bach's B Minor Mass on Sunday, July 6 with the Havarad Glee Club, Radcliffe Choral Society and soloists. Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Symour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt, and Bachmaninoff. Violinists will include Zino Francescatti, Berl Senofsky; and Ruth Posselt and Joseph de Pasquale, viola. Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him. Margaret Harshaw, soprano, will appear in two Wagner concerts and Hilde Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahms' "Requiem". The annual Tanglewood-on-Parade benefit concert will take place on August 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six week ends: July 4-5-6 (devoted to the music of Bach and held in the Theater-Concert Hall); July 11-12-13 (devoted to the music of Mozart and also held in the Theater-Concert Hall) and the final four week ends by the full Boston Symphony Orchestra in the 6,000 seat Music Shed. The concerts of July 18-19-20 will feature music of Brahms; July 25-26-27 music of Debussy, Ravel and Tchaikovsky; August 1-2-3 music of Wagner; and August 8-9-10 music of Beethoven.

[24]

Morning Globe
BOSTON, Mass.
Independent
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APR 26 1958

Society: Harvard Glee Club Centennial To Be Noted at Tanglewood

(Lenscraft)

BOSTONIANS IN EUROPE are Mrs. W. Stuart Forbes Jr., Mrs. Charles A. Newhall and Stanley G. H. Fitch. They plan to visit Belgium, Switzerland, Italy and Spain.

By **MARJORIE W. SHERMAN**

Famous concerts in a famous setting, the Boston Symphony's world-renowned Berkshire Festival will, as usual, bring visitors from many countries to Tanglewood, where Charles Munch and the other distinguished conductors will direct the famous orchestra during the 1958 season.

Opening with Bach July 4, and presenting G. Wallace Woodworth and the Harvard Glee Club July 6 in a special concert honoring the 100th anniversary of the glee club, this Summer will provide outstanding musical treats for all ages. The choruses of the Radcliffe Choral Society and the Harvard Glee Club will join the Boston Symphony for special performances.

Boston's first families of music—Mme. Koussevitzky, the Fullers, the Tafts, the Kuttens and many more—will be at Lenox for many of the concerts. William Cox is chairman this year of the Friends of the Berkshire Music Center.

IN TAUNTON today, Miss Patricia Marie Casey, daughter of Mrs. Joseph C. Casey and the late Mr. Casey, is becoming the bride of James Andrew Tranter, son of Mr. and Mrs. James W. Tranter, also of Taunton. Rt. Rev. James Dolan is officiating at the 9 o'clock ceremony in St. Mary's Church, and the bride's brother, William, is giving her in marriage. A reception follows at Taunton Inn.

The bride is wearing a princess dress of ivory taffeta embroidered with alencon lace and pearls, and fashioned with a court train and a cap of the same delicate lace with her veil of illusion.

Miss Nancye McAloon of East Taunton is honor attendant, and bridesmaids are Miss Shirley LeClair of Watertown, and Miss Irene Miller of Taunton. Their dresses are of pale blue organza with deep blue satin sashes and they are wearing matching bands in their hair. Their flowers are pink carnations and blue delphinium.

Robert L. Miller of Portland, Me., is best man, and ushers include John E. Kearns and Robert Powers of Taunton, William McAloon, and Joseph T. Woods of Peabody.

The bride is a graduate of Regis College. Mr. Tranter graduated from Massachusetts College of Pharmacy. After their wedding trip to Sea Island, Ga., they will live at 173 Bay st., Taunton.

FROM BRONXVILLE, N. Y., comes the announcement by Mr. and Mrs. Daniel W. Lando of the engagement of their daughter, Carole Louise, to Harry Bentley Bradley, son of Mr. and Mrs. John Earle Bradley of Ridgewood, N. J., formerly of Waban.

Miss Lando graduated from Halsted School in Yonkers, N. Y., attended the College of Wooster in Ohio, and graduated from Katharine Gibbs School in New York.

Mr. Bradley is the grandson of Harry C. Bentley of San Diego and Boston, founder of the Bentley School of Accounting and Finance, and Mrs. J. Belle Bentley of La Jolla, Calif. He is a senior at Wooster College, and plans to enter Pratt Institute in Brooklyn.

A SECOND CHILD and first daughter, Martha Bevan, was born to Mr. and Mrs. Zach T. White of Winchester on April 19 at Richardson House. The grandparents are Rev. Dr. and Mrs. Frank W. Bevan of Washington, and Mrs. Thomas Skinner White of Hertford, N. C.

DOORS WILL OPEN at 11 Thursday morning for the annual May Festival in the First Church in Cambridge, Unitarian, 3 Church st., and the sale in the new auditorium will continue until 11 in the evening. Luncheon will be served at noon, and reservations may be made for dinner, which will be served from 5:15 to 6:15. Miss Beatrice Coleman heads the festival committee.

NY Times - Apr 28

LENOX MUSIC FETE WILL OPEN JULY 4

Munch to Conduct Chamber Orchestra in Bach Suites —All Concerts Listed

Charles Munch will open the 1958 Berkshire Music Festival at Tanglewood, Lenox, Mass., on Friday evening, July 4. He will conduct a chamber orchestra composed of members of the Boston Symphony in the four Orchestral Suites of Bach.

For the next evening's all-Bach concert, Lukas Foss will be piano soloist in the D minor Concerto. The "Art of Fugue" will complete the program. On July 6 Bach's B Minor Mass will be conducted by G. Wallace Woodworth, conductor of the Harvard Glee Club.

Mr. Munch, director of the Berkshire center, will conduct three all-Mozart chamber music programs on July 11, 12 and 13. Soloists will be Mr. Foss, Ruth Posselt, violinist; Joseph de Pasquale, violist, and Seymour Lipkin, pianist.

The first week-end of concerts in the Music Shed, July 18, 19 and 20, will feature works of Brahms. The Requiem will be performed Saturday with Hilde Gueden, soprano, and Donald Gramm, baritone, as soloists. Pierre Monteux, guest conductor on Sunday, will lead Brahms' D Minor Piano Concerto, with Leon Fleisher as soloist.

On Friday, July 25, Mr. Monteux will conduct works of Glinka, Tchaikovsky, Milhaud, Debussy and Ravel. Mr. Munch will lead the Saturday concert, featuring Byron Janis as soloist in the Third Rachmaninoff Piano Concerto. On Sunday Mr. Munch will conduct the Tchaikovsky Violin Concerto, with Zino Francescatti as soloist.

Mr. Munch will conduct the concerts on Aug. 1 and 2, which will feature Wagnerian excerpts, with Margaret Harshaw as soloist; Walter's Piston's Viola Concerto, with Mr. De Pasquale as soloist, and Liszt's E flat Piano Concerto, with Leonard Pennario as soloist. Mr. Monteux will conduct the Wagner program of Aug. 3, which will again have Miss Harshaw as soloist.

The final week-end of concerts, Aug. 8 through Aug. 10, will feature music of Beethoven. Eugene Istomin will be soloist in the Piano Concerto No. 5 ("Emperor"), and Berl Senofsky will be soloist in the Violin Concerto. Messrs. Munch and Monteux will conduct.

The final festival concert, led by Mr. Munch, will end with the Beethoven Ninth Symphony.

BACH, MOZART, BRAHMS TO BE FEATURED BY BOSTON SYMPHONY AT TANGLEWOOD

The celebrated Berkshire Festival's announcement of complete plans for the approaching summer season will be of interest to the very large number of Central Connecticut residents who attend some of Tanglewood's concerts. The Boston Symphony Orchestra, Charles Munch and Pierre Monteux conducting, will be featured in the week-end concerts, which are highlights of this annual festival, held in Lenox, Mass.

The concerts of the first two week-ends will be played at 8:30 p. m. Friday and Saturday and at 2:30 p. m. Sunday, with a chamber orchestra and will be devoted to the music of Bach (July 4-6) and Mozart (July 11-13). On Friday, July 4, Dr. Munch will present the four Orchestral Suites of Bach, Nos. 1, 2, 3 and 4. On Saturday, July 5, Lukas Foss will be piano soloist in the Piano Concerto in D minor and the remainder of this program will be devoted to the "Art of the Fugue". A special program of Bach's B Minor Mass honoring the 100th anniversary of the Harvard Glee Club will be conducted by the club's director, G. Wallace Woodworth, on Sunday, July 6, when the choruses of Harvard and the Radcliffe Choral Society will join the Boston Symphony. Soloists will be: Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm.

The three concerts of the Mozart week-end will be conducted by Dr. Munch. On Friday, July 11, at 8:30 the program will include the Musical Joke, K. 522, the Sinfonia Concertante with soloists and the Linz Symphony. For the July 12 concert Dr. Munch will present: "Eine Kleine Nachtmusik", the Two Piano Concerto K. 365 with Seymour Lipkin and Lukas Foss as pianists; the Serenade No. 10 in B-flat for wind instruments; Symphony No. 40. On Sunday, July 13, the program will include: Haffner Symphony; Piano Concerto in C major, K. 467 with Seymour Lipkin as soloist; three choral works conducted by Hugh Ross.

Charles Munch

The July 18-20 weekend of concerts will feature Johannes Brahms. The Friday evening concert program includes: Brahms Serenade No. 2 in A, Op. 16; Aaron Copland's Variations for Orchestra; Brahms' Symphony No. 4. Saturday evening will be devoted to Brahms' Requiem with the Festival Chorus and Hilde Gueden, soprano, and Donald Gramm, baritone. Pierre Monteux will be guest conductor Sunday afternoon, July 20, and his program will be: Brahms' Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, plus a complete performance of Stravinsky's ballet "Petrouchka".

The concerts of July 25-27 will feature music of Debussy and Ravel as well as several familiar works by Russian composers. With Monteux conducting, the Friday, July 25 concert will present: Glinka's Overture to "Russlan and Ludmilla"; Tchaikowsky's Symphony No. 4; Overture to Milhaud's "Les Eumenides"; Three Nocturnes by Debussy; Ravel's "La Valse". On Saturday evening, July 26, Dr. Munch will direct: Stravinsky's "Agon"; Debussy's "La Mer"; Rachmaninoff's Third Piano Concerto with Byron Janis. The program for Sunday afternoon, July 27, will include: Bartok's Music for Strings, Percussion and Celesta; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikowsky's Violin Concerto with Francescatti.

Wagner is featured during the August 1-3 weekend. Friday night with Munch conducting the program will be: Prelude to "Die Meistersinger"; the Siegfried Idyll; Prelude and Love Death from "Tristan and Isolde" with Margaret Harshaw; Immolation Scene from "Gotterdammerung" with Miss Harshaw; Walter Piston's Viola Concerto with Joseph de Pasquale as soloist. The August 2 evening concert, under Dr. Munch, will present: Overture and Bacchanale from Wagner's "Tannhauser"; Liszt's Piano Concerto No. 1 in E-flat with Leonard Pennario; Vaughan Williams' Eighth Symphony; Siegfried's Rhine Journey from Wagner's "Gotterdammerung". For the Sunday afternoon, August 3 concert, Dr. Monteux will conduct: Wagner excerpts with Miss Harshaw as soloist; Overture to "The Flying Dutchman"; Prelude to "Lohengrin"; Ride of the Valkyries; Prelude to "Parsifal"; Overture to "Rienzi".

The final week-end of Music Shed concerts will feature Beethoven.

Dr. Munch will follow his established custom of presenting Beethoven's mighty Ninth Symphony as the closing event of the Festival Sunday afternoon, August 10, at 2:30.

For more detailed information concerning the festival it is necessary only to write to: Boston Symphony Orchestra, Symphony Hall, Boston, Mass.

[24]

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

APR 26 1958

Society: Harvard Glee Club Centennial To Be Noted at Tanglewood

(Lenscraft)

BOSTONIANS IN EUROPE are Mrs. W. Stuart Forbes Jr., Mrs. Charles A. Newhall and Stanley G. H. Fitch. They plan to visit Belgium, Switzerland, Italy and Spain.

By MARJORIE W. SHERMAN

Famous concerts in a famous setting, the Boston Symphony's world-renowned Berkshire Festival will, as usual, bring visitors from many countries to Tanglewood, where Charles Munch and the other distinguished conductors will direct the famous orchestra during the 1958 season.

Opening with Bach July 4, and presenting G. Wallace Woodworth and the Harvard Glee Club July 6 in a special concert honoring the 100th anniversary of the glee club, this Summer will provide outstanding musical treats for all ages. The choruses of the Radcliffe Choral Society and the Harvard Glee Club will join the Boston Symphony for special performances.

Boston's first families of music—Mme. Koussevitzky, the Fullers, the Tafts, the Kuttens and many more—will be at Lenox for many of the concerts. William Cox is chairman this year of the Friends of the Berkshire Music Center.

IN TAUNTON today, Miss Patricia Marie Casey, daughter of Mrs. Joseph C. Casey and the late Mr. Casey, is becoming the bride of James Andrew Tranter, son of Mr. and Mrs. James W. Tranter, also of Taunton. Rt. Rev. James Dolan is officiating at the 9 o'clock ceremony in St. Mary's Church, and the bride's brother, William, is giving her in marriage. A reception follows at Taunton Inn.

The bride is wearing a princess dress of ivory taffeta embroidered with alencon lace and pearls, and fashioned with a court train and a cap of the same delicate lace with her veil of illusion.

Miss Nancye McAloon of East Taunton is honor attendant, and bridesmaids are Miss Shirley LeClair of Watertown, and Miss Irene Miller of Taunton. Their dresses are of pale blue organza with deep blue satin sashes and they are wearing matching bands in their hair. Their flowers are pink carnations and blue delphinium.

Robert L. Miller of Portland, Me., is best man, and ushers include John E. Kearns and Robert Powers of Taunton, William McAloon, and Joseph T. Woods of Peabody.

The bride is a graduate of Regis College. Mr. Tranter graduated from Massachusetts College of Pharmacy. After their wedding trip to Sea Island, Ga., they will live at 173 Bay st., Taunton.

FROM BRONXVILLE, N. Y., comes the announcement by Mr. and Mrs. Daniel W. Lando of the engagement of their daughter, Carole Louise, to Harry Bentley Bradley, son of Mr. and Mrs. John Earle Bradley of Ridgewood, N. J., formerly of Waban.

Miss Lando graduated from Halsted School in Yonkers, N. Y., attended the College of Wooster in Ohio, and graduated from Katharine Gibbs School in New York.

Mr. Bradley is the grandson of Harry C. Bentley of San Diego and Boston, founder of the Bentley School of Accounting and Finance, and Mrs. J. Belle Bentley of La Jolla, Calif. He is a senior at Wooster College, and plans to enter Pratt Institute in Brooklyn.

A SECOND CHILD and first daughter, Martha Bevan, was born to Mr. and Mrs. Zach T. White of Winchester on April 19 at Richardson House. The grandparents are Rev. Dr. and Mrs. Frank W. Bevan of Washington, and Mrs. Thomas Skinner White of Hertford, N. C.

DOORS WILL OPEN at 11 Thursday morning for the annual May Festival in the First Church in Cambridge, Unitarian, 3 Church st., and the sale in the new auditorium will continue until 11 in the evening. Luncheon will be served at noon, and reservations may be made for dinner, which will be served from 5:15 to 6:15. Miss Beatrice Coleman heads the festival committee.

N Y Times - Apr 28

LENOX MUSIC FETE WILL [illegible] JULY 4

Munch to Conduct Chamber Orchestra in Bach Suites —All Concerts Listed

Charles Munch will open the 1958 Berkshire Music Festival at Tanglewood, Lenox, Mass., on Friday evening, July 4. He will conduct a chamber orchestra composed of members of the Boston Symphony in the four Orchestral Suites of Bach.

For the next evening's all-Bach concert, Lukas Foss will be piano soloist in the D minor Concerto. The "Art of Fugue" will complete the program. On July 6 Bach's B Minor Mass will be conducted by G. Wallace Woodworth, conductor of the Harvard Glee Club.

Mr. Munch, director of the Berkshire center, will conduct three all-Mozart chamber music programs on July 11, 12 and 13. Soloists will be Mr. Foss, Ruth Posselt, violinist; Joseph de Pasquale, violist, and Seymour Lipkin, pianist.

The first week-end of concerts in the Music Shed, July 18, 19 and 20, will feature works of Brahms. The Requiem will be performed Saturday with Hilde Gueden, soprano, and Donald Gramm, baritone, as soloists. Pierre Monteux, guest conductor on Sunday, will lead Brahms' D Minor Piano Concerto, with Leon Fleisher as soloist.

On Friday, July 25, Mr. Monteux will conduct works of Glinka, Tchaikovsky, Milhaud, Debussy and Ravel. Mr. Munch will lead the Saturday concert, featuring Byron Janis as soloist in the Third Rachmaninoff Piano Concerto. On Sunday Mr. Munch will conduct the Tchaikovsky Violin Concerto, with Zino Francescatti as soloist.

Mr. Munch will conduct the concerts on Aug. 1 and 2, which will feature Wagnerian excerpts, with Margaret Harshaw as soloist; Walter's Piston's Viola Concerto, with Mr. De Pasquale as soloist, and Liszt's E flat Piano Concerto, with Leonard Pennario as soloist. Mr. Monteux will conduct the Wagner program of Aug. 3, which will again have Miss Harshaw as soloist.

The final week-end of concerts, Aug. 8 through Aug. 10, will feature music of Beethoven. Eugene Istomin will be soloist in the Piano Concerto No. 5 ("Emperor"), and Berl Senofsky will be soloist in the Violin Concerto. Messrs. Munch and Monteux will conduct.

The final festival concert, led by Mr. Munch, will end with the Beethoven Ninth Symphony.

BACH, MOZART, BRAHMS TO BE FEATURED BY BOSTON SYMPHONY AT TANGLEWOOD

The celebrated Berkshire Festival's announcement of complete plans for the approaching summer season will be of interest to the very large number of Central Connecticut residents who attend some of Tanglewood's concerts. The Boston Symphony Orchestra, Charles Munch and Pierre Monteux conducting, will be featured in the week-end concerts, which are highlights of this annual festival, held in Lenox, Mass.

The concerts of the first two weekends will be played at 8:30 p. m. Friday and Saturday and at 2:30 p. m. Sunday, with a chamber orchestra and will be devoted to the music of Bach (July 4-6) and Mozart (July 11-13). On Friday, July 4, Dr. Munch will present the four Orchestral Suites of Bach, Nos. 1, 2, 3 and 4. On Saturday, July 5, Lukas Foss will be piano soloist in the Piano Concerto in D minor and the remainder of this program will be devoted to the "Art of the Fugue". A special program of Bach's B Minor Mass honoring the 100th anniversary of the Harvard Glee Club will be conducted by the club's director, G. Wallace Woodworth, on Sunday, July 6, when the choruses of Harvard and the Radcliffe Choral Society will join the Boston Symphony. Soloists will be: Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm.

The three concerts of the Mozart week-end will be conducted by Dr. Munch. On Friday, July 11, at 8:30 the program will include the Musical Joke, K. 522, the Sinfonia Concertante with soloists and the Linz Symphony. For the July 12 concert Dr. Munch will present: [illegible] Nachtmusik", the Two [illegible] K. 365 with Seymour [illegible] Lukas Foss as pianists; the Serenade No. 10 in B-flat for wind instruments; Symphony No. 40. On Sunday, July 13, the program will include: Haffner Symphony; Piano Concerto in C major, K. 467 with Seymour Lipkin as soloist; three choral works conducted by Hugh Ross.

Charles Munch

The July 18-20 weekend of concerts will feature Johannes Brahms. The Friday evening concert program includes: Brahms Serenade No. 2 in A, Op. 16; Aaron Copland's Variations for Orchestra; Brahms' Symphony No. 4. Saturday evening will be devoted to Brahms' Requiem with the Festival Chorus and Hilde Gueden, soprano, and Donald Gramm, baritone. Pierre Monteux will be guest conductor Sunday afternoon, July 20, and his program will be: Brahms' Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, plus a complete performance of Stravinsky's ballet "Petrouchka".

The concerts of July 25-27 will feature music of Debussy and Ravel as well as several familiar works by Russian composers. With Monteux conducting, the Friday, July 25 concert will present: Glinka's Overture to "Russlan and Ludmilla"; Tchaikowsky's Symphony No. 4; Overture to Milhaud's "Les Eumenides"; Three Nocturnes by Debussy; Ravel's "La Valse". On Saturday evening, July 26, Dr. Munch will direct: Stravinsky's "Agon"; Debussy's "La Mer"; Rachmaninoff's Third Piano Concerto with Byron Janis. The program for Sunday afternoon, July 27, will include: Bartok's Music for Strings, Percussion and Celesta; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikowsky's Violin Concerto with Francescatti.

Wagner is featured during the August 1-3 weekend. Friday night with Munch conducting the program will be: Prelude to "Die Meistersinger"; the Siegfried Idyll; Prelude and Love Death from "Tristan and Isolde" with Margaret Harshaw; Immolation Scene from "Gotterdammerung" with Miss Harshaw; Walter Piston's Viola Concerto with Joseph de Pasquale as soloist. The August 2 evening concert, under Dr. Munch, will present: Overture and Bacchanale from Wagner's "Tannhauser"; Liszt's Piano Concerto No. 1 in E-flat with Leonard Pennario; Vaughan Williams' Eighth Symphony; Siegfried's Rhine Journey from Wagner's "Gotterdammerung". For the Sunday afternoon, August 3 concert, Dr. Monteux will conduct: Wagner excerpts with Miss Harshaw as soloist; Overture to "The Flying Dutchman"; Prelude to "Lohengrin"; Ride of the Valkyries; Prelude to "Parsifal"; Overture to "Rienzi".

The final week-end of Music Shed concerts will feature Beethoven.

Dr. Munch will follow his established custom of presenting Beethoven's mighty Ninth Symphony as the closing event of the Festival Sunday afternoon, August 10, at 2:30.

For more detailed information concerning the festival it is necessary only to write to: Boston Symphony Orchestra, Symphony Hall, [illegible]

May 15

[25]

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUN 25 1958

Program For 1958 Berkshire Festival At Tanglewood, July 2 Thru Aug. 10

The programs for the 1958 Berkshire Festival at Tanglewood have been announced, running from July 2 through August 10.

Charles Munch, director, and the Boston Symphony orchestra will be joined by several outstanding chamber music groups, guest soloists and conductors, and students in the various departments of the Berkshire Music Center will present concerts throughout this period.

Music Seminars

A feature of this year's Festival will be seminars in contemporary music, in which composers will play and discuss their own work.

Chamber music concerts will be given in the theatre at Tanglewood. The concerts by the full symphony will be given in the large music shed. Pierre Monteux will again be guest conductor.

Program

The program follows:

July 2: Theatre at 9:30. Budapest String Quartet. Haydn Quartet in D major, Op. 64, No. 5. Bartok Quartet No. 1 in A minor, Op. 7. Beethoven Quartet No. 8 in E minor, Op. 59, No. 2.

July 4: Theatre at 8:30. Bach Suites Nos. 1, 2, 3, 4. Conductor: Charles Munch.

July 5: Theatre at 8:30. Bach Piano Concerto in D minor . Soloist: Lukas Foss. The Art of the Fugue. Conductor: Charles Munch.

July 6: Shed at 2:30. Bach B minor Mass. Adele Addison, Eunice Alberts. Blake Stern, Donald Gramm. Harvard Glee Club and Radcliffe Choral Society. Conductor: G. Wallace Woodworth.

July 9: Theatre at 8:30. Chamber Music Concert. The Beaux Arts Trio, of New York. Beethoven Trio in E-flat, Op. 1, No. 1. Faure Trio in D minor, Op. 120. Mendelssohn Trio No. 2 in C minor, Op. 66.

July 11: Theatre at 8:30. Mozart Musical Joke K. 522. Sinfonia Concertante. Soloists: Ruth Posselt, Joseph De Pasquale. "Linz" Symphony, No. 36, C major. Conductor : Charles Munch.

July 12: Shed at 8:30. Mozart Eine Kleine Nachtmusik. Two- Piano Concerto, K. 365. Soloists: Seymour Lipkin, Lukas Foss, Serenade No. 10 in B-flat for Winds. Symphony No. 40 in G minor. Conductor: Charles Munch.

July 13: Theatre at 2:30. Mozart Haffner Symphony. Piano Concerto in C major, K. [illegible] Soloist: Seymour Lipkin. Conductor: Charles Munch. Kyrie, K. 341; [illegible], K. 271; Mass, K. 317. Conductor: Hugh Ross.

July 14: Theatre at 8:30. A Concert of Contemporary Chamber Music. Under the auspices of the Fromm Music Foundation.

July 16: Theatre at 8:30. New York Pro Musica Antiqua. Music of Flanders and Spain. Works by Isaac, Des Pres, Morales and others.

July 18: Shed at 8:30. Brahms Serenade No. 1 in D. Op. 11. Copland Variations for Orchestra. Brahms Symphony No. 4. Conductor: Charles Munch.

July 19: Shed at 8:30. Brahms Requiem. Hilde Gueden, Soprano. Donald Gramm, Baritone. Festival Chorus. Conductor: Charles Munch. In Memory of Serge Koussevitzky.

July 20: Shed at 2:30. Brahms Academic Festival Overture. Piano Concerto No. 1 in D minor. Soloist: Leon Fleisher. Stravinsky Petrouchka. Conductor: Pierre Monteux.

July 23: Theatre at 8:30. Chamber Music Concert. Adele Addison, Soprano. Song Recital.

July 25: Shed at 8:30. Glinka "Russian & Ludmilla" Ov. Tchaikovsky Symphony No. 4. Milhaud Ov. to "Les Eumenides". Debussy Three Nocturnes. Ravel La Valse. Conductor: Pierre Monteux.

July 26: Shed at 8:30. Stravinsky Canticum Sacrum. Rachmaninoff Piano Concerto. No. 3 (Soloist: Byron Janis) Debussy La Mer. Conductor: Charles Munch.

July 27: Shed at 2:30. Bartok Music for Strings, Percussion & Celesta. Ravel "Daphnis & Chloe", 2nd Suite. Tchaikovsky Violin Concerto. Soloist: Zino Francescatti. Conductor: Charles Munch.

July 30: Theatre at 8:30 Chamber Music Concert. The Kroll Quartet. Mozart Quartet in C major, K. 465. Blackwood Quartet No. 1. Brahms Quartet No. 1, in C minor. Op. 51, No. 1.

Aug. 1: Wagner. Shed at 8:30. Prelude to "Die Meistersinger," Siegfried Idyll; Prelude and Love. Death from "Tristan and Isolde." Piston Viola Concerto. Wagner Immolation Scene. Margaret Harshaw, Soprano. Joseph De Pasquale, Viola. Conductor: Charles Munch.

Aug. 2: Shed at 8:30. Wagner "Tannhauser" Overture & Bacchanale. Liszt Piano Concerto No. 1 in E-flat. Soloist: Leonard Pennario. Vaughan Williams. Symphony No. [illegible] Wagner Siegfried's Rhine Journey. Conductor: Charles Munch.

Aug. 3: Shed at 2:30. Wagner Excerpts from "The Flying Dutchman", "Lohengrin", "Die Walkure", "Parsifal", "Tannhauser", "Rienzi". Soloist: Margare Harshaw, soprano. Conductor: Pierre Monteux.

Aug. 6: Theatre at 8:30. Chamber Music Concert. The Kroll Quartet. Haydn Quartet in G minor, Op. 74, No. 3. Bartok Quartet, No. 2 , Op. 17. Beethoven Quartet No. 15 in A minor, Op. 132.

Aug. 7: Tanglewood on Parade. featuring Arthur Fiedler and the Boston Pops Orchestra.

Aug. 8: Shed at 8:30. Honegger Prelude Fugue and Postlude. Beethoven Symphony No. 7. Piano Concerto No. 5 ("Emperor"). Soloist: Eugene Istomin. Conductor: Charles Munch.

Aug. 9: Shed at 8:30. Beethoven Music from "Prometheus" Violin Concerto. Soloist: Berl Senofsky. Hindemith Nobilissmima Visione. Beethoven Leonore Ov. No. 3. Conductor: Pierre Monteux.

Aug. 10: Shed at 2:30. Walton Johannesburg Festival Ov. Beethoven Ninth Symphony. Adele Addison, Blake Stern, Florence Kopleff, Donald Gramm. Festival Chorus. Conductor: Charles Munch.

In addition to these programs there will be student programs in opera, and chamber music, ant the Tanglewood choir and the Berkshire Music Center orchestra will give regular concerts Anyone wishing to contribute to the Friends of the Berkshire Music Center may attend these concerts.

There will also be open rehearsals of the Boston Symphony orchestra Saturday mornings in the music shed July 19 through Aug. 9. Tickets for these, as for all other concerts, may be obtained from the ticket office at Tanglewood, Lenox. General admission tickets to the grounds may always be obtained from three hours before concert time on.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662

JUN 19 1958

Tanglewood Opens July 2

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., are announced by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox, Mass.

Hampshire Gazette (e)
NORTHAMPTON, Mass
Independent
Circ. 13,286

JUN 5 - 1958

Chamber Music Concerts Announced At Tanglewood

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. are announced by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July. The program will be Beethoven's Trio in E-flat, Op. 1, No. 1, Faure's Trio in D minor. Op. 120, Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua under the direction of Noah Greenberg will present a program of music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others on July 16.

On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahm.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6. The program for July 30 includes Mozart's Quartet in C major, K. 465, Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51 No. 1. On Aug. 6, the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival office, Tanglewood, Lenox.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

JUN 14 1958

Music

George Tsandikos to Sing At Berkshire Festival

By ALFRED W. BURKE

LOWELL — George Tsandikos, tenor, of this city, will sing for the second season in the opera workshop productions at the Berkshire festival. He made his debut there last season, singing in several productions. His most important appearance will be in scenes from Gounod's "Romeo and Juliet."

In the productions, a list of vocal and instrumental artists and concerto and choral highlights will be heard.

Lukas Foss, pianist, will be heard in the program of July 5 at which time the Bach Piano Concerto will be highlighted. On Sunday, July 6, Bach's "B Minor Mass" will list such artists as Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

In the Mozart program of July 11, Ruth Posselt, violinist, and Joseph De Pasquale, violist, will play. Mr. De Pasquale will also appear in the program of Aug 1 at whch time Margaret Harshaw, soprano, will be heard in excerpts from Wagnerian opera.

Mr. Foss will join the noted pianist, Seymour Lipkin, in the Two Piano Concerto by Mozart, on July 12. Mr. Lipkin will appear in the concert of the following day when he essays the Mozart Concerto in C Major.

Hilde Gueden, the celebrated soprano of concert and opera, is in the concert of July 19 when she will join Donald Gramm in the Brahm's Requiem. In another Brahms program, Leon Fleisher, pianist, will be the soloist in the Piano Concerto No. 1, in D Minor.

THE BRILLIANT young pianist, Byron Janis, will be heard in the Rachmaninoff Piano Concerto in the concert of July 26. On the 27th the Tchaikovsky Violin Concerto will be interpreted by Zino Francescatti, the world renown virtuoso.

Leonard Pennario will be the pianist for August 2, Liszt Piano Concerto No. 1 in E flat. Miss Harshaw will be the featured soloist in an all Wagner program scheduled for August 3.

Eugene Istomin is the pianist for the Beethoven Concerto, (the "Emperor") on August 8. Selected as violinist in the Beethoven "Prometheus" on August 9 will be Berl Senofsky. In the Beethoven "Ninth Symphony" for the closing program of the season will be Adele Addison, Blake Stern, Florence Kopleff and Donald Gramm.

Charles Munch will conduct a major share of the concerts. The list of guest conductors will include Pierre Monteux, G. Wallace Woodworth and Hugh Ross.

This is the 16th season of the Berkshire Music Center, founded in 1940 by the Boston Symphony orchestra in fulfillment of the ambition of the late Serge Koussevitzky. In that time approximately 5000 young musicians have received training at Tanglewood.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUN 9 1958

Chamber Music Programs At Tanglewood Announced

TANGLEWOOD — Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theater-Concert Hall at Tanglewood were announced today by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op.64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July. The program will be Beethoven's Trio in E flat, Op. 1; Faure's Trio in D minor, Op. 120, and Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua, under the direction of Noah Greenberg, will present a program of music of Flanders and Spain, with works by Isaac, Des Prés, Morales and others on July 16.

On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahms.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6. The program for July 30 includes Mozart's Quartet in C major, K. 465; Blackwood's Quartet No. 1 and Brahms' Quartet No. 1 in C minor, Op. 51, No. 1. On August 6, the quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox.

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

JUN 21 1958

Tanglewood Opens July 2

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., are announced by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox, Mass.

[26]

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

22 1958

Music:

Chamber Concerts Slated For Berkshire Festival

By RAYMOND MORIN
Telegram Music Critic

The Berkshire Music Festival will again round out its programs with the exquisite art of chamber music.

Six Wednesday evening concerts are scheduled for the Theater-Concert Hall at Tanglewood beginning July 2. Tickets for all concerts, the proceeds of which will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox, Mass.

The opening concert will feature the Budapest String Quartet in Haydn's Quartet in D major, Opus 64, No. 5; Bartok's Quartet No. 1 in A minor, Opus 7; and Beethoven's Quartet No. 8 in E minor, Opus 59, No. 2.

July 9 the Beaux Arts Trio of New York will be heard in Beethoven's Trio in E flat, Opus 1, No. 1, Faure's Trio in D minor, Opus 120; and Mendelssohn's Trio No. 2 in C minor, Opus 66.

Music of Flanders and Spain, with works by Isaac, Des Pres, Morales, and others will be performed by the New York Pro Musica Antiqua on July 16.

July 23, Margaret Harshaw, soprano, will present a recital of German and English songs, including works of Schubert, Schumann, and Brahms.

The two final concerts will be given by the Kroll Quartet on July 30 and Aug. 6. Included on the first program are Mozart's Quartet in C major, K.465; Blackwood's Quartet No. 1; and Brahms' Quartet No. 1 in C minor, Opus 51, No. 1.

The Aug. 6 fare is Haydn's Quartet in G minor, Opus 74, No. 3; Bartok's Quartet No. 2, Opus 17; and Beethoven's Quartet No. 15 in A minor, Opus 132

No more ardent audiences exist than for these chamber music "jam sessions."

Stoessel Memorial

One wouldn't be remiss in regarding the impressive orchestral series at Chautauqua, New York, this summer as a memorial to Albert Stoessel.

He founded the Chautauqua Symphony in 1928 (three years after he came to the Worcester Music Festival) and conducted both until his death in 1943.

The Chautauqua Symphony will give 28 concerts between July 5 and Aug. 20. These will be in the great amphitheater of the 85-year old recreational and cultural center on Lake Chautauqua.

Three quest conductors will assist Walter Hendl—Alberto Bolet musical director of the Havana Philharmonic; Julius Rudel, general director of the New York City Opera Company, and Howard Hanson of the Eastman School in Rochester.

Bolet is the older brother of Jorge Bolet, pianist, who has acquired an enthusiastic following at the Worcester Music Festival.

The Chautauqua Festival will highlight the world premiere (July 22) of William Mayer's "Overture for an American: In Memory of Theodore Roosevelt." It honors the centenary of the 26th United States president's birth.

Welcome Mats

Musicians' traffic is getting heavier and heavier between the United States and the Union of Soviet Socialist Republics.

Visitors to this country have included Dimitri Shostakovich, Emil Gilels, Leonid Kogan, Mstislav Rostropovich, and currently the Moiseyev Dancers of Moscow.

Russia has wildly acclaimed American orchestras like the Boston Symphony and Cleveland Orchestra—not to mention the tremendously publicized Van Cliburn-Tchaikovsky Award.

The Russian welcome mat is now out for a group of American composers who will visit the Soviet Union this fall under the recently established United States-Soviet Exchange Agreement.

The purpose of the tour is to permit the group to establish contacts and exchange experiences with Soviet composers. The group will leave about Sept. 15 and will spend a month in Russia.

American composers chosen to participate are Norman Dello Joio, Howard Hanson, Peter Mennin, Roger Sessions, and Ulysses Kay. One more composer will be selected at a later date.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUN 15 1958

WORLD OF MUSIC: SIX WILL GET YOU TWO FREE

New Brooklyn Academy Policy Offers Bonus Events to Buyers of Concerts

By ROSS PARMENTER

THE Brooklyn Academy of Music is borrowing a few pages from the Book-of-the-Month Club. In recent years Academy officials have found concertgoers increasingly reluctant to buy tickets for concerts fixed on a prescribed set of dates. This has led it to abandon the Major Concert Series, an annual set of seven or eight concerts, which it instituted in the 1941-42 season. Instead, it will offer nine concerts, which it will sell in book club fashion. Needless to say, this means bonuses.

You don't have to buy all the concerts of the series, but if you buy tickets for six of them you'll get two bonus concerts free. And a choice is being offered among the bonuses. Renata Tebaldi, Dame Myra Hess and Marian Anderson are the artists being offered on the free encyclopedia basis. You can select whichever two of the three ladies you wish to hear.

The nine attractions, from which six have to be chosen, have been selected so that semi-popular or more serious music can predominate, according to taste. And they are events taking place on different nights of the week, so that no one is bound always to go to a concert on the same night. The Saturday events are Roger Williams, the Melachrino Orchestra and Varel and Bailly. The Vienna Academy Chorus and the Stuttgart Chamber Orchestra are the Tuesday events. José Iturbi and Gluck's "Iphigenia in Tauris" will be the Thursday attractions. Hugo Wolf's opera "Der Corregidor" will be offered on a Friday, and Arthur Fiedler will lead the Boston Pops Orchestra on a Sunday afternoon.

The Gluck and Wolf operas will be given in concert form by the Little Orchestra Society, led by Thomas Scherman. In a sense, this will be a reunion for the society and the Academy. During the society's first three seasons—1947 to 1950—it repeated all its Manhattan concerts at the Academy.

COLLEGIANS: Europeans will be hearing a lot of American college choruses this summer. The parade of departures has already begun. The week before last the Concordia College Concert Choir, led by Paul J. Christiansen, set off for a twenty-seven-concert tour, starting in Norway. Last week, the fifty-seven young women of the Skidmore College Chorus, led by Hoyt Irwin, left for their tour, in which they will sing an all-American program in seven countries. Also last week, the Yale Glee Club left for its seventh European tour. On July 2 the M. I. T. Choral Society, which is under the direction of Klaus Liepmann, will fly to Paris for its second trip to Europe. And on July 7 the Smith College Singers, directed by Iva Dee Hiatt, will take off for their fifth European tour. The Smith, Yale and M. I. T. groups will sing at the Brussels World's Fair. So will the Pilgrim's Chorus of Manhasset, a chorus from Knox College and the University of Illinois Men's Glee Club. The Smith group will also sing in the big choral festival at Vienna. The Concordia chorus will sing at the Vienna festival, too.

HONK HONK: Antony Hopkins is a British composer who likes to write for unusual timbres. Three years ago, for instance, he wrote "The Man from Tuscany," an opera for boys' voices. Now he has composed a Concertino for Car and Orchestra. It will be introduced in London's Albert Hall on July 17 in a concert of "Comic and Curious Music." The solo automobile will be a vintage car, and during the performance Peter Hornblower Rockliff will crash its gears, toot its big bulb horn and race its engine.

PUERTO RICO: Having completed the second Casals Festival, Puerto Rico is now embarked on an opera festival. Kurt Adler and Emerson Buckley will alternate in leading the eight operas that will be staged in single performances. They will be "Carmen," "La Forza del Destino," "La Traviata," "Aida," "Andrea Chenier," "La Bohème," "Madama Butterfly" and "Rigoletto." The chorus has members of the choir of the University of Puerto Rico in its ranks, but the principals, including a number of Metropolitan singers were flown in.

HEMIDEMISEMIQUAVERS: The New York Pro Musica will make its first appearance at the Berkshire Festival this summer, when it performs at Tanglewood on July 16. The group is also going for the first time to the Shakespearean Festival in Stratford, Ont. . . . The Mannes College of Music, which became a college five years ago, graduated its first Bachelors of Science last Monday. . . . Martha Lipton will sing with the Paris Opèra for the first time on June 27. She will be heard as Amneris in "Aïda." . . . William Mayer has written "Overture for an American" for the celebration of the Theodore Roosevelt Centennial at Chautauqua, N. Y. Walter Hendl will lead it with the Chautauqua Symphony on July 22. . . . A number of fans have formed the Giorgio Tozzi Music Club. They plan to publish two journals a year. . . . The Boston Fine Arts Quartet, which Richard Kapuscinski organized two years with fellow members of the Boston Symphony, has been appointed Quartet-in-Residence of Boston University.

REPRISE

Wallingford Riegger's "La Belle Dame Sans Merci" was the most rewarding of the three works presented at the successful first appearance of the Lyric Chamber Theatre, a new group led by Milton Rosenstock. . . . Barbara [illegible], made a promising [illegible]

Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

JUN 22 1958

Chamber Music Concerts Listed For Tanglewood

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theater-Concert Hall at Tanglewood, Lenox, Mass. are announced by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July The program will be Beethoven's Trio in E-flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120, Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua under the direction of Noah Greenberg will present a program of music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others on July 16.

On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahm.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and August 6. The program for July 30 includes Mozart's Quartet in C major, K. 465, Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51 No. 1. On August 6, the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholar- Fund of the Berkssire Music Center, are available at the Festival Office, Tanglewood, Lenox, Massachusetts.

VALATIE, N. Y.
ROUGH NOTES
Circ. W. 1,000

JUN 27 1958

Chamber Music Series Opens At Tanglewood July 2

BERKSHIRE FESTIVAL on the Tanglewood estate in the hills of Western Massachusetts, will open its 1958 season on July 2 and run until August 10. Under the direction of Charles Munch, the Boston Symphony Orchestra presents concerts in the Theatre-Concert Hall and the 6,000 seat Music Shed on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. Chamber music concerts are presented on Wednesday evenings at 8:30 in the Theatre-Concert Hall.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUN 11 1958

SIX CHAMBER MUSIC EVENINGS AT LENOX

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theater-Concert Hall at Tanglewood, Lenox, are announced by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July 9. The program will be Beethoven's Trio in E-flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120, Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua under the direction of Noah Greenberg will present a program of music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others on July 16.

On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahm.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6.

NEW YORK, N. Y.
POST
Circ. D. 408,150 - Sat. 271,019

JUN 10 1958

Chamber Music Concerts Listed for Tanglewood

The first of the six Wednesday night chamber music concerts of the Berkshire Festival, Tanglewood, Lenox, Mass., will be given July 2 by the Budapest String Quartet, in quartets by Haydn, Bartok and Beethoven. The others follow:

July 9, The Beaux Arts Trio of N. Y., in works by Beethoven, Faure and Mendelssohn; July 16, the Pro Music Antiqua, presenting a program of music of Flanders and Spain; July 23, Margaret Harshaw, soprano, in a program of German and English songs; July 30 and Aug. 6, the Kroll Quartet, in works by Mozart, Haydn, Beethoven, Brahms and Bartok.

For further information, contact the festival office at Lenox.

The program for July 30 includes Mozart's Quartet in C major, K. 465, Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51 No. 1. On Aug. 6, the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox.

WILTON BULLETIN June 11, 1958

Chamber Music At Tanglewood

Programs for the six Wednesday evening Chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. are announced by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July. The program will be Beethoven's Trio in E-flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120, Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua under the direction of Noah Greenberg will present a program of music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others on July 16.

On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahms.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6. The program for July 30 includes Mozart's Quartet in C major, K. 465, Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51 No. 1. On Aug. 6, the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox, Mass.

[27]

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUN 20 1958

Tanglewood Prospe

Dr. Munch To Return This Month

Charles Munch, music director of the Boston Symphony Orchestra, has recently completed a series of guest conducting appearances in Strasbourg, the town of his birth.

On Saturday, June 14, he conducted the Orchestre Nationale of Paris in the sixth concert of the 23d World Festival of the International Society for Contemporary Music. The concert was held at the Palais des Fêtes in Strasbourg, and the program of French music included a work of Debussy, the first performance in Europe of the Third Symphony by Henry Barraud, a new work by Pierre Boulez, and a new symphony by Darius Milhaud.

On June 15 Dr. Munch conducted the same orchestra in a new symphony by Florent Schmitt, again a first performance, and the Suite in F by Roussel. Isaac Stern was soloist in works of Bach and Prokofiev.

Dr. Munch will return to this country during the last week in June to take up his duties as director of the Berkshire Music Center at Tanglewood, Lenox, Mass., and director of the Berkshire Festival. He will conduct 13 concerts during the six-week festival from July 4 to Aug. 10.

A special performance of Bach's B minor Mass on July 6 will be conducted by G. Wallace Woodworth, and Hugh Ross will share the concert of July 13 with Dr. Munch.

Pierre Monteux will be guest conductor on July 20, 25 and Aug. 3 and 9. All other concerts will be under Dr. Munch's direction.

Tanglewood Programs

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., are as follows:

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64, No. 5; Bartók's Quartet No. 1 in A minor, Op. 7; and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July 9. The program will be Beethoven's Trio in E-flat, Op. 1, No. 1; Fauré's Trio in D minor, Op. 120; and Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua, under the direction of Noah Greenberg, will present a program of music of Flanders and Spain, with works by Isaac, Des Prés, Morales, and others on July 16.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6. The program for July 30 includes Mozart's Quartet in C major, K. 465; Blackwood's Quartet No. 1, and Brahms' Quartet No. 1 in C minor, Op. 51, No. 1. On Aug. 6 the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3; Bartók's Quartet No. 2, Op. 17, and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox, Mass.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JUN 20 1958

FRIDAY,

Munch Conducts At Strasbourg

~~Charles Munch,~~ Music Director of the Boston Symphony Orchestra, has recently completed a series of guest conducting appearances in Strasbourg, the town of his birth.

On June 14, he conducted the Orchestra Nationale of Paris in the sixth concert of the 23rd World Festival of the International Society for Contemporary Music, and the program of French music included a work of Debussy, the first performance in Europe of the Third Symphony by Henry Barraud, a new work by Pierre Boulez, and a new symphony by Darius Milhaud. On June 15, Dr. Munch conducted the same orchestra in a new symphony by Florent Schmitt, again a first performance, and the Suite in F by Roussel.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUN 22 1958

Santa Fe's 2d Oper

By FRANCIS D. PERKINS

Santa Fe, where the Opera Association of New Mexico opens its second season Wednesday night, now rivals Cincinnati and Central City as this country's summer opera capitals. The principal feature of the Santa Fe series is the world premiere of Carlisle Floyd's "Wuthering Heights" on Wednesday night, July 16, with repetitions July 19 and 22 under John C[illegible] [illegible]torship and the [illegible] direction of Irving Guttm[illegible] [illegible] Campbell, the com[illegible] production designer, is devising the scenery, costumes and lighting. The cast includes Phyllis Curtin as Cathy, Robert Trehy as Heathcliff and Robert Terry, Regina Sarfaty, Mildred Allen, Loren Driscoll, Davis Cunningham, John McCurdy and Nico Castel in other roles.

"La Boheme" will open the season of twenty-six performances which closes Aug. 19; there will also be Sunday orchestral and chamber music programs. Richard Strauss' last opera, "Capriccio," will have its first professional American performance Aug. 6. The repertory also includes "Cosi Fan Tutte," "Falstaff" and Rossini's "Cinderella." All performances will be in English.

trans-Atlantic trip before returning to open its home season on Oct. 14.

The National Symphony will be the third American orchestra to appear at the Fair. The Philadelphia Orchestra has added an extra concert with Van Cliburn as soloist on July 5 to its previously scheduled appearances on July 2, 3 and 4, and the Juilliard Orchestra, under Jean Morel, will be heard between July 23 and 27.

Musical events in the American Pavilion during the rest of the current month include recitals by Blanche Thebom tomorrow and Byron Janis June 30, and the New York City Opera production of Carlisle Floyd's "Susannah," June 25 to 29.

• • •

Munch Returns

Charles Munch has fully recovered from the indisposition which kept him away from the podium for the Boston Symphony's closing concerts in April, and will return to the United States this week to begin his activities at Tanglewood. He conducted the Orchestre Nationale in concerts at Strasbourg last Saturday and Sunday.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JUN 19 1958

Munch Conducts At Strasbourg

Charles Munch, music director of the Boston Symphony Orchestra, has completed a ~~series of guest~~ conducting appearances in Strasbourg, the town of his birth.

On June 14, he conducted the Orchestre Nationale of Paris in the sixth concert of the world festival of the International Society for Contemporary Music. The concert was at the Palais des Fetes in Strasbourg and the program of French music included a work of Debussy, the first performance in Europe of the Third Symphony by Henry Barraud, a new work by Pierre Boulez, and a new symphony by Darius Milhaud. On June 15, Dr. Munch conducted the same orchestra in a new symphony by Florent Schmitt, again a first performance, and the Suite in F by Roussel.

Dr. Munch will return to this country before the end of June to take up duties as director of the Berkshire Music Center at Tanglewood, and as director of the Berkshire Festival. He will conduct 13 concerts during the six-week festival, from July 4 to Aug. 10.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUN 20 1958

Munch to Return From France For Tanglewood Season

Charles Munch, music director of the Boston Symphony Orchestra, will return to this country from France during the last week in June to take up his duties as director of the Berkshire Music Center at Tanglewood, Lenox, and director of the Berkshire Festival.

He will conduct 13 Festival concerts during the six weeks' Festival from July 4 to Aug. 10. A special performance of Bach's D Minor Mass on July 6 will be conducted by G. Wallace Woodworth, and Rugh Ross will share the concert of July 13 with Dr. Munch. Pierre Monteux will be guest conductor on July 20, 25 and Aug. 3 and 9. All other concerts will be under Dr. Munch's direction.

He recently completed a series of guest conductor appearances in Strasbourg, the town of his birth.

Last Saturday he conducted the Orchestre Nationale of Paris in the sixth concert of the 23rd World Festival of the International Society for Contemporary Music. The concert was held at the Palais des Fetes in Strasbourg and the program of French music included a work of Debussy, the first performance in Europe of the Third Symphony by Henry Barraud, a new work by Pierre Poulez, and a new symphony by Darius Milhaud. On Sunday, Dr. Munch conducted the same orchestra in a new symphony by Florent Schmitt, again a first performance, and the Suite in F by Roussel. Isaac Stern was soloist in works of Bach and Prokofieff.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUN 19 1958

BSO's Munch Conducts at Strasbourg

Charles Munch, music director of the Boston Symphony Orchestra, has recently completed a series of guest conducting appearances in Strasbourg, the town of his birth.

On Saturday, June 14, he conducted the Orchestre Nationale of Paris in the sixth concert of the 23rd World Festival of the International Society for Contemporary Music. The concert was at the Palais des Fetes in Strasbourg, and the program of French music included a work of Debussy, the first performance in Europe of the Third Symphony by Henry Barraud, a new work by Pierre Poulez, and a new symphony by Darius Milhaud. June 15, Dr. Munch conducted the same orchestra in a new symphony by Florent Schmitt, again a first performance, and the Suite in F by Roussel. Isaac Stern was soloist in works of Bach and Prokofieff.

Returns Soon

Dr. Munch will return to this country the last week in June to take up his duties as director of the Berkshire Music Center at Tanglewood, and director of the Berkshire Festival. He will conduct 13 festival concerts during the six weeks' festival from July 4 to Aug. 10. A special performance of Bach's B Minor Mass on July 6 will be conducted by G. Wallace Woodworth, and Hugh Ross will share the concert of July 13 with Dr. Munch. Pierre Monteux will be guest conductor on July 20, 25 and Aug. 3 and 9. All other concerts will be under Dr. Munch's direction.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

JUN 22 1958

Berkshire Music Plans Announced

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theater-Concert Hall at Tanglewood, Lenox, Mass., have been announced by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July 9. The program will be Beethoven's Trio in E-flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120, Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua under the direction of Noah Greenberg will present a program of music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others on July 16.

On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahms.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6. The program for July 30 includes Mozart's Quartet in C major, K. 465, Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51 No. 1. On Aug. 6, the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUN 22 1958

MUNCH DIRECTS AT STRASBOURG, HIS HOME TOWN

Leads Orchestre Nationale Of Paris in World Festival

Boston, June 21 — Charles Munch, music director of the Boston Sypmhony Orchestra, has recently completed a series of guest conducting appearance in Strasbourg, the town of his birth. On Saturday, the 14th, he conducted the Orchestre Nationale of Paris in the sixth concert of the 23d world festival of the International Society for Contemporary Music.

French Program

The concert was held at the Palais des Fetes in Strasbourg and the program of French music included a work of Debussy, the first performance in Europe of the third symphony by Henry Barraud, a new work by Pierre Boulez, and a new symphony by Darius Milhaud. On the 15th, Dr. Munch conducted the same orchestra in a new symphony by Florent Schmitt, again a first performance, and the Suite in F by Roussel. Isaac Stern was soloist in works of Bach and Prokofieff.

Dr. Munch will return to this country soon to take up his duties as director of the Berkshire Music Center at Tanglewood, Lenox, and director of the Berkshire Festival. He will conduct 13 Festival concerts during the six-week festival from July 4 to Aug. 10.

A special performance of Bach's B-minor Mass on July 6 will share the concert of July 13 with Dr. Munch. Pierre Monteux will be geust conductor on July 20, 25 and Aug. 3 and 9. All other concerts will be under Dr. Munch's direction.

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[29]

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

FEB 23 1958

LEADERS LISTED FOR BERKSHIRE MUSIC CENTER

Five Departments to Be Conducted This Year At Tanglewood

Boston, Feb. 22—The Boston Symphony Orchestra announces the 16th season of the Berkshire Music Center at Tanglewood, Lenox, during six weeks from June 30 to Aug. 10. The Berkshire Music Center headed by Charles Munch, the orchestra's music director, is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

Department Heads

The school, founded by the orchestra in 1940 on the initiative of Dr. Serge Koussevitzky, will offer this season five departments of study. In the department of instrumental music Eleazar de Carvalho, the Brazilian conductor, will be in charge of the orchestral division, with Richard Burgin and William Kroll joint heads of the chamber music division. Hugh Ross will head the choral department and Aaron Copland the department of composition.

The Music Center's opera department will be active this season in the training of singers under the leadership of Boris Goldovsky, and the Tanglewood Study Group, providing musical activity and experience for the teacher, the advanced student and the amateur, will be directed by Ludwig Zirner. Copland is chairman of the faculty, Ralph Berkowitz dean, and Leonard Burkat administrator.

Paul Fromm, president of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music at Tanglewood.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

EB 27 1958

Berkshire Music Center Plans Are Set For Summer

The Boston Symphony Orchestra announces the 16th season of the Berkshire Music Center at Tanglewood, Lenox, Massachusetts during six weeks from June 30 to August 10. The Berkshire Music Center headed by Charles Munch, the Orchestra's Music Director, is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

The school, which was founded by the Orchestra in 1940 on the initiative of Dr. Serge Koussevitzky, will offer this season five departments of study. In the department of instrumental music, Eleazar de Carvalho, the Brazilian conductor will be in charge of the Orchestral Division, and Richard Burgin and William Kroll, point heads of the Chamber Music Division. Hugh Ross will head the Choral Department and Aaron Copland the Department of Composition. The Music Center's Opera Department will be active this season in the training of singers under the leadership of Boris Goldovsky, and the Tanglewood Study Group, providing musical activity and experience for the teacher, the advanced student and the amateur, will be directed by Ludwig Zirner. Aaron Copland is Chairman of the Faculty, Ralph Berkowitz, Dean, and Leonard Burkat, Administrator.

Paul Fromm, President of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music at Tanglewood. The Fromm program, which will be presented for the second year, will be part of the Composition Department and will be under the supervision of Aaron Copland.

OBSCURED TEXT

[30]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,200

FEB 27 19

The Sixteenth Summer

The Boston Symphony Orchestra announces the 16th season of the Berkshire Music Center at Tanglewood, Lenox, Mass., during six weeks from June 30 to August 10. The Berkshire Music Center, headed by Charles Munch, the Orchestra's Music Director, is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

The school, which was founded by the Orchestra in 1940 on the initiative of Dr. Serge Koussevitsky, will offer this season five departments of study.

In the department of instrumental music, Eleazar de Carvello, the Brazilian conductor, will be in charge of the Orchestral Division, and Richard Burgin and William Kroll, joint heads of the Chamber Music Division. Hugh Ross will head the Choral Department, and Aaron Copland, the Department of Composition. The Music Center's Opera Department will be active this season in the training of singers under the leadership of Boris Goldovsky, and the Tanglewood Study Group, providing musical activity and experience for the teacher, the advanced student and the amateur, will be directed by Ludwig Zirner. Aaron Copland is chairman of the Faculty, Ralph Berkowtiz, Dean, and Leonard Burkat, administrator.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

MAR 2 1958

The Week in Music

The Berkshire Music Center's 15 Years of Living Statistics

By CYRUS DURGIN

Generally speaking, this chronicler believes that statistics are for actuaries, or for the birds, or for whoever wants them. They needn't come knocking at this door, parading up in orderly platoons of figures. There are things more interesting in this life.

But nonetheless, there is one form of statistics which is fascinating to anyone close to music, and that is concerned with where young musicians go and what they do after they leave the schools and conservatories where they have been educated.

These are what you might call living statistics. They are not just rows of figures arranged in patterns. They are symbols of living, working talent. They are especially valuable in that they give a very good idea of how and where standards of music education are carried. This is important, for successful principles of musical training do not stop with one generation of musicians. They have a fertilizing effect that may be carried far afield.

Over 15 Years

Take the Berkshire Music Center, the Summer school operated by the Boston Symphony Orchestra, Inc., at Tanglewood in conjunction with the annual Berkshire Festivals. Although the far-sighted Serge Koussevitzky founded the Center in 1940, the school has operated just 15 seasons, for sessions were suspended during the wartime years of 1943-44-45. Those 15 years of substantial enrollments have run up a large number of young professionals who have pursued careers pretty much the country over.

Since many of them themselves engage in teaching as well as perfoming, this has a double effect. It means that the principles inculcated by members of the Boston Symphony who are Music Center faculty have been spread over the country. The same has happened in the case of those who were composition students at Tanglewood, for at most of the annual sessions there has been, as composer-in-residence, so to speak, a leading world figure in contemporary musical creation. It is easy to get a notion of the long-range effect from a set of statistics compiled at Symphony Hall.

There are 269 former Berkshire Music Center students now engaged by 45 orchestras in the United States. Nine of them are conductors, eight assistant and associate conductors. Five of those orchestras have former Center students as concertmasters. Sixty-seven former students are principals, or first-desk players—through all the sections ot the symphonic orchestra.

Down to Cases

Getting down to cases, the Atlanta, Ga., Symphony has Harry Kruger as assistant conductor; Willis Page, himself a former Boston Symphony double-bass player, is associate conductor of the Buffalo Philharmonic. In Cincinnati Thor Johnson has been conductor, and in Cleveland, Louis Lane is assistant conductor of the Cleveland Orchestra, and Robert Shaw (recently a guest in Boston) is associate conductor. Walter Hendl has been conductor in Dallas, and in Denver Allen Greene is assistant to the conductor. Maurice Bonney holds the post of associate conductor in Houston, Tex.

Continuing the list alphabetically by cities, we find a former Berkshire Center student is the conductor of the Louisville, Ky., Orchestra: Robert Whitney; Gerard Samuel associate conductor in Minneapolis, and Richard Bales conducting the National Gallery Orchestra in Washington, D.C. Howard Boatwright is assistant conductor in New Haven.

The most famous of all Berkshire Music Center alumni is, of course, the multifariously gifted Leonard Bernstein, who next Fall will take over as musical director of the New York Philharmonic. Thomas Schippers, operatic and symphonic conductor, and a guest here last week, is another. Theodore Bloomfield heads the Portland, Ore., Symphony, and in Des Moines Frank Noyes is conductor. Up north in Duluth, Hermann Herz wields a baton over the Symphony, and in Vancouver another Center graduate, Irwin Hoffman, is director.

This record is truly impressive, for while certain former students may have been at the Center for just one Summer, it does show how widely-ranging, geographically, the work of the Center has had effect. I think it may be claimed that for the most part the students at Tanglewood have been the cream of the crop. Certainly that has been true of conducting students, many of whom originally went to study under the supervision of Koussevitzky. Some of those who attended in the earliest seasons are now approaching the prime of career.

Hampshire Gazette (e)
ORTHAMPTON, Mass.
Independent
Circ. 13,052

FEB 17 1958

L. Brown, East St.

Berkshire Center Dates Announced

The Boston Symphony Orchestra announces the 16th season of the Berkshire Music Center at Tanglewood, Lenox, during six weeks from June 30 to Aug. 10. The Berkshire Music Center headed by Charles Munch, the orchestra's music director, is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

The school, which was founded by the orchestra in 1940 on the initiative of Dr. Serge Koussevitzky, will offer this season five departments of study. In the department of instrumental music, Eleazar de Carvalho, the Brazilian conductor will be in charge of the orchestral division, and Richard Burgin and William Knoll, joint heads of the chamber music division . Hugh Ross will head the choral department and Aaron Copland the department of composition. The Music Center's Opera Department will be active this season in the training of singers under the leadership of Boris Goldovsky, and the Tanglewood Study Group, providing musical activity and experience for the teacher, the advanced student and the amateur, will be directed by Ludwig Zirner. Aaron Copland is chairman on the faculty, Ralph Berkowitz, dean, and Leonard Burkat, administrator.

Paul Fromm, president of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music at Tanglewood. The Fromm program, which will be presented for the second year, will be part of the composition department and will be under the supervision of Aaron Copland.

News Advertiser
WESTFIELD, Mass.
Weekly Independent
Circ. 2700

FEB 20 1958

Berkshire Music Center Will Open June 30

The Boston Symphony Orchestra announces the 16th season of the Berkshire Music Center at Tanglewood, Lenox, Mass., during six weeks from June 30 to Aug. 10. The Berkshire Music Center headed by Charles Munch, the Orchestra's Music Director, is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

The school, which was founded by the orchestra in 1940 on the initiative of Dr. Serge Koussevitzky, will offer this season five departments of study. In the department of instrumental music, Eleazar de Carvalho, the Brazilian conductor will be in charge of the Orchestral Division, and Richard Burgin and William Kroll, joint heads of the Chamber Music Division. Hugh Ross will head the Choral Department and Aaron Copland the Department of Composition. The Music Center's Opera Department will be active this season in the training of singers under the leadership of Boris Goldovsky, and the Tanglewood Study Group, providing musical activity and experience for the teacher, the advanced student and the amateur, will be directed by Ludwig Zirner. Aaron Copland is Chairman of the Faculty, Ralph Berkowitz, Dean, and Leonard Burkat, Administrator.

Paul Fromm, President of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music at Tanglewood. The Fromm program, which will be presented for the second year, will be part of the Composition Department and will be under the supervision of Aaron Copland.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,017

FEB 24 1958

Plans Made For Opening Of Tanglewood

The Boston Symphony Orchestra announces the 16th season of the Berkshire Music Center at Tanglewood, Lenox Mass., during six weeks from June 30 to Aug. 10. The Berkshire Music Center, headed by Charles Munch, the orchestra's music director, is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

The school, which was founded by the orchestra in 1940 on the initiative of Dr. Serge Koussevitzky, will offer this season five departments of study. In the department of instrumental music, Eleazar de Carvalho, the Brazilian conductor will be in charge of the orchestral division, and Richard Burgin and William Kroll, joint heads of the chamber music division. Hugh Ross will head the choral department and Aaron Copland the department of composition. The Music Center's opera department will be active this season in the training of singers under the leadership of Boris Goldovsky, and the Tanglewood study group, providing musical activity and experience for the teacher, the advanced student and the amateur, will be directed by Ludwig Zirner. Aaron Copland is chairman of the faculty, Ralph Berkowitz, dean, and Leonard Burkat, administrator.

Paul Fromm, president of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music at Tanglewood. The Fromm program, which will be presented for the second year, will be part of the composition department and will be under the supervision of Aaron Copland.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

FEB 24 1958

Tanglewood Music Center Opens June 30

De Carvalho Returning To Handle Student Orchestra

The 16th season of the Berkshire Music Center at Tanglewood will open for six weeks on June 30, according to an announcement over the weekend by Charles Munch, music director of the Boston Symphony Orchestra. Assisting him on the faculty will be a large staff, including 22 BSO musicians.

The school, founded by the orchestra in 1940 on the initiative of Dr. Serge Koussevitzky, will offer this season five departments of study. In the department of instrumental music, Eleazar de Carvalho, the Brazilian conductor will be in charge of the orchestral division, and Richard Burgin and William Kroll, joint heads of the chamber music division.

Hugh Ross will head the choral department and Aaron Copland the department of composition. The Music Center opera department will be active this season in the training of singers under the leadership of Boris Goldovsky, and the Tanglewood study group, providing musical activity and experience for the teacher, the advanced student and the amateur, will be directed by Ludwig Zirner. Aaron Copland is chairman of the faculty, Ralph Berkowitz, dean, and Leonard Burkat, administrator.

Fromm Program

Paul Fromm, president of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music at Tanglewood. The Fromm program, presented for the second year, will be part of the composition department under the supervision of Mr. Copland.

INCORRECT PAGINATION

[32]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

MAY 12 1958

Scholarships Are Offered At Tanglewood Festival

Many Prizes and Awards Available in All Fields Of Music Endeavor to Students at Berkshire Event

Boston, May 12 — Charles Munch, director of the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood, Lenox, announces a number of scholarships and prizes available to its students.

Important prizes are offered in the names of three great virtuosi interested in the school. The Jascha Heifetz Prize for an outstanding violin student and the Gregor Piatigorsky Award for a cellist were established by the artists whose names they bear. The Albert Spalding Prize for the most promising instrumentalist in the student body was established in the late violinist's name by his widow.

Residents of Berkshire County established the Koussevitzky Memorial Scholarship in memory of Serge Koussevitzky to aid a conducting student. Miss Gertrude Robinson Smith, a long time friend of the Orchestra, last year established the Berkshire Symphonic Festival Scholarship Fund for students of conducting. The Koussevitzky Music Foundation offers a prize to a composition student for the best work written at Tanglewood and also makes grants to students in other departments of the Center. The National Federation of Music Clubs also offers scholarships and grants in its own name and in the name of its former President, Mrs. Ann M. Gannett.

Sagalyn Award

Samuel Wechsler of New York offers a commission each year to a present or former composition student of the Berkshire Music Center. Also interested in young Tanglewood composers are Margaret Lee Crofts, who contributes two scholarships, and the Sagalyn family, which offers the Raphael Sagalyn Award for the best orchestral work to a composition student.

The Berkshire Scholarships, for residents of Berkshire County, are offered again this year to students in any division of the departments of instrumental music, choral music, or the Tanglewood Study Group. A Tanglewood neighbor, High Fidelity Magazine, which is published in Great Barrington, offers a scholarship to the Music Center.

New Scholarships

New scholarships for this year are offered by David M. Morgenstern designed to aid outstanding string players in the Tanglewood Study Group.

Other scholarships and grants include Delta Omicron National Professional Music Fraternity Scholarship; Carlotta M. Dreyfus Scholarship; Selly A. Eisemann Scholarship; Jenny Fels Memorial Scholarship; Fromm Music Foundation Fellowships; Minneapolis Star-Tribune Scholarship; Saint Louis Symphony Society Women's Association Scholarship and Wyomissing Institute of Fine Arts Award.

The Berkshire Music Center's 16th session will be held at Tanglewood, this summer between June 30 and Aug. 10. Applications for admission and for scholarships are now being received by the registrar at the Berkshire Music Center Office, Symphony Hall, Boston 15.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

MAY 2 - 1958

Summer Music School Opens In Lenox June 28

Boston Symphony Members Will Be Instructors

A new summer music school for about 20 teen-agers, with members of the Boston Symphony Orchestra as instructors, will open in Lenox, Mass. on June 28.

The camp will be directed by Mrs Ruth Hurwitz, who has been teaching music in the Hartford area for 25 years. The camp will be known as Merrywood and will be located on Stockbridge Road.

Among BSO members teaching at Merrywood will be violinists Alfred Krips, George Zazotsky, Harry Dickson, Victor Manusevitch; violist Joseph de Pasquale; cellists Samuel Mayes and Mischa Nieland, and flutist Philip Kaplan. Every section of the orchestra will be represented by teachers at Merrywood, Mrs Hurwitz said.

Mrs Hurwitz is a graduate of the Institite of Musical Art of the Juilliard Foundation and a former student of Bruce Simonds of Yale University. She has conducted classes for teen-agers in her West Hartford studio, has played with chamber music groups and has given piano concerts. Mrs Hurwitz was associated with a summer music school in Maine for seven years. She will teach piano students at the school.

Attendance at Tanglewood concerts, Jacob's Pillow and summer theaters will be included in the camp's program. The camp will hold class lessons, group singing, instrumental ensembles and weekly musicales for the students.

Recreational activities will include tennis, badminton, ping-pong, swimming and social dancing. The group will live in the 17-room mansion known as Merrywood.

MUSICAL AMERICA
NEW YORK CITY

MAY 1958

Berkshire [illegible] In 16th Season

Lenox, Mass.—[illegible] season of the Berkshire Music Center, from June 30 to Aug. 10, will offer five departments of study. In the department of instrumental music Eleazar de Carvalho will be in charge of the orchestral division, and Richard Burgin and William Kroll will head the Chamber Music Division. Hugh Ross will supervise the Choral Department, and Aaron Copland the Department of Composition. The Opera Division will be under the leadership of Boris Goldovsky, and the Tanglewood Study Group under Ludwig Zirner. Paul Fromm will sponsor a program for the study of contemporary music.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,804

MAR 26 1958

TANGLEWOOD-16th season of the Berkshire Music Center at Tanglewood, Lenox, Mass. June 30 to August 10. Charles Munch, the Boston Symphony Orchestra's director, will head the center.

NY Mirror - May 12

ROBERT COLEMAN'S THEATRE

Champions on Hemingway

zation at the above address.

The Berkshire Music Center, Lenox, Mass., is also awarding a number of scholarships and prizes. Among the prizes offered are those in honor of Jascha Heifetz, Gregor Piatigorsky and Albert Spalding. A letter to Charles Munch, director of the Berkshire Center, at the above address, should bring you further information.

The recently established scholarship at the Mannes College of Music in the name of the late W. C. Handy was given by the Grand Street Boys' Foundation to Joseph Lliso, a Brooklyn lad. Future candidates for this, and other such aids to musical education, should apply to the college, 157 E. 74th St.

THE AMERICAN Theatre Wing will operate the first popular musical training center this Summer at the South Shore

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,866

FEB 25 1958

School to Open At Tanglewood

The six-week school at the Berkshire Music Center at Tanglewood will open June 30, for its 16th season, Charles Munch, music-director of the Boston Symphony Orchestra announced recently.

The school will offer five departments of study. Eleazar de Carvalho will be in charge of orchestral division; Richard Burgin and William Kroll, will instruct the chamber music division; Hugh Ross will head the choral department; Aaron Copland will teach the department of composition and the Tanglewood study group will be directed by Ludwig Zirner.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

FEB 28 1958

Tanglewood Season

The 16th season of the Berkshire Music Center at Tanglewood will be held from June 30 to Aug. 10. The school will offer five departments of study this season; instrumental music, choral, opera, composition, and contemporary music. The faculty will include Hugh Ross, Aaron Copland, Boris Goldovsky, Ludwig Zirner, Ralph Berkowitz, Leonard Burkat, and Paul Fromm.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

MAY 17 1958

Munch Announces Awards, Scholarships at Tanglewood

Charles Munch, director of the Berkshire Music Center, the Boston Symphony Orchestra's Summer school at Tanglewood in Lenox, announces a number of scholarships and prizes availble to its students. Among those offered are: The Jascha Heifetz Prize for an outstanding violin student and the Gregor Piatigorsky Award for a cellist were established by the artists whose names they bear; the Albert Spalding Prize for the most promising instrumentalist in the student body was established in the late violinist's name by his widow.

Residents of Berkshire County established the Koussevitzky Memorial Scholarship in memory of Serge Koussevitzky to aid a conducting student. Gertrude Robinson Smith last year established the Berkshire Symphonic Festival Scholarship Fund for students of conducting. The Koussevitzky Music Foundation offers a prize to a composition student for the best work written at Tanglewood and also makes grants to students in other departments of the Center. The National Federation of Music Clubs also offers scholarships and grants in its own name and in the name of its former president, Mrs. Ann M. Gannett.

The Berkshire Music Center's 16th session will be held at Tanglewood this Summer between June 30 and Aug. 10. Applications for admission and for scholarships are now being received by the Registrar at the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAY 26 1958

Tanglewood Scholarships Available

Charles Munch, director of the Berkshire Music Center at Tanglewood, Lenox, Mass., announces a number of scholarships and prizes available to its students.

The Jascha Heifetz Prize for an outstanding violin student and the Gregor Piatigorsky Award for a cellist were established by the artists whose names they bear. The Albert Spalding Prize for the most promising instrumentalist in the student body was established in the late violinist's name by his widow.

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* * *

Samuel Wechsler of New York offers a commission each year to a present or former composition student of the Berkshire Music Center. Also interested in young Tanglewood composers are Margaret Lee Crofts, who contributes two scholarships, and the Sagalyn family, which offers the Raphael Sagalyn Award to a composition student for the best orchestral work.

The Berkshire Scholarships, for residents of Berkshire County, are offered again this year to students in any division of the departments of instrumental music, choral music, or the Tanglewood Study Group. A Tanglewood neighbor, High Fidelity Magazine, which is published in Great Barrington, Mass., offers a scholarship to the center.

* * *

New scholarships for this year are offered by David M. Morgenstern, designed to aid outstanding string players in the Tanglewood Study Group.

Other scholarships and grants include Delta Omicron National Professional Music Fraternity Scholarship; Carlotta M. Dreyfus Scholarship; Selly A. Eisemann Scholarship; Jenny Fels Memorial Scholarship; Fromm Music Foundation Fellowships; Minneapolis Star-Tribune Scholarship; Saint Louis Symphony Society Women's Association Scholarship, and Wyomissing Institute of Fine Arts Award.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

MAY 12 1958

Scholarships At Tanglewood School Now Available

The Boston Symphony Orchestra's summer school at Tanglewood has scholarships available for students.

The school is at session from June 30 to Aug. 10. Applications for admission and scholarship are now being received at Berkshire Music Center Office, Symphony Hall, Boston, 15.

Among the scholarships available are: the Jascha Heifetz Prize for violin study, Gregor Piatigorsky Award for cello and the Albert Spalding Prize for the most promising instrumentalist in the student body.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

FEB 23 8

Berkshire Music Center

The 16th season of the Berkshire Music Center, the Summer school operated by the Boston Symphony Orchestra in conjunction with the Berkshire Festival, at Tanglewood in the town of Lenox, will run from June 30 to Aug. 10. The faculty will include 22 members of the Boston Symphony.

Charles Munch is director. Eleazar de Carvalho will have charge of the orchestral division, and Richard Burgin and William Kroll will be joint heads of the chamber music division. Hugh Ross will head the choral department, and Aaron Copland that of composition. The opera department again will be in the charge of Boris Goldovsky, and the Tanglewood Study Group, for teachers, advanced students and amateurs, will be directed by Ludwig Zirner.

INCORRECT PAGINATION

[32]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

MAY 12 1958

Scholarships Are Offered At Tanglewood Festival

Many Prizes and Awards Available in All Fields Of Music Endeavor to Students at Berkshire Event

Boston, May 12 — Charles Munch, director of the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood, Lenox, announces a number of scholarships and prizes available to its students.

Important prizes are offered in the names of three great virtuosi interested in the school. The Jascha Heifetz Prize for an outstanding violin student and the Gregor Piatigorsky Award for a cellist were established by the artists whose names they bear. The Albert Spalding Prize for the most promising instrumentalist in the student body was established in the late violinist's name by his widow.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

MAY 2 - 1958

Summer Music School Opens In Lenox June 28

Boston Symphony Members Will Be Instructors

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The camp will be directed by Mrs Ruth Hurwitz, who has been teaching music in the Hartford area for 25 years. The camp will be known as Merrywood and will be located on Stockbridge Road.

Among BSO members teaching at Merrywood will be violinists Alfred Krips, George Zazotsky, Harry Dickson, Victor Manusevitch; violist Joseph de Pasquale; cellists Samuel Mayes and Mischa Nieland, and flutist Philip Kaplan. Every section of the orchestra will be represented by teachers at Merrywood, Mrs Hurwitz said.

Mrs Hurwitz is a graduate of the Institite of Musical Art of the Juilliard Foundation and a former student of Bruce Simonds of Yale University. She has conducted classes for teen-agers in her West Hartford studio, has played with chamber music groups and has given piano concerts. Mrs Hurwitz was associated with a summer music school in Maine for seven years. She will teach piano students at the school.

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MUSICAL AMERICA
NEW YORK CITY

MAY 1958

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Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,804

MAR 26 1958

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NY Mirror - May

ROBERT COLEMAN'S THEATRE

Champions on Hemingway

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THE AMERICAN Theatre Wing will operate the most popular musical training center this Summer at the South Shore

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,866

FEB 25 1958

School to Open At Tanglewood

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

FEB 28 1958

exciting performance.

Tanglewood Season

The 16th season of the Berkshire Music Center at Tanglewood will be held from June 30 to Aug. 10. The school will offer five departments of study this season; instrumental music, choral, opera, composition, and contemporary music. The faculty will include Hugh Ross, Aaron Copland, Boris Goldovsky, Ludwig Zirner, Ralph Berkowitz, Leonard Burkat, and Paul Fromm.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

MAY 17 1958

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAY 26 1958

Tanglewood Scholarships Available

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The Berkshire Scholarships, for residents of Berkshire County, are offered again this year to students in any division of the departments of instrumental music, choral music, or the Tanglewood Study Group. A Tanglewood neighbor, High Fidelity Magazine, which is published in Great Barrington, Mass., offers a scholarship to the center.

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New scholarships for this year are offered by David M. Morgenstern, designed to aid outstanding string players in the Tanglewood Study Group.

Other scholarships and grants include Delta Omicron National Professional Music Fraternity Scholarship; Carlotta M. Dreyfus Scholarship; Selly A. Eisemann Scholarship; Jenny Fels Memorial Scholarship; Fromm Music Foundation Fellowships; Minneapolis Star-Tribune Scholarship; Saint Louis Symphony Society Women's Association Scholarship, and Wyomissing Institute of Fine Arts Award.

The Berkshire Music Center's 16th session will be held at Tanglewood, this summer between June 30 and Aug. 10. Applications for admission and for scholarships are now being received by the Registrar at the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

MAY 12 1958

Scholarships At Tanglewood School Now Available

The Boston Symphony Orchestra's summer school at Tanglewood has scholarships available for students.

The school is at session from June 30 to Aug. 10. Applications for admission and scholarship are now being received at Berkshire Music Center Office, Symphony Hall, Boston, 15.

Among the scholarships available are: the Jascha Heifetz Prize for violin study, Gregor Piatigorsky Award for cello and the Albert Spalding Prize for the most promising instrumentalist in the student body.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

FEB 23 1958

Berkshire Music Center

The 16th season of the Berkshire Music Center, the Summer school operated by the Boston Symphony Orchestra in conjunction with the Berkshire Festival, at Tanglewood in the town of Lenox, will run from June 30 to Aug. 10. The faculty will include 22 members of the Boston Symphony.

Charles Munch is director. Eleazar de Carvalho will have charge of the orchestral division, and Richard Burgin and William Kroll will be joint heads of the chamber music division, Hugh Ross will head the choral department, and Aaron Copland that of composition. The opera department again will be in the charge of Boris Goldovsky, and the Tanglewood Study Group, for teachers, advanced students and amateurs, will be directed by Ludwig Zirner.

OBSCURED TEXT

[32]

MONITOR 5/26/58

Tanglewood Scholarships Available

Charles Munch, director of the Berkshire Music Center at Tanglewood, Lenox, Mass., announces a number of scholarships and prizes available to its students.

The Jascha Heifetz Prize for an outstanding violin student and the Gregor Piatigorsky Award for a cellist were established by the artists whose names they bear. The Albert Spalding Prize for the most promising instrumentalist in the student body was established in the late violinist's name by his widow.

Residents of Berkshire County established the Koussevitzky Memorial Scholarship in memory of Serge Koussevitzky to aid a conducting student. Miss Gertrude Robinson Smith, a long time friend of the orchestra, last year established the Berkshire Symphonic Festival Scholarship Fund for students of conducting. The Koussevitzky Music Foundation offers a prize to a composition student for the best work written at Tanglewood, and also makes grants to students in other departments of the center. The National Federation of Music Clubs also offers scholarships and grants in its own name and in the name of its former president, Mrs. Ann M. Gannett.

* * *

Samuel Wechsler of New York offers a commission each year to a present or former composition student of the Berkshire Music Center. Also interested in young Tanglewood composers are Margaret Lee Crofts, who contributes two scholarships, and the Sagalyn family, which offers the Raphael Sagalyn Award to a composition student for the best orchestral work.

The Berkshire Scholarships, for residents of Berkshire County, are offered again this year to students in any division of the departments of instrumental music, choral music, or the Tanglewood Study Group. A Tanglewood neighbor, High Fidelity Magazine, which is published in Great Barrington, Mass., offers a scholarship to the center.

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New scholarships for this year are offered by David M. Morgenstern, designed to aid outstanding string players in the Tanglewood Study Group.

Other scholarships and grants include Delta Omicron National Professional Music Fraternity Scholarship; Carlotta M. Dreyfus Scholarship; Selly A. Eisemann Scholarship; Jenny Fels Memorial Scholarship; Fromm Music Foundation Fellowships; Minneapolis Star-Tribune Scholarship; Saint Louis Symphony Society Women's Association Scholarship, and Wyomissing Institute of Fine Arts Award.

The Berkshire Music Center's 16th session will be held at Tanglewood this summer between June 30 and Aug. 10. Applications for admission and for scholarships are now being received by the Registrar at the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-420

Hampshire Gazette (e)
NORTHAMPTON, Mass
Independent
Circ. 13,286

MA 21 195

Berkshire Center Planning Operas

Boris Goldovsky, director of the opera department of the Berkshire Music Center at Tanglewood, Lenox announces his plans for the coming summer session of the Boston Symphony Orchestra's summer school between June 30 and August 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The opera department will also present a condensed version of Gounod's "Romeo and Juliet," Acts II and IV of Verdi's "La Traviata" and Act III of "La Rondine" by Puccini. Opera performances will take place on three Monday evenings (July 21, 28 and August 4) in the theatre-concert hall at 8:30.

The support of the Berkshire Music Center opera department has been undertaken by the leadership training program of the New England Opera Theatre. This program has benefited from a generous Ford Foundation grant to be used in developing the new scenic materials, a program started by Mr. Goldovsky last season at Tanglewood. The new materials will be used in all opera productions.

Tanglewood Opera Readies Season

5/

Boris Goldovsky, director of the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass., has announced his plans for the Boston Symphony Orchestra's summer school, June 30 to Aug. 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music. The opera department will also present a condensed version of Gounod's "Romeo and Juliet," Acts 2 and 4 of Verdi's "La Traviata" and Act 3 of "La Rondine" by Puccini. Opera performances will take place on three Monday evenings (July 21, 28 and Aug. 4) at 8:30.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

MAY 13 1958

Scholarships Being Offered At Tanglewood

Lenox, May 12 — Charles Munch, director of the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood, announces a number of scholarships and prizes available to its students.

Important prizes are offered in the names of three great virtuosi interested in the school. The Jascha Heifetz Prize for an outstanding violin student and the Gregor Piatigorsky Award for a cellist were established by the artists whose names they bear. The Albert Spalding Prize for the most promising instrumentalist in the student body was established in the late violinist's name by his widow.

Residents of Berkshire County established the Koussevitzky Memorial Scholarship in memory of Serge Koussevitzky to aid a conducting student. Miss Gertrude Robinson Smith, a long time friend of the orchestra, last year established the Berkshire Symphonic Festival Scholarship Fund for students of conducting. The Koussevitzky Music Foundation offers a prize to a composition student for the best work written at Tanglewood and also makes grants to students in other departments of the center. The National Federation of Music Clubs also offers scholarships and grants in its own name and in the name of its former president, Mrs. Ann M. Gannett.

Samuel Wechsler of New York offers a commission each year to a present or former composition student of the Berkshire Music Center. Also interested in young Tanglewood composers are Margaret Lee Crofts, who contributes two scholarships, and the Sagalyn family, which offers the Raphael Sagalyn Award for the best orchestral work to a composition student.

The Berkshire Scholarships, for residents of Berkshire County, are offered again this year to students in any division of the departments of instrumental music, choral music, or the Tanglewood Study Group. A Tanglewood neighbor, High Fidelity Magazine, which is published in Great Barrington, offers a scholarship to the music center.

New scholarships for this year are offered by David M. Morgenstern designed to aid outstanding string players in the Tanglewood Study Group.

Other scholarships and grants include Delta Omicron National Professional Music Fraternity Scholarship; Carlotta M. Dreyfus Scholarship; Selly A. Eisemann Scholarship; Jenny Fels Memorial Scholarship; Fromm Music Foundation Fellowships; Minneapolis Star-Tribune Scholarship; Saint Louis Symphony Society Women's Association Scholarship and Wyomissing Institute of Fine Arts Award.

5/25/58

Morristown Is Named As N. J. Music Capital

By FRANCIS D. PERKINS

Morristown will be New Jersey's musical capital from next Saturday through June 7, a period which Gov. Robert B. Meyner has designated as a state-wide Masterwork Chorus Week. The principal events will be two performances of Bach's St. John Passion by the Masterwork Chorus under David Randolph's direction at 8 p. m. Friday and Saturday, June 6 and 7, in the Morristown High School, where the Morris County Art Association will hold an exhibition of paintings on both evenings.

Carl Mosbacher, pianist, will open the festival with a recital at 8 p. m. Saturday, May 31, in Morristown's Maccullouch Hall. Mr. Randolph will discuss the music of Bach and his contemporaries in that hall Tuesday night, June 2, with choral illustrations. Many of the members of the orchestra for the St. John Passion have been playing in the recent Casals Festival in Puerto Rico. The orchestral line-up will include all of the contemporary instruments called for in the score. Information about tickets may be obtained by writing to the Masterworks Chorus, Box 106, Morristown, N. J.

* * *

Tanglewood Novelty

Rossini's locally little known "Count Ory" will be the principal production of the Berkshire Music Center's opera department under Boris Goldovsky's direction this summer at Tanglewood, Lenox, Mass. The opera schedule also includes a condensed version of Gounod's "Romeo and Juliet," two acts of Verdi's "La Traviata" and the third act of Puccini's "La Rondine."

The Rossini work will probably be given on the last of the Center's three operatic Monday evenings, July 21, 28 and Aug. 4. It will be sung in an English version by Robert A. Simon which was commissioned by the Juilliard School. The opera department will be supported this summer by the New England Opera Theater's Leadership Training Program, which has benefited from a Ford Foundation grant to be used for developing new scenic materials.

* * *

Benno Lee Honored

Benno Lee, director of the Hunter College concert series, has received the Austrian government's Gold Medal of Honor as a tribute to his services for Austrian culture and music. The award was made soon after Dr. Lee's recent seventy-fifth birthday by the Austrian Consul-General, Dr. Eduard Schiller.

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

MAY 24 1958

Tanglewood Unit Announces Operas In English, Awards

LENOX, Mass. — Boris Goldovsky, director of the opera department of the Berkshire Music Center at Tanglewood, announces his plans for the coming summer session of the Boston Symphony Orchestra's summer school, to be held between June 30 and August 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juillard School of Music for the Juillard Opera Theater and has been released for performance at Tanglewood. The opera department will also present a condensed version of Gounod's "Romeo and Juliet, Acts II and IV of Verdi's "La Traviata", and Act III of "La Rondine" by Puccini. Opera preformances will take place on three Monday evenings (July 21, 28 and August 4) at the theater-concert hall at 8:30.

The support of the opera department has been undertaken by the Leadership Training Program of the New England Opera Theater. This program has benefited from a generous Ford Foundation grant to be used in developing the new scenic materials, a program started by Mr. Goldovsky last season at Tanglewood. The new materials will be used in all opera productions.

Charles Munch, director of the music center, announces a number of scholarships and prizes available to its students, and applications are now open.

Prizes are offered in the names of three world-famous virtuosi interested in the school. The Jascha Heifetz Prize for an outstanding violin student and the Gregor Piatigorsky Award for a cellist were established by the artists whose names they bear. The Albert Spalding Prize for the most promising instrumentalist in the student body was established in the late violinist's name by his widow. More than 20 other awards are available, covering many phases of music study. The headquarters are at Symphony Hall, Boston.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

MAY 25 1958

Rossini Opera Will Be Heard At Tanglewood

Boston, May 24 — Boris Goldovsky, director of the opera department of the Berkshire Music Center at Tanglewood, Lenox, announces his plans for the coming summer session of the Boston Symphony Orchestra's summer school between June 30 and Aug. 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center for performance at Tanglewood.

The opera department will also present a condensed version of Gounod's "Romeo and Juliet. Acts. 2 and 4 of Verdi's La Traviata and Act 3 of "La Rondine" by Puccini. Opera performances will take place on three Monday evenings (July 21, 28 and Aug. 4) in the Theater-Concert Hall at 8.30.

The support of the Berkshire Music Center Opera Department has been undertaken by the leadership training program of the New England Opera Theater. This program has benefited from a generous Ford Foundation grant to be used in developing the new scenic materials, a program started by Mr. Goldovsky last season at Tanglewood. The new materials will be used in all opera productions.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

MAY 20 1958

Munch Announces Grants and Prizes For Music Center

Charles Munch, director of the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood, Lenox, announced today a number of scholarships and prizes available to its students.

Important Prizes

Important prizes are offered in the names of three great virtuosi interested in the school. The Jascha Heifetz Prize for an outstanding violin student and the Gregor Piatigorsky Award for a cellist were established by the artists whose names they bear. The Albert Spalding Prize for the most promising instrumentalist in the student body was established in the late violinist's name by his widow.

Residents of Berkshire County established the Koussevitzky Memorial Scholarship in memory of Serge Koussevitzky to aid a conducting student. Miss Gertrude Robinson Smith, a long time friend of the orchestra, last year established the Berkshire Symphonic Festival Scholarship Fund for students of conducting. The Koussevitzky Music Foundation offers a prize to a composition student for the best work written at Tanglewood and also makes grants to students in other departments of the Center. The National Federation of Music Clubs also offers scholarships and grants in its own name and in the name of its former president, Mrs. Ann M. Gannett.

For Composers

Samuel Wechsler of New York offers a commission each year to a present or former composition student of the Berkshire Music Center. Also interested in young Tanglewood composers are Margaret Lee Crofts, who contributes two scholarships, and the Sagalyn family, which offers the Raphael Sagalyn Award for the best orchestral work to a composition student.

The Berkshire Scholarships, for residents of Berkshire County, are offered again this year to students in any division of the departments of instrumental music, choral music, or the Tanglewood Study Group. A Tanglewood neighbor High Fidelity Magazine, which is published in Great Barrington, offers a scholarship to the Music Center.

New scholarships for this year are offered by David M. Morgenstern designed to aid outstanding string players in the Tanglewood Study Group.

Other Grants

Other scholarships and grants include Delta Omicron National Professional Music Fraternity Scholarship; Carlotta M. Dreyfus Scholarship; Selly A. Eisemann Scholarship; Jenny Fels Memorial Scholarship; Fromm Music Foundation Fellowships; Minneapolis Star-Tribune Scholarship; Saint Louis Symphony Society Women's Association Scholarship and Wyomissing Institute of Fine Arts Award.

The Berkshire Music Center's 16th session will be held at Tanglewood this summer between June 30 and Aug. 10. Applications for admission and for scholarships are now being received by the Registrar at the Berkshire Music Center Office, Symphony Hall, Boston.

B. Eagle - July 3

Goldovsky To Lecture At Austen Institute

TANGLEWOOD — Boris Goldovsky, head of the opera department at the Berkshire Music Center, will deliver the opening lecture at the fifth annual Warren R. Austen Institute in World Understanding at Burlington, Vt., Monday.

Mr. Goldovsky will speak on "Music in America." The theme of this year's institute is "American Arts in World Perspective."

OBSCURED TEXT

[33]

BUFFALO, N. Y.
COURIER EXPRESS
Circ. D. 168,672 - S. 308,605

JUN 8 1958

In The Realm of Music

Tonawanda Children's Chorus Has Busy Summer Schedule

By KENNETH GILL

YOUTH CHORISTERS—The young singers of the Children's Community Chorus of the Tonawandas are looking forward to a busy summer. They will perform in a special concert at St. Peter's Evangelical Church, Genesee and Hickory, this evening at 8.

At 4 next Sunday afternoon, they will present a musical tribute to Father's Day in St. Paul's Church on Niagara Falls Blvd. A concert on Sunday evening, June 29, will be sponsored by the Boy Scouts of the Grace Methodist Church of Tonawanda. On Tuesday evening, July 15, the Community Choristers will perform at North Tonawanda High School in a special concert with the Angelus Singers from Orlando, (Fla.). This is a group of young women who are enrolled at the Fred Waring Workshop.

The large plum for the Tonawanda youngsters will be a return visit to Chautauqua Institute, where they will deliver a full-length concert on Sunday afternoon, August 24.

ACTIVE DIRECTOR — Mrs. W. Ivan Wilder, as director of the Children's Community Chorus, is as active throughout the winter as in the summer with her young charges.

Residing in Florida, she serves as Lake District president of the Florida Federation of Music Clubs, a vice-president and music chairman of Sorosis, and province president of Sigma Alpha Iota, professional national music fraternity. This demands steady visiting [illegible] least 12 universities and colleges in Mississippi, Louisiana, and Georgia, as well as Florida.

BERKSHIRE OPERA—Boris Goldovsky, opera director at the Berkshire Music Center at Tanglewood, has announced his plans for the summer. His major production will be Rossini's "Count Ory," which was commissioned by the Juilliard School to Robert Simon.

B. Goldovsky

There will also be condensed versions of Gounod's "Romeo and Juliet," parts of Verdi's "La Traviata" and Puccini's "La Rondine."

The performance will take place on three Monday evenings—July 21, July 28 and August 4. This year's program also will benefit from a generous Ford Foundation grant, to be used in developing new scenic materials.

OUT OF TOWN—Richard Fisher of Buffalo is the newly-elected president of the Northern Players. This is an all-university theatre organization of Ohio Northern University at Ada, Ohio.

Fisher is currently a junior, studying business administration.

Three productions are presented each year by the Northern Players, under faculty direction, and a theatre workshop is also conducted in which student direction is applied to experimental productions.

BACH AT ROCHESTER — Rochester has proudly announced a Bach Festival. Joining a select group of communities throughout the world in this venture, Rochester will hold its third annual Bach Festival in Christ Church next Friday and Saturday evenings. Leaders in the movement are the members of the Rochester Oratorio Society, who have performed all of the major choral works of Bach in recent years. Theodore Hollenbach will conduct the Festival, which includes the popular cantatas, "Sleepers Awake," "Christ Lay in the Bonds of Death" and "I Am Full of Heaviness," to be given in the Friday performance.

On Saturday evening, "The Passion According to St. Matthew" will be performed. Saturday afternoon, the Festival has scheduled orchestral works to include the Suite No. 3 in B Minor, the Organ Concerto in D Minor and the Third and Fourth Brandenburg Concerti.

Principals of the Rochester Philharmonic Orchestra will assist and the soloists will be David Craighead, organ; Shirley McGaugh, soprano; Sylvia

PIANO RECITAL—On Tuesday evening at 8, piano pupils of Janet B. Darrin will present a recital in the Kenmore Presbyterian Church. The pupils are Rosalind Zax, Laurie Humphrey, Cynthia Clay, Kathy Koch, Sheila Norman, John Fitts, Joe Thoman, Tom Rimmerman, Susan Schopf, Nancy Smith and Sharon Gruber.

CLEVELAND AT THE DELL — The Cleveland Orchestra, conducted by George Szell, opens a 10-day, six-concert engagement at Robin Hood Dell in Philadelphia on June 16. This is a stand-in engagement for the Philadelphia Orchestra while it completes its European tour.

George Szell

Soloists for the Cleveland series are Erica Morini as the violinist for an all-Beethoven program; Guiomar Novaes, the Brazilian pianist, for the Schumann concerto, and Margaret Harshaw as the soprano for an all-Wagner program.

PIANO RECITAL — Piano students of Betty W. Ellis will give an annual recital this Thursday evening at 8 in Livingston Hall of Kleinhans Music Hall. The performers are Kenneth Dean, Susan Hershey, Karen Argy, David and Daniel Carlson, Cathy Anderson, Sharon Mercer, Bonnie McKinney, Michele and Mark Edson, Richmond and Thomas Hubbard, Judith and Carol Gass, Marlene and Joan Killian, Deborah Faux, Karen Good, Kathy and Carol Young, Linda Rawson, Vicki Levitt, Ann Tate, Thomas Neidrauer, Betty Cooper, Deborah [illegible], [illegible]t Hix[illegible], Cheryl J[illegible], Louis Merza[illegible], Bonnie Lally, Rae Marie C[illegible], Marian Ellis and Janice Bowers.

THREE RECITALS — Three recitals by pupils of the Kelver Piano Studio takes place this afternoon at the Southside School of East Aurora. Programs are scheduled for 2, 3, and 4:30.

Guest soloists in the first program will be the East Aurora High School String Quartet under the direction of Eugene Olmstead. The second program will be given over entirely to concertos of Haydn, Rowley and Gershwin. On the third program, the guest soloists will be the Colden Chorus directed by William Miller.

INSTITUTE PROGRAM — The International Institute announces a chamber music concert for Wednesday evening. The following artists will take part: Joseph Fortuna and Julius Kovach, violins; Fred A. Ressel, viola; William Fahlbusch, cello; John De Rose, guitar; Robert W. Mols, flute; and Oswald Rantucci, mandolin.

The program includes Vivaldi's Mandolin Concerto, guitar solos of Villa Lobos, Gomes and Bach, Ibert's "Entr' Acte" and Schubert's Guitar Quartet.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

MAY 12 1958

Offer Tanglewood Scholarships Again To County People

The Boston Symphony Orchestra announced today that the plan of offering scholarships at its Tanglewood summer school, the Berkshire Music Center, to residents of Berkshire County, which was inaugurated last season, will be continued this year.

The scholarships are designed for those who are especially active in the musical life of the area and are in the form of grants from the Tanglewood Revolving Scholarship Fund for study at the Music Center in any division of the departments of instrumental music, choral music, or the Tanglewood Study Group.

Recipients of scholarships will have the opportunity of attending Boston Symphony Orchestra rehearsals and concerts of the Berkshire Festival, and singing in the Festival Chorus in performances of the Brahms Requiem and Beethoven's Ninth Symphony with the Boston Symphony Orchestra under the music director, Charles Munch. They will also be able to attend classes and rehearsals of the Berkshire Music Center student orchestra and chorus, and lectures by noted composers and members of the school faculty.

Qualified applicants for Berkshire County scholarships include school choral and instrumental music supervisors, private music teachers and instrumental and vocal soloists. Applications are to be submitted to the admissions committee of the Berkshire Music Center at Symphony Hall, Boston 15.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

MAY 22 1958

SCHOLARSHIPS OPEN TO COUNTY RESIDENTS

Opportunity to Study At Tanglewood Repeated This Year

The Boston Symphony Orchestra announces that the plan of offering scholarships at its Tanglewood summer school, the Berkshire Music Center in Lenox, to residents of Berkshire county which was inaugurated last season will be continued this year. The scholarships are designed for those who are especially active in the musical life of the area and are in the form of grants from the Tanglewood Revolving Scholarship Fund for study at the Music Center in any division of the departments of instrumental music, choral music, or the Tanglewood Study Group.

Recipients of scholarships will have the opportunity of attending Boston Symphony Orchestra rehearsals and concerts of the Berkshire Festival, and sing in the Festival Chorus in Performances of the Brahms Requiem and Beethoven's Ninth Symphony with which the Boston Symphony Orchestra under its music director, Charles Munch. They will also be able to attend classes and rehearsals of the Berkshire Music Center student orchestra and chorus and lectures by noted composers and members of the school faculty.

Qualified applicants for Berkshire county scholarships include school choral and instrumental music supervisors, private music teachers and instrumental and vocal soloists. Applications should be submitted to the Admissions Committee of the Berkshire Music Center at Symphony Hall, Boston 15.

DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 93,290 - S. 182,238

MAY 31 1958

Music, Art and Books

Merab Eberle,
Editor

Goldovsky Arranges Operatic Productions

American Symphony Orchestra League To Convene In Nashville, Tenn.

Boris Goldovsky who has built up a large following here as the result of his concert appearances, will be director of the Opera department of Berkshire Music center at Tanglewood, Lenox, Mass., this summer.

His major production of the season will be Rossini's "Count Ory" with a libretto translated into English by Robert A. Simon.

The opera department will present, too, a condensed version of Gounod's "Romeo and Juliet," the second and third acts of Verdi's "La Traviata" and the third act of Puccini's "La Rondine."

The support of the Berkshire Music Center Opera department has been undertaken by the leadership training program of the New England Opera theater. This program has benefitted from a Ford Foundation grant to be used in developing new scenic materials, a program started by Mr. Goldovsky last season at Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

MAY 17 1958

Munch Announces Awards, Scholarships at Tanglewood

Charles Munch, director of the Berkshire Music Center, the Boston Symphony Orchestra's Summer school at Tanglewood in Lenox, announces a number of scholarships and prizes availble to its students. Among those offered are: The Jascha Heifetz Prize for an outstanding violin student and the Gregor Piatigorsky Award for a cellist were established by the artists whose names they bear; the Albert Spalding Prize for the most promising instrumentalist in the student body was established in the late violinist's name by his widow.

Residents of Berkshire County [illegible] the Koussevitzky Memorial Scholarship in memory of Serge Koussevitzky to aid a conducting student. Gertrude Robinson Smith last year established the Berkshire Symphonic Festival Scholarship Fund for students of conducting. The Koussevitzky Music Foundation offers a prize to a composition student for the best work written at Tanglewood and also makes grants to students in other departments of the Center. The National Federation of Music Clubs also offers scholarships and grants in its own name and in the name of its former president, Mrs. Ann M. Gannett.

The Berkshire Music Center's 16th session will be held at Tanglewood this Summer between June 30 and Aug. 10. Applications for admission and for scholarships are now being received [illegible] at the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

[34]

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAY 24 1958

Ted Shawn's 26th Season Opens July 1 in Berkshires

Ted Shawn, founder-director of the Jacob's Pillow Dance Festival, will open his 26th season in the Ted Shawn Theater, near Lee, Mass., on July 1. The season will run through nine weeks, closing on Aug. 30.

Among those making their debuts this summer at Jacob's Pillow will be the Ximenez-Vargas Spanish Ballet Company, arriving here after three years of touring Europe, South America, and Asia; Maria Dolores Garcia, Spanish dancer from Brazil; and the Kandyan Dancers from Ceylon. Both Miss Garcia and the Kandyan Dancers will be making their U. S. debuts.

The schedule for the festival: First week, July 1-7: Mia Slavenska and André Eglevsky in classic pas de deux; Pauline Koner and Dance Co., with Lucy Venable, Lola Huth, and Diane Quitzlow in new modern works; and Shrimathi Gina in dances of India.

Second week, July 8-12: Tania Karina and Oleg Sabline in classic pas de deux; Donald Sadler and Co., with Maria Karnilova in "This Property Is Condemned" and the première of "Winesburg, Ohio"; and Lotte Goslar, European dance mime.

Third week, July 15-19: Geoffrey Holder and Co. in dances of Trinidad and the Carribbean; Ram Gopal, Indian dancer; and Sahomi Tachibana in classic dances of Japan.

Fourth week, July 22-26: The Ximenez-Vargas Spanish Ballet Co.

Fifth week, July 29-Aug. 2: The Atlanta Civic Ballet in two modern ballets, "Green Altars" and "Manhattan Towers"; and Mata and Hari, comic mimes.

Sixth week, Aug. 5-9: Nina Novak and George Zorich in classic pas de deux, with Irina Kovalska and Edmund Novak in character ballet; and Myra Kinch and Co. in new modern works.

Seventh week, Aug. 14-16: Irina Borowska and Alan Howard in classic pas de deux; Daniel Nagrin, modern dancer; and Carola Goya and Matteo in ethnic cameos.

Eighth week, Aug. 22-23: Nora Kaye and Erik Bruhn in classic pas de deux; Jean Cébron, modern dancer; and Maria Dolores Garcia, Spanish dancer from Brazil.

Ninth week, Aug. 29-30: Barbara Fallis and Royes Fernandez in classic pas de deux; Myra Kinch and Company, with Ted Shawn as guest star in a new modern work; and the Kandyan Dancers of Ceylon.

Further information may be gained by writing to Jacob's Pillow, Box 87, Lee, Mass.

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Tanglewood Opera Plans

Boris Goldovsky, director of the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, Mass., announces his plans for the coming summer session of the Boston Symphony Orchestra's summer school between June 30 and Aug. 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center for performance at Tanglewood.

The Opera Department will also present a condensed version of Gounod's "Romeo and Juliet"; Acts II and IV of Verdi's "La Traviata," and Act III of "La Rondine" by Puccini. Opera performances will take place on three Monday evenings (July 21, 28 and Aug. 4) in the Theater-Concert Hall at 8:30.

The support of the Berkshire Music Center Opera Department has been undertaken by the Leadership Training Program of the New England Opera Theater. This program has benefited from a generous Ford Foundation grant, to be used in developing new scenic materials, a program started by Mr. Goldovsky last season at Tanglewood. The new materials will be used in all opera productions.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157

MAR 2 1958

Music Note Soloists Today With S.U. Orchestra

By E. V. W.

Syracuse University School of Music will present the University Symphony, Louis Krasner conductor, in a gonor this afternoon at 4 o'clock in Crouse College. The event will honor the College of Home Economics, Alpha Delta Pi and Iota Alpha Pi. Soloists will be Lanalee Litz, harpist, John Oberbrunner, flutist, and Norma Simmons Newton, soprano. The orchestral program will include William Schuman's "New England Trytptych", (three pieces for Orchestra after William Billings); and the Beethoven Symphony No. 5 in C Minor, Opus 67.

Mrs. Newton will sing the recitative and aria "Dove Sono" from Mozart's opera "The Marriage of Figaro". Miss Litz and Mr. Oberbrunner will perform the Mozart Concerto in C Major K 299.

The University Symphony will give a concert in Proctor auditorium, Utica, Tuesday night. As part of Fine Arts week-end in Syracuse University, the Orchestra will give a concert in Crouse auditorium Sunday, April 20.

MISS LITZ

Following today's concert Mr. and Mrs. Stanton J. Litz, parents of Miss Litz, will give a buffet supper for their daughter in their home, 186 Dorwin Ave. Miss Litz recently signed for a spring tour with the Virginia Symphony William Haaker, directing. She is an alumna of Eastman School of Music, Rochester, and has played in the Berkshire Music Center, Tanglewood. A member of Civic Morning Musicals, Inc., St. Paul's Epsicopal Church Choir, Miss Litz teaches harp.

The alumnae chapter of Sigma Alpha Iota will have its March meeting Tuesday night in the home of Mrs. Ricchard C. Pietrafasa, 542 Wendell Ter. Assisting hostesses: Mrs. Walker Coughlin and Mrs. Nathan Share. Mrs. Daniel K. Adler is president of the Alumnae Chapter. The program will include a book review by Dorothy Hubbard, a piano solo by Barbara Micale and a one piano (four hands) number by Dorothy Downing and Shirley Ransom.

Active members of Sigma Alpha Iota will give a concert in Crouse auditorium Sunday afternoon, March 9.

This date in music, 1824, Bedrich Smetana, Czech composer, born in Bohemia, 1907, first American performance of Debussy's "La Mer" by the Boston Symphony.

The Boston Symphony Orchestra announces the 16th season of the Berkshire Music Center in "Tanglewood," Lenox, Mass. in the six weeks June 30-Aug. 10. The Berkshire Music Center, headed by Dr. Charles Munch, the Orchestra's Music Director, is a training school for young musicians, offering concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

The school, which was founded by the Orchestra in 1940 on the initiative of the late Dr. Serge Koussevitzky, will offer this season five departments of study. In the department of instrumental music, Eleazar de Carvalho, Brazilian conductor, will be in charge of the Orchestral Division, and Richard Burgin and William Kroll, joint heads of the Chamber Music Division.

Hugh Ross again will head the Choral Department and Aaron Copland the Department of Composition. The Music Center's Opera Department will be active this season in the training of singers under the leadership of Boris Coldovsky. The Tanglewood Study Group, providing musical activity and experience for the teacher and the advanced student and the amateur, will be directed by Ludwig Zirner. Aaron Copland is chairman of the Faculty; Ralph Berkowitz, Dean, and Leonard Burkat, Administrator.

Paul Fromm, President of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music "Tanglewood." The Fromm program, which will be presented for the second year, will be part of the composition department and will be under the supervision of Aaron Copland.

NEW YORK, N. Y. TIMES

MAR 14 1958

LENOX AUDITIONS DUE

Musicians to Bid Next Week for Entry to Berkshire Unit

Instrumental auditions for admission to the summer session of the Berkshire Music Center will be ~~held Wednesday, Friday~~ and Saturday of next week in the Chapter Room of Carnegie Hall.

The Berkshire Music Center is the Boston Symphony Orchestra's summer school at Tanglewood, Lenox, Mass. It will be open from June 30 to Aug. 10 concurrently with the orchestra's Berkshire Festival.

Students accepted in the Berkshire Music Center Orchestra are eligible for tuition grants from the Tanglewood Scholarship Revolving Fund and for certain prize awards.

Further information may be obtained from the registrar of the Berkshire Music Center, Symphony Hall, Boston 15.

MONITOR 5/24/58

Tanglewood Opera Plans

Boris Goldovsky, director of the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, Mass., announces his plans for the coming summer session of the Boston Symphony Orchestra's summer school between June 30 and Aug. 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center for performance at Tanglewood.

The Opera Department will also present a condensed version of Gounod's "Romeo and Juliet"; Acts II and IV of Verdi's "La Traviata," and Act III of "La Rondine" by Puccini. Opera performances will take place on three Monday evenings (July 21, 28 and Aug. 4) in the Theater-Concert Hall at 8:30.

The support of the Berkshire Music Center Opera Department has been undertaken by the Leadership Training Program of the New England Opera Theater. This program has benefited from a generous Ford Foundation grant, to be used in developing new scenic materials, a program started by Mr. Goldovsky last season at Tanglewood. The new materials will be used in all opera productions.

Knoxville Journal · May 23

Berkshire Center's Plans Announced

Boris Goldovsky, director of the Opera Department of Berkshire Music Center at Tanglewood, Lenox, Mass., has announced his plans for the coming summer session of the Boston Symphony Orchestra's summer school between June 30 and August 10.

Its major production will be Rossini's "Count Ory" in an English version by Robert A. Simon. It was commissioned by the Juilliard School of Music for the Juilliard Opera Theater, and has been released to the Berkshire Music Center.

The Opera Department will present a condensed version of Gounod's "Romeo and Juliet," Acts II and IV of Verdi's "La Traviata," and Act III of "La Rondine," by Puccini.

Opera performances are scheduled for three Mondays, July 21, July 28, and August 4, in the Theater-Concert Hall at 8:30 p. m.

Support of the Berkshire Music Center Opera Department has been undertaken by the Leadership Training Program of the New England Opera Theater.

The program received a Ford Foundation grant to be used in developing new scenic materials, a program started by Goldovsky last season at Tanglewood. The new materials will be used in all opera productions.

Tanglewood Season To Open June 30

The Boston Symphony Orchestra announces the 16th season of the Berkshire Music Center at Tanglewood, Lenox Mass., during six weeks from June 30 to Aug. 10. The Berkshire Music Center, headed by Charles Munch, the orchestra's music director, is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

The school, which was founded by the orchestra in 1940 on the initiative of Dr. Serge Koussevitzky, will offer this season five departments of study. In the department of instrumental music, Eleazar de Carvalho, the Brazilian conductor will be in charge of the orchestral division, and Richard Burgin and William Kroll, joint heads of the chamber music division. Hugh Ross will head the choral department and Aaron Copland the department of composition. The Music Center's opera department will be active this season in the training of singers under the leadership of Boris Goldovsky, and the Tanglewood study group, providing musical activity and experience for the teacher, the advanced student and the amateur, will be directed by Ludwig Zirner. Aaron Copland is chairman of the faculty, Ralph Berkowitz, dean, and Leonard Burkat, administrator.

Paul Fromm, president of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music at Tanglewood. The Fromm program, which will be presented for the second year, will be part of the composition department and will be under the supervision of Aaron Copland.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 45,854

FEB 23 1958

CHICAGO, ILL.
AMERICAN
Circ. D. 524,823 - S. 706,407

JUN 6 1958

ROGER DETTMER

Enrique Jorda, San Francisco Symphony conductor since 1954, has been re-engaged for five more seasons there . . . Minas Christian, director of the Evansville (Ind.) Symphony, will conduct Aug. 29 at the French Lick Music Festival . . . Easley Blackwood, 25-year-old Indianapolis composer whose Symphony No. 1 will be recorded by the Boston Symphony under the Koussevitzky Fund [illegible] joins the University of Chicago faculty next fall as teacher of theory and composition . . . Rossini's "Le Comte Ory" will be the summer's featured student opera at Tanglewood in the Massachusetts Berkshires.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

FEB 26 1958

Brazilian Conductor For Tanglewood

Eleazar de Carvalho, the Brazilian conductor, will head the orchestra division of the Boston Symphony Orchestra's Berkshire Music Center. Sessions will be held from June 30 to Aug. 10 at Tanglewood, Lenox.

The center is a training school for young musicians founded in 1940 on the initiative of the late Serge Koussevitzky. It will be under the direction of Charles Munch, conductor of the Boston Symphony.

[35]

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

MAR 2 1958

Music

Kroll Quartet to Play Concert at Art Museum

By RAYMOND MORIN
Telegram Music Critic

For the considerable number of chamber music devotees in this area, it is pleasant anticipation that the Kroll Quartet will play the annual free Sunday afternoon Thomas Hovey Gage Memorial Concert at the Art Museum on March 30.

The program is highly attractive from a combination of standpoints.

Representing the classic school will be Haydn's String Quartet in B flat major, Opus 76, No. 4, "Sunrise."

In the romantic department, Schubert's String Quartet in D minor, Posth., "Death and the Maiden."

Bela Bartok's String Quartet No. 2 in A minor, Opus 17 will be the modern work.

This distinguished group of string players has been in almost continuous association for the better part of 20 years. The personnel: William Kroll, violin; Louis Graeler, violin; David Mankovitz, viola; and Anton Twerdowsky, cello.

Starting as the Coolidge Quartet, they inaugurated the famous chamber music concerts at the Library of Congress, under the patronage of Elizabeth Sprague Coolidge. In 1945, they took the name of their leader and began broadening their activities.

The Krolls' summer activities regularly include appearances at the Coolidge Memorial Concerts of South Mountain in Pittsfield, and the Berkshire Festival at Tanglewood.

Which brings us to that extraordinary summer institution of musical learning, the Berkshire Music Center.

The Boston Symphony announces the 16th season of the Center at Tanglewood (Lenox) during six weeks from June 30 to Aug. 10. It will again be headed by Charles Munch, conductor of the Boston Symphony, and will offer young musicians from several continents a concentrated experience in ensemble performance. The faculty will include 22 Boston Symphony Orchestra musicians.

There will again be five departments.

The orchestral division will be under the charge of Eleazar de Carvalho; chamber music, Richard Burgin and William Kroll; choral department, Hugh Ross; composition, Aaron Copland; opera, Boris Goldovsky.

In addition, there will be a Tanglewood Study Group, directed by Ludwig Zirner. Its function will be to provide musical activity and experience for the teacher, the advanced student and amateur.

Paul Fromm, president of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music at Tanglewood. Presented for the second year, the Fromm project will be part of the composition department.

Elaborate plans, almost without precedent, are being made for summer music festivals in many parts of the world.

The most impressive is the 12th annual Edinburgh Festival which will feature six symphony orchestras, two opera companies, and such soloists as Yehudi Menuhin, Irmgard Seefried, and Caludio Arrau. The dates, Aug. 24 to Sept. 13.

The orchestras will be the Vienna Symphony, Royal Danish, Spanish National, Philarmonia, Royal Opera House of Covent Garden, and Scottish National.

Bruno Walter, William Steinberg, and Irwin Hoffman will conduct the orchestra at the Vancouver (British Columbia) Festival, July 19 through Aug. 16.

One of the main attractions will be the first North American appearance of the National Dancers of Ceylon. They have rarely performed for Western audiences. These Kandyan dancers will appear for one week.

The Shakespearean Festival will run for four weeks from July 22 to Aug. 16. Folk music will be added this year, performed by such as Marais and Miranda, and Richard Dyer-Bennet. They also promise five "rip-snortin," jazz concerts with many of the same personalities who will appear at the Newport Jazz Festival, July 3-6.

Tomorrow night marks the opening of a one week engagement at the Shubert Theater in Boston of the American Ballet Theater. Two Worcester favorites are in the cast — Nora Kaye and John Kriza. Others are Erik Bruhn, Lupe Serrano, Scott Douglast, and Michael Lland.

Opening fare is "Theme and Variations," "The Combat," "Pas de Deux" from "Black Swan," and "Offenbach in the Underworld." Subsequent programs:

Tuesday night—"Paean," "Fall River Legend," and "Offenbach."

Wednesday night—"Les Sylphides," "Pillar of Fire," "Pas de Deux from "Don Quixote," and "Rodeo."

Thursday night—"Giselle" (two acts), and "Fancy Free."

Friday night—"Theme and Variations," "Caprichos," "Pas de Deux" from "Paquita," and "Les Patineurs."

Saturday matinee—"Les Sylphides," "Billy the Kid," and "Les Patineurs."

Saturday night — "Paeon." "Winter's Eve," and "Graduation Ball."

The company is presented by Aaron Richmond on the Boston University Celebrity Series.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806

FEB 25 1958

Boston Symphony to Sponsor Music Center

The Berkshire Music Center, a training school for young musicians under the sponsorship of the Boston Sypmhony Orchestra, will be held at Tanglewood, Lenox, Mass., this summer from June 30 to Aug. 10.

* * *

CHARLES MUNCH heads the school which offers a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

Founded by the orchestra in 1940 on the initiative of Dr. Serge Koussevitzky, the school will offer five departments of study this summer.

Eleazar de Carvalho, Brazilian conductor, will be in charge of the orchestral division; Richard Burgin and William Kroll will be joint heads of the Chamber music division.

* * *

HUGH ROSS will head the choral department and Aaron Copland the department of composition. The center's opera department will be under the leadership of Boris Goldovsky and the Tanglewood Study Group will be directed by Ludwig Zirner.

Aaron Copland is chairman of the faculty; Ralph Berkowitz, dean; and Leonard Burkat, administrator.

Paul Fromm, president of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music at Tanglewood for the second year. This will be a part of the composition department.

MILLERTON, N. Y.
NE[illegible]-REPUBLICAN
Circ. W. 3,617

MAY 29 1958

Berkshire Music Center Opera Plans Announced

Boris Goldovsky, Director of the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, Massachusetts, announces his plans for the coming summer session of the Boston Symphony Orchestra's summer school between June 30 and August 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood.

The Opera Department will also present a condensed version of Gounod's "Romeo and Juliet", Acts. II and IV of Verdi's "La Traviata and Act III of "La Rondine" by Puccini. Opera performances will take place on three Monday evenings (July 21, 28 and August 4) in the Theatre-Concert Hall at 8:30.

The support of the Berkshire Music Center Department has been undertaken by the Leadership Training Program of the New England Opera Theatre. This program has benefited from a generous Ford Foundation grant to be used in developing the new scenic materials, a program started by Mr. Goldovsky last season at Tanglewood. The new materials will be used in all opera productions.

KINGSTON, N. Y.
DAILY FREEMAN

[illegible] 1958

Music Center Opera Plans Are Announced

Boris Goldovsky, director of the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, Mass., announces his plans for the coming summer session of the Boston Symphony Orchestra's summer school between June 30 and August 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The Opera Department will also present a condensed version of Gounod's "Romeo and Juliet, Acts II and IV of Verdi's La Traviata and Act III of "La Rondine" by Puccini.

Opera performances will take place on three Monday evenings (July 21, 28 and August 4) in the Theatre-Concert Hall at 8:30.

The support of the Berkshire Music Center Opera Department has been undertaken by the Leadership Training Program of the New England Opera Theatre. This program has benefited from a generous Ford Foundation grant to be used in developing the new scenic materials, a program started by Mr. Goldovsky last season at Tanglewood. The new materials will be used in all opera productions.

OBSCURED TEXT

N.Y. post 6/8/58

Berkshire Opera Department To Sing Rossini's 'Count Ory'

The major production of the opera department of the Berkshire Music Center, sponsored by the Berkshire Festival at Tanglewood, Lenox, Mass., will be Rossini's "Count Ory" in an English version by Robert A. Simon. Other plans include a condensed version of Gounod's "Romeo and Juliet," the second and fourth acts of Verdi's "La Traviata," and the third act of Pucci's "La Rondine."

Opera performances will take place on three Monday nights, July 21, 28 and Aug. 4.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

MAY 27 1958

Opera Scheduled at Tanglewood

Boris Goldovsky, director of the opera department of the Berkshire Music Center at Tanglewood, Lenox, announces his plans for the coming summer session of the Boston Symphony Orchestra's summer school between June 30 and Aug. 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center for performance at Tanglewood.

The opera department will also present a condensed version of Gounod's "Romeo and Juliet" Acts II and IV of Verdi's "La Traviata" and Acts III of "La Rondine" by Puccini. Opera performances will take place on three Monday evenings (July 21, 28 and Aug. 4) in the Theater-Concert Hall at 8:30.

The support of the Berkshire Music Center Opera Department has been undertaken by the leadership training program of the New England Opera Theater.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,742

MAY 25 1958

Goldovsky Announces Opera Plans for Tanglewood

Special to The Standard-Times

LENOX, May 24—Boris Boldovsky, director of the opera department of the Berkshire Music Center at Tanglewood, Lenox, has announced his plans for the coming Summer session of the Boston Symphony Orchestra's Summer school between June 30 and Aug. 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center for performance at Tanglewood.

The opera department will also present a condensed version of Gounod's "Romeo and Juliet," Acts 3 and 4 of Verdi's "La Traviata" and Act [illegible] "La Rondine" by Puccini. Opera performances will take place on three Monday evenings (July 21, 28 and Aug. 4) in the Theater-Concert Hall at 8:30.

The support of the Berkshire Music Center opera department has been undertaken by the leadership training program of the New England Opera Theater. This program has benefited from a generous Ford Foundation grant to be used in developing the new scenic materials, a program started by Mr. Goldovsky last season at Tanglewood. The new materials will be used in all opera productions.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

MAR 14 1958

Berkshire-Class Auditions Set

Members of the Boston Symphony Orchestra will hold auditions next week at Carnegie Hall for instrumentalists who wish to join this summer's orchestral and chamber music classes at the Berkshire Music Center, Tanglewood, Lenox, Mass. Pianists and harpists will be heard Wednesday, March 19, from 6 to 7 p. m., and tympanists and other percussionists at 1:15 p. m. Saturday, March 22. Auditions for players of stringed and wind instruments will be held 1 to 4 p. m. Friday, March 21, in the hall's Chapter Room.

Musicians planning to attend the auditions are requested to notify the registrar of the Berkshire Music Center, Symphony Hall, Boston 15, Mass. Accepted applicants are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

MAY 25 1958

OBSCURED TEXT

Berkshire Garden Club's Plant Sale to Be in Dalton

Girls' Club to Benefit From Annual Event at Home Of Mrs. Frederick G. Crane

Special to The Republican

Berkshire Hills, May 24—Plans are completed for the annual May plant sale sponsored by Berkshire Garden Club of Pittsfield which will be held Tuesday of next week, from 10 a. m. to 4.30 p. m., at the home of Mrs. Frederick G. Crane, Model Farm, Dalton. The sale will be held rain or shine and will be for benefit of the basic foundation planting of Pittsfield Girls' Club.

The chairman of the sale is Mrs. Alexander Euston, and Mrs. Arthur E. Crane is chairman ex-officio. Assisting Mrs. Euston with arrangements are Mrs. David Donald of Richmond, Mrs. Gilbert D. Kittredge of Dalton, Mrs. Robert L. Gibson, Mrs. Thurlow H. Pelton and Mrs. Howard Seyffer of Pittsfield.

A variety of plants will be sold including ageratum, alyssum, celosia, cleome, cuphea, cynoglossum, dianthus lobelia, petunias, verbena, and zinnias. Also potted plants such as geraniums, chrysanthemums and begonias.

Boston Symphony Appointment

Boston Symphony Orchestra announces that during the coming summer the office of Friends of the Berkshire Music Center at Tanglewood, Lenox, will be headed by Miss Margo Miller of Pittsfield. Miss Miller, daughter of Mr. and Mrs. Lawrence K. Miller, was first affiliated with the Orchestra at Tanglewood in 1954 when she was assistant in the press office. In the succeeding three summers she was assistant in the Friends office, and in each of the four years was secretary for the Tanglewood-on-Parade benefit. In 1956, Miss Miller accompanied the Boston Symphony Orchestra on its European tour as correspondent for the Berkshire Eagle.

A graduate of Miss Hall's School in 1953 and Vassar College in 1957, Miss Miller recently returned from a winter in Paris where she studied oboe with Gaston Longatte, professor of oboe at Versailles Conservatory, English horn in the Concerts Colonne, and solfege with Maurice Speyer, the brother of Louis Speyer, English horn, of the Boston Symphony Orchestra.

Miss Miller will assume her duties as head of the Friends office June 1. Friends of Berkshire Music Center are invited to attend performances by students of Boston Symphony's summer school at Tanglewood during its sixteenth season between June 30 and August 10. Programs are presented by students of orchestra, chorus, student composition and chamber music.

Contributions may be sent to Friends of the Berkshire Music Center, Tanglewood, Lenox.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

MAY 25 1958

MARGO MILLER NEW FRIENDS OFFICE HEAD

Boston, May 24—The Boston Symphony Orchestra announces that during the coming summer the office of the Friends of the Berkshire Music Center at Tanglewood, Lenox, will be headed by Miss Margo Miller of Pittsfield. Miss Miller, daughter of Mr. and Mrs. Lawrence K. Miller, was first affiliated with the orchestra at Tanglewood in 1954 when she was assistant in the press office.

In the succeeding three summers she was assistant in the Friends office, and in each of the four years was secretary for the Tanglewood-on-Parade benefit. In 1956, Miss Miller accompanied the Boston Symphony on its European tour as correspondent for the Berkshire Eagle.

She has just returned from a winter in Paris where she studied oboe with Gaston Longatte, professor of oboe at the Versailles Conservatory and English horn in the Concerts Colonne, and solfege with Maurice Speyer, brother of Louis Speyer, English horn of the Boston Symphony. Miss Miller will assume her duties as head of the Friends office on June 1.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

FEB 23 1958

BERKSHIRE POST FOR DE CARVALHO

Music Center's Orchestral Division to Be Headed by Brazilian Conductor

Eleazar de Carvalho, the Brazilian conductor, will head the orchestral division of the Boston Symphony Orchestra's Berkshire Music Center. Sessions will be held from June 30 to Aug. 10 at Tanglewood, Lenox, Mass.

The center is a training school for young musicians founded in 1940 on the initiative of the late Serge Koussevitzky. It will be under the direction of Charles Munch, conductor of the Boston Symphony.

For the second consecutive year the center's offerings will include a program for the study of contemporary music. Sponsored by Paul Fromm, president of the Fromm Music Foundation of Chicago, it will be directed by Aaron Copland, who also is chairman of the faculty.

Mr. Copland also will be chief of the composition department. Boris Goldovsky again will head the opera department and Hugh Ross will be in charge of the choral department. Richard Burgin and William Kroll will be joint leaders of the chamber-music department.

The Tanglewood Study Group for teachers, advanced students and amateurs will be directed by Ludwig Zirner. The instrumental faculty also includes twenty-two members of the Boston Symphony.

Ralph Berkowitz is dean of the Berkshire Music Center and Leonard Burkat is administrator. Further information may be obtained by writing to Symphony Hall, Huntington and Massachusetts Avenues, Boston.

OBSCURED TEXT

B. Globe — June 28 '58

Fromm Foundation Sponsors Study At Tanglewood

For the second year, the Fromm Music Foundation of Chicago will sponsor an extensive program of study and performance of contemporary music at the Berkshire Husic Center in Tanglewood, Lenox.

The program will again be supervised by the sctaff of the composition department of the school, under the direction of Aaron Copland.

A seminar in contemporary music, six lectures on Friday afternoons at 3:15 p.m., will be devoted to eight American composers: Charles Ives, presented by John Kirkpatrick, July 4; Roger Sescsions, July 11; Elliott Sarfer, and Milton Dabbitt presented by Babbitt, July 18; Marc Blitzstein, July 25; Leon Kirchner and Lukas Foss, presented by Foss, Aug. 1, and Aaron Copland presented Aug. 8.

Three [illegible] Wednesday afternoons at 3:15, entitled "New Aspects," will feature new music from Europe, South America and the United States.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

JUN 22 1958

Study of Modern Music Slated at Tanglewood

Special to The Standard-Times

LENOX, June 21—For the second year the Fromm Music Foundation of Chicago, Paul Fromm, president, will sponsor an extensive program of study and performance of contemporary music at the Berkshire Music Center, Tanglewood, Lenox. The program will again be supervised by the staff of the Composition Department of the school, under the direction of Aaron Copland, and will benefit both composers and performers.

The seminar in contemporary music, a series of six lectures on Friday afternoons at 3:15, will this season be devoted to eight American composers. An unusual feature of these lectures is that the composers themselves will in most cases discuss their own music.

The discussions will be followed by performances of music by Fromm Fellowship players and the schedule of lectures includes: Charles Ives, presented by John Kirkpatrick (July 4); Roger Sessions, presented by Roger Sessions (July 11); Elliott Carter and Milton Babbitt presented by Milton Babbitt (July 18); Marc Blitzstein presented by Marc Blitzstein (July 25); Leon Kirchner and Lukas Foss, presented by Lukas Foss (August 1); and Aaron Copland presented by Aaron Copland (August 8).

A series of three lectures on Wednesday afternoons at 3:15 will feature new music from Europe, presented by Milton Babbitt (July 23); New Music from South America, presented by Aaron Copland (July 30); New Music in the Uuited States, presented by Lukas Foss (August 6). Musical illustrations will again be supplied by the Fromm Fellows.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUN 25 1958

New Music To Be Studied At Tanglewood

For the second year the Fromm Music Foundation of Chicago, Paul Fromm, president, will sponsor an extensive program of study and performance of contemporary music at the Berkshire Music Center, Tanglewood, Lenox. The program will again be supervised by the staff of the composition department of the school, under the direction of Aaron Copland, and will benefit both composers and performers.

The Seminar in Contemporary Music, a series of six lectures, will this season be devoted to eight American composers. An unusual feature of these lectures is that the composers themselves will in most cases discuss their own music. The discussions will be followed by performances of music by Fromm Fellowship players and the schedule of lectures includes: Charles Ives, presented by John Kirkpatrick (July 4); Roger Sessions, presented by Roger Sessions (July 11); Elliott Carter and Milton Babbitt presented by Milton Babbitt (July 18); Marc Blitzstein presented by Marc Blitzstein (July 25); Leon Kirchner and Lukas Foss, presented by Lukas Foss (August 1); and Aaron Copland presented by Aaron Copland (August 8).

A series of three lectures on Wednesday afternoons entitled new aspects will feature new music from Europe, presented by Milton Babbitt (July 23); new music from South America, presented by Aaron Copland (July 30); new music in the United States," presented by Lukas Foss (August 6). Musical illustrations will again be supplied by the Fromm Fellows.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 12,207

JUN 25 1958

Music Seminar At Tanglewood

For the second year the Fromm Music Foundation of Chicago, Paul Fromm, president, will sponsor an extensive program of study and performance of contemporary music at the Berkshire Music Center, Tanglewood at Lenox, Mass.

The program will again be supervised by the staff of the Composition Department of the school under the direction of Aaron Copland, and will benefit both composers and performers.

The seminar in contemporary music, a series of six lectures on Friday afternoons at 3.15 p. m. will this season be devoted to eight American composers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUN 24 1958

Fromm Fund Again Benefits Tanglewood Music Students

TANGLEWOOD — For the second year the Fromm Music Foundation of Chicago, Paul Fromm, president, will sponsor an extensive program of study and performance of contemporary music at the Berkshire Music Center. The program will again be supervised by the staff of the composition department of the school, under the direction of Aaron Copland, and will benefit both composers and performers. The work in contemporary music at Tanglewood is undertaken by the Fromm Foundation in furtherance of its aims which are stated by Mr. Fromm as follows: "Wishing to bring the living flow of musical creation closer to the public, the Foundation aims to return initiative to the composer to strengthen this most vital source of a healthy musical culture — composition."

Composer Lectures

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Forums

A series of three lectures on Wednesday afternoons at 3:15 entitled "New Aspects" will feature "New Music from Europe," presented by Milton Babbitt (July 23); "New Music from South America," presented by Aaron Copland (July 30); "New Music in the United States," presented by Lukas Foss (Aug. 6). Musical illustrations will again be supplied by the Fromm Fellows.

The Fromm Fellows are a group of young professional musicians whose special interests and skills have earned them the Fromm Music Foundation Fellowships for study and performance of contemporary music at the Berkshire Music Center. They will be heard, assisted by students from other Berkshire Music Center divisions, in the Seminar on Contemporary Music series, the Aspects of New Music series and the Composers' Forums (on Sunday evening at 8:30 — July 13, 20, 27 and Aug. 3).

Friends of the Berkshire Music Center are invited to attend both series of lectures as well as the concert on July 14.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JUL 3 1958

Music Lecture Series Start at Tanglewood

The first in the series of lectures in the Seminar in Contemporary Music at Tanglewood will take place tomorrow at 3:15 in the Chamber Music Hall. John Kirkpatrick will speak on the music of Charles Ives and the musical program will include six songs, Emerson from the Concord Sonata, and the String Quartet No. 2, all performed by holders of Fromm Fellowships at the Berkshire Music Center.

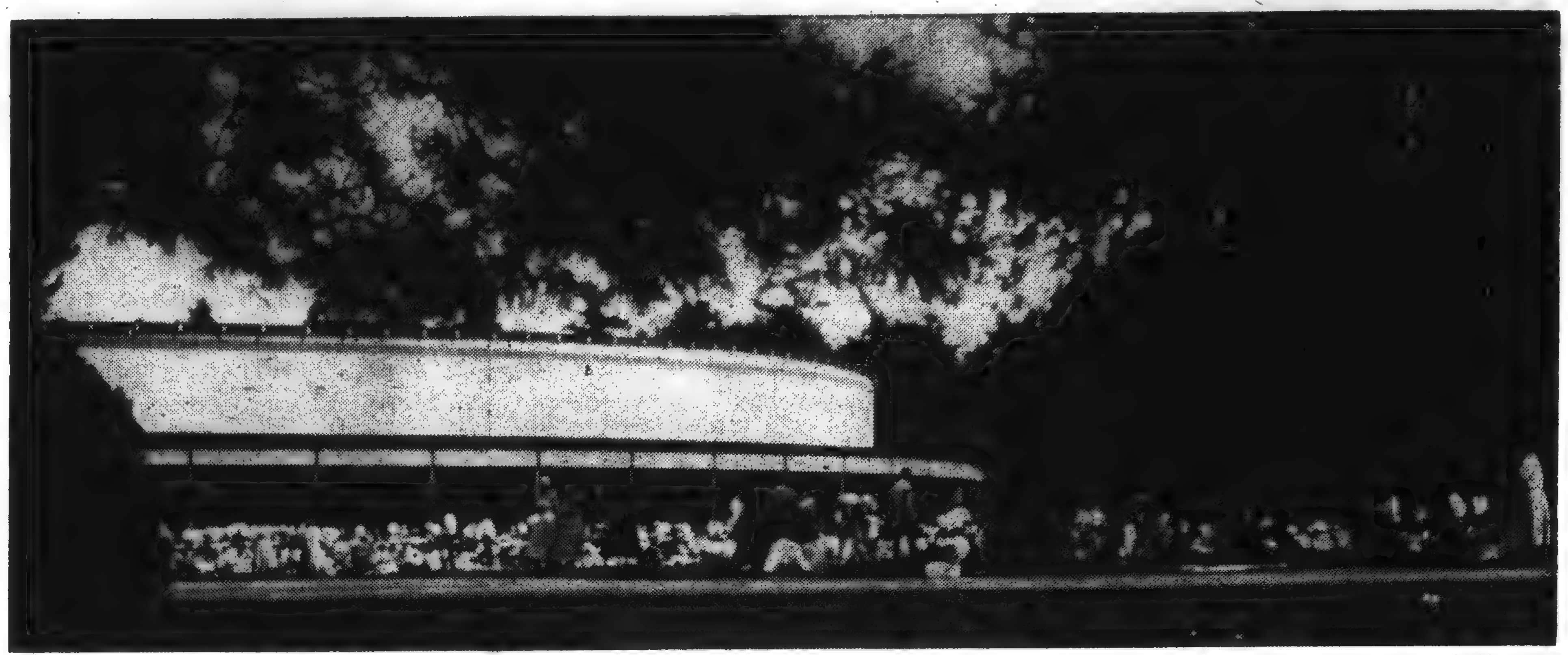

Photo for SummerTime by Hemming

Last year Americans spent more money on concerts than on professional baseball games. Tanglewood, above, is one reason!

Music with an Outdoor Beat

By ROY HEMMING

Time: A sunny summer afternoon.

Place: A vast, gently rolling lawn overlooking a lake—just off a country road in the Berkshire hills of Massachusetts.

Cast: Thousands of families dressed in colorful sports clothes. Some sit on folding chairs under giant, shady trees. Others relax on blankets spread over the lawn.

Everyone's attention is turned toward a large, open shed. On its stage is the world-famous Boston Symphony Orchestra.

This is Tanglewood—home of America's best-known summer music festival. Each weekend as many as 20,000 music-lovers come to Tanglewood for its outdoor concerts. That's *five times* the audience that can hear an indoor concert at New York's great Carnegie Hall.

Summer music festivals are also held in other places—Aspen (Colorado), Interlochen (Michigan), Philadelphia, Chicago, to name a few. In 1955 there were 77 different festivals. This summer there are more than 150 from coast to coast! Some offer symphonies and operas. Some also present jazz and popular music.

These festivals are not just for listening. Amateur musicians come to study, too. At Tanglewood, for example, they can study with such famous musicians as Leonard Bernstein and Aaron Copland.

One Tanglewood student expressed it this way: "Once in a while a robin or blue jay may try to join in a duet with a flute or violin. The bird's part was never written into the score by Mozart or Haydn—but then *they* never knew the wonders of music-making at Tanglewood!"

Hemming

Leonard Bernstein greets a group of admirers at stage door after concert he led.

Boston Symphony

Tanglewood music director Charles Munch gives downbeat for concert to start.

Hemming

Guest conductor Pierre Monteux bows from Tanglewood podium to shouts of "Bravo!" Concertmaster Richard Burgin stands to left.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUN 26 1958

Fromm Foundation Sponsors Tanglewood Program Again

Six Contemporary Musicians To Explain Their Own Compositions

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The program will again be supervised by the staff of the Composition Department of the school, under the direction of Aaron Copland, and will benefit both composers and performers. The work in contemporary music at Tanglewood is undertaken by the Fromm Foundation in furtherance of its aims which are stated by Mr. Fromm as follows:

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Continued on Page Three 4

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The Composers' Forums are devoted to performances of works by students of composition at the School. Fromm Fellows include Peter Marsh and Theodora Mantz, violin; Scott Nickrenz, viola; Donald McColl, cello; Gerardo Levy, flute; Hubert Resnick, oboe; Efrain Guigui, clarinet; Richard Lottridge, bassoon; Paul Ingraham, horn; Robert Miller, piano and Corinne Corry, soprano.

Friends of the Berkshire Music Center are cordially invited to attend both series of lectures as well as the concert on July 14th.

Rustic barn serves as rehearsal hall for student chorus at Tanglewood festival.

National Music Camps

Time for practice—and sunburn too.

National Music Camps

Summer breezes pick up melodies of string trio playing for fun in tree-shaded, field-stone alcove. Passers-by often stop to listen.

Boston Symphony

Time for lessons—Young oboe student gets helpful pointers from an oboist of the Boston Symphony.

Hemming

Piano star of tomorrow? Hours of patient practice and hard work, summer and winter, will tell.

Hemming

Boys and girls from nearby summer camps come to Tanglewood on Saturdays for picnics and to enjoy music of the masters.

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,480

JUN 21 1958

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[59]

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 703,449 - S. 882,925

JUN 29 1958

Straw Hats On Parade

DOUBLE-HEADER . . . Patricia Frye and Robert Morris have major roles in "The Midnight Caller." Together with "John Turner Davis," it will be presented Tuesday night at Sheridan Sq. Playhouse in Greenwich Village.

Canada

STRATFORD, Ont., Shakespearean Festival, "Much Ado About Nothing," June 29.

Connecticut

STRATFORD, American Shakespeare Festival, "Midsummer's Night Dream," July 1.

WALLINGFORD, Oakdale Musical Theatre, "The King and I," June 30.

WESTPORT, Westport Country Playhouse, "Tonight at 8:30," June 30.

Massachusetts

LEE, The Ted Shawn Theatre, Jacob's Pillow Dance Festival, July 2.

LENOX, Tanglewood, Bach-Mozart Concerts, July 4.

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FORT LEE, North Jersey Playhouse, "The Boy Friend," June 29.

HADDONFIELD, Camden County Music Fair, "Happy Hunting," June 29.

MILLBURN, Paper Mill Playhouse, "Damn Yankees," July 1.

SPRING LAKE, Ivy Tower Playhouse, "Visit to a Small Planet," June 30.

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BINGHAMTON, Southern Tier Playhouse, "House on the Rocks," June 30.

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New Hampshire

LECONIA-GILFORD, Lakes Region Playhouse, "A Hole in the Head." June 30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinel (e)
FITCHBURG, Mass.
Republican
Circ. 16,607

JUL 12 1958

subdivision controls,

Summer Activities In This Area

Fitchburg Public Library

Summer has finally come to Fitchburg. Many of us are making last minute preparations for that very special vacation, enjoying weekends at our summer camps, or just puttering around in our gardens keeping cool and relaxing.

To those of you who will not leave Fitchburg, the summer may loom ahead as long and dull. But it need not be so. We in the reference department have done some scouting and much to our surprise have come up with an itinerary of events that will capture everyone's interest.

Without traveling far from home you can see summer stock at its best. The Whalom Playhouse has completed three productions and on Monday and through the week will star Faye Emerson in "Tonight at 8.30." The plays scheduled for the following weeks are all excellent selections and the acting, as already evidenced, leaves nothing to be desired.

A distance away, but never to be overlooked, is the ever-popular Tanglewood. The drive to Lenox is an easy one and music lovers will enjoy anyone of the many concerts which are currently being given under the direction of Charles Munch, conductor of the Boston Symphony Orchestra. Tanglewood will [illegible] until August 10th and although several of the concerts are free, it would be best to make reservations in advance.

The Sharon Arts Center's exhibitions for the summer months will attract not only art lovers, but also camera bugs. Scheduled along with the painting exhibits is a photography exhibit.

For flower lover, the Worcester County Horticultural Society in Worcester has scheduled several exhibitions of flowers, plus displays of fruits and vegetables. There are also special exhibitions planned for children.

During the summer the hour's drive to Boston will fly by, especially when you are on your way to the Esplanade Concerts at the Hatch Memorial Shell on Storrow Drive. The second series of evening concerts which being at 8.30 will run from Monday, Aug. 11 through Aug. 16. The third and final children's concerts will be held Wednesday morning, Aug. 13 from 10.15-11.15.

The Amos Fortune Forum which is held in the Old Meeting House in Jaffrey, New Hampshire every Friday evening at 8 until Aug. 22 has scheduled many widely known speakers on subjects of public interest and importance. There is no admission charge.

For Sunday or easy weekday trips there is much to see and do around the Fitchburg area. The Museum of Antique Autos at Princeton, Mass, will provide fun and interest for both young and old with its dated cars, bicycles and music instruments. The Cathedral of the Pines in Rindge, N. H., is noted the world over and its beauty should not be missed. Church services are held every Sunday morning in the Cathedral. For the children, the drive to Hudson, N. H. to see the animals at Benson's Animal Farm will be a thrilling experience.

For history lovers, the old farm called Fruitlands located in Harvard will prove interesting in its historical significance.

Band concerts which are held Wednesday evenings in Ashby, Thrusday evenings in Townsend and Sunday afternoons at Coggshall Park in Fitchburg will appeal to both young and old.

These are only a few of the many events being held this summer. We in the reference room have for your convenience and information, a file of scheduled programs filling in all the necessary details concerning tickets, dates, time, prices, reservations, etc. A telephone call or visit in person will give you the information you desire.

The reference room of the Fitchburg Public Library is open Tuesday through Friday from 9 to 9 and Saturdays from 9 to 5. During July and August the library is closed all day on Mondays.

DAYTON, OHIO
NEWS
Circ. D. 154,532 - S. 182,238

JUN 29 1958

BIOGRAPHY REVEALING

Verdi's 'Failure' Spurs His Career

By **BETTY A. DIETZ, Daily News Music Editor**

PERHAPS, as Mischa Elman is quoted elsewhere on this page in Delos Smith's discussion of the pros and cons of music contests, such competitions give false impressions. Music has no champions, Violinist Elman told the graduating class of a music school in Philadelphia.

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Already past the age of admission to the conservatory, the 18-year-old Verdi wanted to study piano and composition there. But, as Sheehan says, most of the boys were leaving the school at the time Verdi wanted to enter. As a result, he was given an examination on the ground of "extraordinary merit."

Verdi's failure was determined by the piano teachers who ruled that he held his hands wrong and used an incorrect technique, all this at an age when it would be too late to correct. As Sheehan points out, these would be grievous shortcomings in a pianist but Verdi actually wanted to get into the conservatory to learn to compose.

The decision was a serious blow to young Verdi's pride. Once the prodigy of the town of Busseto, he threw himself into private study and worked sometimes 14, sometimes 16 hours a day for years. It doesn't take much of an imagination to realize that this so-called tragedy may well have been the driving force that pushed Verdi relentlessly and culminated in what has been described as his operatic valedictory, Falstaff.

The Sheehan book, like few others, helps the reader to know Verdi as only a few intimate friends may have known him during his lifetime. It's a Random House publication.

To Festivals We Will Go

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CUE
NEW YORK, N. Y.

JUL 5 1958

MUSIC

BROOKLYN COLLEGE—Walt Whitman Auditorium, Ave. H nr. Nostrand. UL 9-1180. **Sat. July 12**—8:30 p.m. Benno Moiseiwitsch, pianist. $1.50-$2.

BERKSHIRE FESTIVAL — Thru Aug. 10 — ~~Tanglewood, Lenox,~~ Mass. Tel. 600. Chamber ~~music concerts~~ Wed. 8:30 p.m. $2 & $3. Boston Symphony Orchestra. Theatre-Concert Hall, tickets $4 & $5. Fri. Sat. 8:30 p.m. Sun. 2:30. (Music Shed, tickets $2.50-$5.50.) Info. on accommodations from Berkshire Hills Conference, Pittsfield, Mass. . . . **Theatre-Concert Hall. Fri. July 4** — Charles Munch, cond. Bach, Suites No. 1, 2, 3, 4. . . . **Sat. July 5**—Munch cond. Soloist: Lukas Foss, pianist. Bach, Piano Concerto in D; Art of the Fugue. . . . **Sun. July 6**—G. Wallace Woodworth, cond. Bach, Mass in B Minor. **Wed. July 9**—Beaux Arts Trio. . . . All Mozart weekend. **Fri. July 11**—Charles Munch, cond. Musical Joke K. 522. The Sinfonia Concertante; "Linz" Symphony, No. 36 in C. . . . **Sat. July 12**—Munch, cond. "Eine Kleine Nachtmusik"; Two-Piano Concerto, K. 365. Soloists: Seymour Lipkin & Lukas Foss. Serenade No. 10 in B for Winds; Symphony No. 40 in G minor. . . . **Sun. July 13**—Charles Munch and Hugh Ross, cond. Haffner Symphony; Piano Concerto in C, K. 467. Three choral works conducted by Hugh Ross.

GUGGENHEIM MEMORIAL CONCERTS—Cont.—Richard Franko Goldman, cond. Free concerts at 8:30. Every Sun. Mon. Wed. & Fri. eves. at Central Park Mall and every Thurs. & Sat. at Prospect Park, B'klyn.

CUE
NEW YORK, N. Y.

JUN 21 1958

THINGS TO COME

Theatre

George Hamid Aquacircus—New 1958 aqua show at Flushing Meadow Amphitheatre. Opens June 27.

Music

Tanglewood — Lenox, Mass. Boston Symphony ~~Orchestra~~. Charles Munch, cond. Opening concert July 4.

The Dance

Jacob's Pillow Dance Festival—Nine week season at Lee, Mass. Begins July 1.

[39]

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 703,449 - S. 882,925

JUN 29 1958

Straw Hats On Parade

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinel (e)
FITCHBURG, Mass.
Republican
Circ. 16,607

JUL 12 1958

subdivision controls,

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Without traveling far from home you can see summer stock at its best. The Whalom Playhouse has completed three productions and on Monday and through the week will star Faye Emerson in "Tonight at 8.30." The plays scheduled for the following weeks are all excellent selections and the acting, as already evidenced, leaves nothing to be desired.

A distance away, but never to be overlooked, is the ever-popular Tanglewood. The drive to Lenox is an easy one and music lovers will enjoy anyone of the many concerts which are currently being given under the direction of Charles Munch, conductor of the Boston Symphony Orchestra. Tanglewood will [illegible] until August 10th and although several of the concerts are free, it would be best to make reservations in advance.

The Sharon Arts Center's exhibitions for the summer months will attract not only art lovers, but also camera bugs. Scheduled along with the painting exhibits is a photography exhibit.

For flower lover, the Worcester County Horticultural Society in Worcester has scheduled several exhibitions of flowers, plus displays of fruits and vegetables. There are also special exhibitions planned for children.

During the summer the hour's drive to Boston will fly by, especially when you are on your way to the Esplanade Concerts at the Hatch Memorial Shell on Storrow Drive. The second series of evening concerts which being at 8.30 will run from Monday, Aug. 11 through Aug. 16. The third and final children's concerts will be held Wednesday morning, Aug. 13 from 10.15-11.15.

The Amos Fortune Forum which is held in the Old Meeting House in Jaffrey, New Hampshire every Friday evening at 8 until Aug. 22 has scheduled many widely known speakers on subjects of public interest and importance. There is no admission charge.

For Sunday or easy weekday trips there is much to see and do around the Fitchburg area. The Museum of Antique Autos at Princeton, Mass, will provide fun and interest for both young and old with its dated cars, bicycles and music instruments. The Cathedral of the Pines in Rindge, N. H., is noted the world over and its beauty should not be missed. Church services are held every Sunday morning in the Cathedral. For the children, the drive to Hudson, N. H. to see the animals at Benson's Animal Farm will be a thrilling experience.

For history lovers, the old farm called Fruitlands located in Harvard will prove interesting in its historical significance.

Band concerts which are held Wednesday evenings in Ashby, Thrusday evenings in Townsend and Sunday afternoons at Coggshall Park in Fitchburg will appeal to both young and old.

These are only a few of the many events being held this summer. We in the reference room have for your convenience and information, a file of scheduled programs filling in all the necessary details concerning tickets, dates, time, prices, reservations, etc. A telephone call or visit in person will give you the information you desire.

The reference room of the Fitchburg Public Library is open Tuesday through Friday from 9 to 9 and Saturdays from 9 to 5. During July and August the library is closed all day on Mondays.

CUE
NEW YORK, N. Y.

JUL 5 1958

MUSIC

BROOKLYN COLLEGE—Walt Whitman Auditorium, Ave. H nr. Nostrand. UL 9-1180. **Sat. July 12**—8:30 p.m. Benno Moiseiwitsch, pianist. $1.50-$2.

BERKSHIRE FESTIVAL — Thru Aug. 10 — ~~Tanglewood, Lenox, Mass~~s. Tel. 600. Chamber ~~music concerts~~ Wed. 8:30 p.m. $2 & $3. Boston Symphony Orchestra. Theatre-Concert Hall, tickets $4 & $5. Fri. Sat. 8:30 p.m. Sun. 2:30. (Music Shed, tickets $2.50-$5.50.) Info. on accommodations from Berkshire Hills Conference, Pittsfield, Mass. . . . **Theatre-Concert Hall. Fri. July 4** — Charles Munch, cond. Bach, Suites No. 1, 2, 3, 4. . . . **Sat. July 5**—Munch cond. Soloist: Lukas Foss, pianist. Bach, Piano Concerto in D; Art of the Fugue. . . . **Sun. July 6**—G. Wallace Woodworth, cond. Bach, Mass in B Minor. **Wed. July 9**—Beaux Arts Trio. . . . All Mozart weekend. **Fri. July 11**—Charles Munch, cond. Musical Joke K. 522; The Sinfonia Concertante; "Linz" Symphony, No. 36 in C. . . . **Sat. July 12**—Munch, cond. "Eine Kleine Nachtmusik"; Two-Piano Concerto, K. 365. Soloists: Seymour Lipkin & Lukas Foss. Serenade No. 10 in B for Winds; Symphony No. [illegible] in G minor. . . . **Sun. July 13**—Charles Munch and Hugh Ross, cond. Haffner Symphony; Piano Concerto in C, K. [illegible]; Three choral works conducted by Hugh Ross.

GUGGENHEIM MEMORIAL CONCERTS—Cont.—Richard Franko Goldman, cond. Free concerts at 8:30. Every Sun. Mon. Wed. & Fri. eves. at Central Park Mall and every Thurs. & Sat. at Prospect Park, B'klyn.

CUE
NEW YORK, N. Y.

JUN 21 1958

THINGS TO COME

Theatre

George Hamid Aquacircus—New 1958 aqua show at Flushing Meadow Amphitheatre. Opens June 27.

Music

Tanglewood — Lenox, Mass. Boston Symphony ~~Orchestra~~. Charles Munch, cond. Opening concert July 4.

The Dance

Jacob's Pillow Dance Festival—Nine week season at Lee, Mass. Begins July 1.

[40]

COVER: Cigar store Indian, menu in hand, symbolizes colorful, rich New England heritage. Area offers, too, a wealth of resort and dining delights. Turn to Vadna Dibble's report, p. 14.

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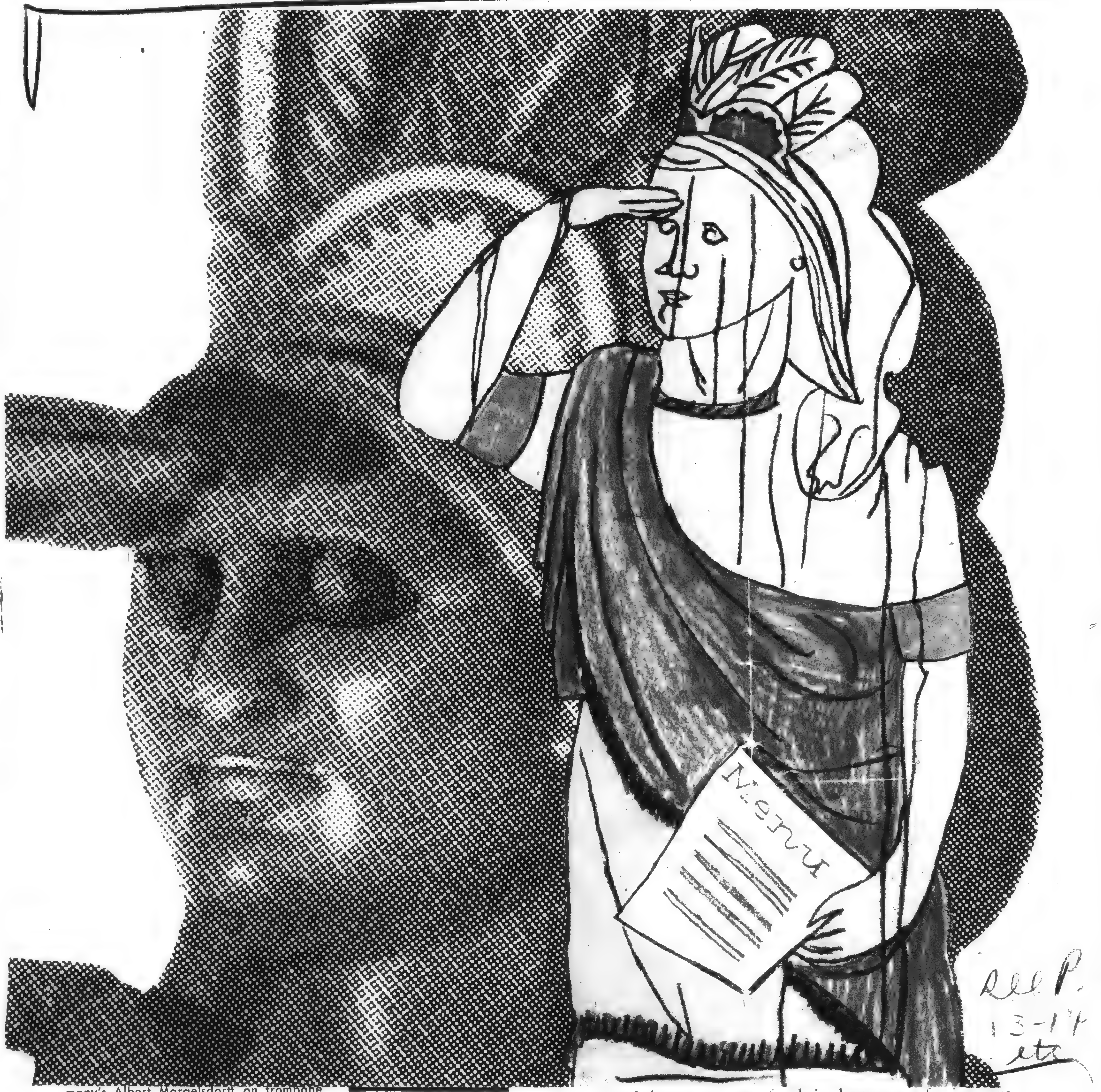
JUN 14 1958



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See P. 13-14 etc

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NEW YORK, N. Y.
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JUN 29 1958

THE WORLD OF MUSIC

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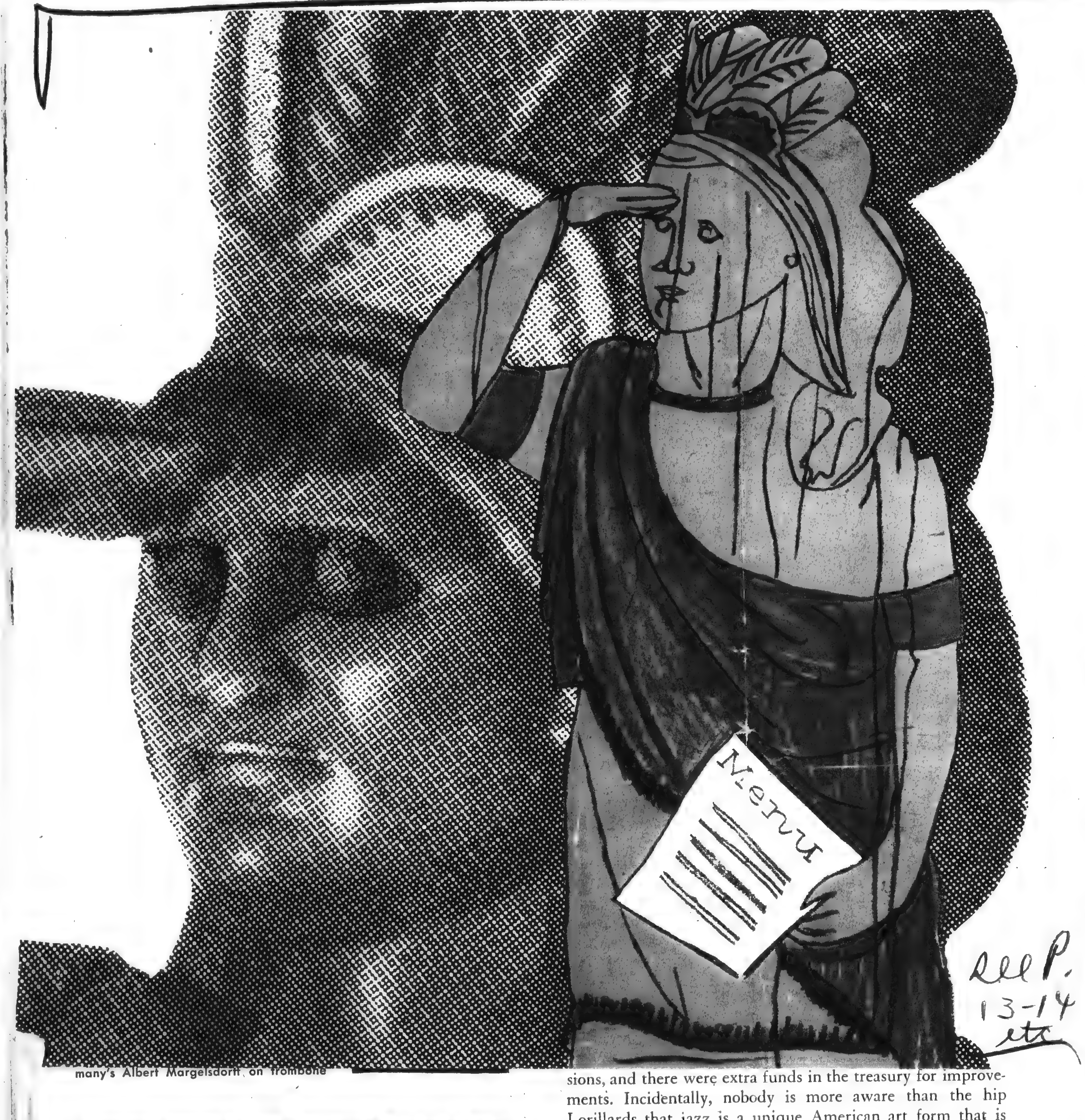

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JUN 2 1958

THE WORLD OF

CUE
NEW YORK, N. Y.

JUN 14 1958

Host at cricket match introduces his guests to the very driest of gins—his own private import.

Londoners now import Four Roses Gin

It's drier than the driest London-dry, that's why

FOUR ROSES DISTILLERS COMPANY, N. Y. C. DISTILLED LONDON DRY GIN, DISTILLED FROM AMERICAN GRAIN—90.5 PROOF.

SATCHMO Armstrong, U. S. ambassador-at-large, will blow that trumpet at Newport's fifth annual clam-bake. Other stars include Duke Ellington, Benny Goodman, and Gerry Mulligan

MAHALIA JACKSON (far right), gospel singer extraordinary and Newport star, chats with lovely Elaine Lorillard, who founded Festival with husband Louis

Newport: Hot and Cool

ANNUAL JAZZ FESTIVAL IN RHODE ISLAND FEATURES AN INTERNATIONAL YOUTH BAND

WORLD's most unique band, consisting of young musicians from 17 countries, will be (we predict) hit of Newport Festival, may later play Brussels World's Fair. Included: Andy Marsala (above), 15-year-old U. S. sax player; Holland's Rudolf Jacobs (right) on bass; (below) Yugoslavian trumpeter Dusko Gujkovic, Germany's Albert Margelsdorff on trombone

AFICIONADOS (at right) happily applaud particularly brilliant, far out solo

1417

PRACTICALLY every celebrated jazz group in the U. S. has been asked to appear at the fifth annual Newport Jazz Festival, July 3-6. There can now be no question of the Festival's success. In the short time of its existence, Newport has grown to represent the greatest single event in the jazz year. In this respect, it ranks with such classical music festivals as Aspen, Colorado; Tanglewood in the Berkshires; Salzburg and Edinburgh in Europe.

The non-profit Festival is, of course, the dream-come-true of young Elaine and Louis Lorillard, of the tobacco family and Newporters of distinction. (Mrs. Lorillard plays quite a jazz piano herself.) They agreed to underwrite any possible losses of the festivals. Fortunately, they haven't had to do that. Last year, more than 50,000 attended the jazz sessions, and there were extra funds in the treasury for improvements. Incidentally, nobody is more aware than the hip Lorillards that jazz is a unique American art form that is "selling" the U. S. to the rest of the world far more effectively than many a more staid program. Indeed, Louis Armstrong (who will be at Newport) is a kind of U. S. ambassador-at-large (with trumpet rather than portfolio).

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THE WORLD OF

ALL YEAR ROUND, the magnificent Berkshire mountains, sparkling lakes make an ideal vacation playground

CUES TO

New England Resorts and Dining

NEW ENGLAND OFFERS VACATIONISTS VARIETY, FROM COOL MOUNTAINS TO GLEAMING BEACHES

by Vadna Dibble

Although there are really six states in what is termed New England, I must confine this report to only three — Connecticut, Rhode Island and Massachusetts — for that is as far as my rambles could take me this time. Each state has its own particular offering by way of landscape, historic background, fine resorts and restaurants. Traveling by car is a pleasure, for there are many good highways and interesting, as well as picturesque secondary roads. I have chosen some of the highlights that might be interesting in each section, but you will undoubtedly find many more if you take my advice and amble along through the lovely countryside and seashore. For a basic guide, the map on pages 18, 19 should prove helpful for general direction, and if you combine this with the lists of What to Do and See and Where to Stay and Dine, I guarantee you will have a most enjoyable time.

Connecticut

The Nutmeg State is perhaps the most familiar to New Yorkers, for its historic spots and attractive cities, as well as delightful, peaceful villages are easily reached on the many good parkways. Now there is a new link with the upper section, the Connecticut Turnpike that hugs the shore line replacing old Route 1. There are handsome state parks for boating, swimming, fishing, camping, providing a perfect day's outing or a long vacation. The beautiful Taconic mountains and the lovely Litchfield hills in the western part are dotted with picturesque lakes such as Lake Waramaug sparkling like a jewel surrounded by the mountains, the many lakes around Salisbury and Lakeville in the north. In the central section, are lush farms where some of the best tobacco is grown. Sailors and salt water fans find the shore points on Long Island Sound ideal for boating and swimming.

WHAT TO DO AND SEE

Mark down Saturday, July 12, on your calendar as the day to visit historic Litchfield. The elm-shaded town, established in 1720, will open the doors of its lovely 19th century houses to benefit the Junior Republic, one of the first boys' towns in the country. The admission is $2.50.

Sports car addicts may see races at the popular Lime Rock track with the National race of the Sports Car Club of America taking place June 15 and July 5. Races have already started at Thompson Raceway.

Visit New London, August 14 to 17, for the 11th annual American Dance Festival at Connecticut College where fine programs by leading dancers will be given. If you spend some time around here, visit the Allyn Lyman Museum and the U. S. Coast Guard Academy, and don't miss the Seaport and Marine Museum at Mystic, a famous old center for clipper ships and now the haunt of artists.

The Trolley Museum at Branford is open every weekend, and reserve June 26 to July 6 for the annual Barnum Festival in Bridgeport. During August and September there are many fairs with the big Danbury Fair scheduled for September 27 to October 5.

There are innumerable summer theatres—Sharon, Litchfield, Ivoryton and the fabulous American Shakespeare Festival at Stratford opening June 19 with "Hamlet." At Wallingford, the Oakdale Music Circus presents top-notch musicals.

CAPE COD'S 300 miles of coastline is dotted with excellent beaches where vacationers may spend lazy hours sunning and swimming while rugged sportsmen enjoy excellent sailing and fishing

WHERE TO STAY AND DINE

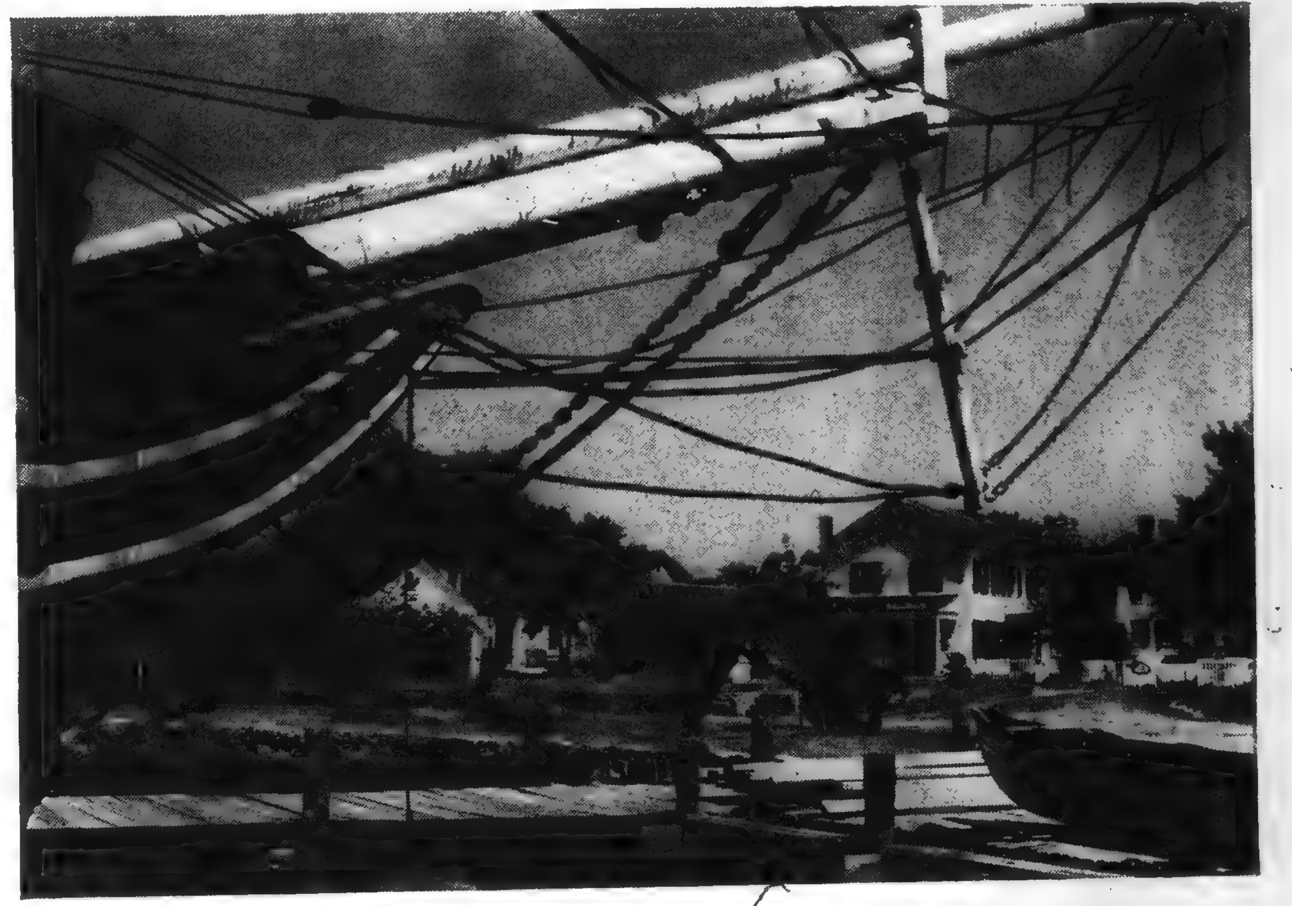
Connecticut Shore

Pickwick Arms—Greenwich (Townsend 9-2100) Post Rd. Diner and traveler alike have found this Tudor-style hotel a fine place for many years. Handsome old leaded glass is used in the heavy doors of the public rooms, the dining room is smartly set, and the airy indoor dining terrace has just been redecorated. Here you'll enjoy American-Continental cuisine with old standbys like lobster thermidor, and other seafood, steaks, chops. Nothing nicer than the dim, cool Meridian Room with deep comfortable chairs for enjoying that preprandial cocktail. Or you might prefer to sit outdoors in the canopied garden with its little pool and lovely flowers. There's dancing every Saturday from 9 p.m., with a cover charge of $1. Luncheon 12 to 2:30 p.m., $1.25 to $3. Dinner 6 to 8:30 p.m., Sunday from noon, $2.85 to $5. Air conditioned.

Zygmunt's—Greenwich (Townsend 9-9258) 34 E. Putnam Ave. A happy addition to this area for those who like to dine in style. A handsome dining room in brown and blue with smooth white banquettes, all designed by Russell Patterson, is agleam with candlelight at dinner and the bar and cocktail lounge, in dull gold, is softly lit. European dishes spark the American menu with such delicacies as beef Stroganoff, breast of chicken Singapore, schnitzel a la Zygmunt. I found my dinner of excellent quality and further enhanced by pleasant dinner music, especially the Hungarian tunes played on the cimbalon. Luncheon 12 to 3 p.m., $1.35 to $2.95. Dinner 6 to 10 p.m., Sunday from noon, $3.15 to $5.75. By the way, there's dancing Saturday evening. Air conditioned.

Bob Force's Town House — Greenwich (Townsend 9-3288) 253 Greenwich Ave. For close onto 30 years, this in-town restaurant has been a popular place to dine on some dandy American cooking. The high ceilings of this former bank give a feeling of space, yet the pleasantly air conditioned room has an intimate atmosphere with its red brick walls, hunting prints and old coach lamps. The better to enjoy delicious roast beef and steaks, the Maine lobster. Luncheon 11:30 to 2:30 p.m., $1.25 to $1.80. Dinner 5:30 to 10:30 p.m., $2.35 to $4.75; Sunday 12 to 9 p.m. from $2.50. Snug cocktail lounge, and music in the evening. Closed Mondays.

Joe's C'est Bon—Greenwich (Townsend 9-4403) 35 Church St. It is now ten years since Joe Lovetri won the hearts of diners with his warm welcome and fine steaks. You will find the portions equal to your appetite—for me it's a little more so and I wind up taking home the rest in the paper container Joe provides. There's excellent salad with roquefort dressing, French fried onions and garlic bread to make a bountiful spread. Of course, if steak's not your fancy, the Italian specialties are good. The old Victorian house still has the original quaint rooms that I like, but the pine-paneled larger room is attractive, too, with its huge fireplace and cheery copper lamps. Dinner only, 5 to 11 p.m., Sunday 4 to 9 p.m., a la carte entrees $1.25 to $5. Service bar. Air conditioned.



A DRAMATIC VIEW under the bowsprit of the *Charles W. Morgan* at Connecticut's Mystic Seaport, recreated 19th century village whose marine museum is world-famous for its nautical collection

Chimney Corner Inn—Stamford (2-1624) Long Ridge Rd. Exit 34 from Merritt Pkway. I always like to stop off when I spy the old fashioned horse and sleigh over the driveway for it betokens outstanding food. The old Colonial atmosphere is reflected in the antique furnishings and large fireplaces, in the friendly cocktail lounge where high chairs are provided for the ladies at the proper distance (Conn. blue laws) from the bar. The New England menu is exceptionally well-prepared and delicious. Try the brochette of filet mignon, the popular broiled twin Maine lobsters, roast prime ribs, abetted by a bountiful relish tray, homemade popovers and honey buns. Luncheon 12 to 3 p.m., $1.50 to $2.50. Dinner 3:30 to 9:30 p.m., Sundays 12 to 9 p.m., $2.75 to $5.50. Air conditioned.

Prime Rib—Stamford (Davis 4-3113) 84 West Park Place. Bob Chatfield, who made Cobbs Mill Inn such a delight, has turned this dining room in the Stamford House into a charming place to dine on some of the most luscious prime ribs I've ever had. The atmosphere is Victorian with elegant green tapestried wallpaper, modern examples of old gaslight fixtures. The beef is served by the chef from his beautiful English silver serving cart, embellished with baked potato, excellent salad—the roquefort dressing is hard to beat—beverage, for only $3.75. Luncheon 12 to 3 p.m., $1.25 to $2. Dinner 5 to 9 p.m. (Sat. till 10 p.m.) Sunday from 12, $3.25 to $4.25. The English Pub is a solid spot with its handsome wood paneled walls, sturdy furnishings. Air conditioned. The hotel, too, has handsome guest rooms now.

Casa Maria—Stamford (Davis 3-1365) 680 Boston Post Rd. If you want some excellent Italian food, don't miss this pleasant place. Roomy and cheerful dining rooms, a smart muraled cocktail lounge sparked with red banquettes make a grand setting in which to indulge in such delights as baked clams, excellent manicotti or gnocchi, veal (parmigiana, Milanese, cacciatore), delicious seafood. If you must, there are steaks and chops, too. But do have the homemade rum cake! Luncheon, 12 to 2:30 p.m., has a la carte entrees 85¢ to $1.50. Dinner, 2:30 to 10 p.m., entrees $1.25 to $4.75. Complete dinners Sunday 12 to 9 p.m., $2.75 to $5.50. Air conditioned. Closed Mondays.

Country Kitchen—Stamford (Davis 2-5316) Merritt Pkway. Exit 34 to Long Ridge Rd. The Rob Roy room makes a colorful entrance to this nice restaurant, for you immediately are intrigued with the attractive Scottish clan tartans, bagpipes and coats of arms that decorate the walls. The beamed ceilings and sunny atmosphere in the main dining room are a perfect foil for the handsome antiques that abound. Can you think of anything better than a cup of cold cucumber soup to start off a summer meal that might include sweetbreads Virginienne, coq au vin, shrimp marinara en casserole or broiled South African lobster tail? These are suggestions on the American menu with a French accent. Luncheon 12 to 2:30 p.m., a la carte entrees $1.25 up. Dinner 5:30 to 9 p.m., Friday to 9:30 p.m., Saturday to 10 p.m., Sunday 12 to 8:30 p.m., $2.75 to $5.75 (from $3 on Sunday). Closed Mondays.

Roger Smith Hotel—Stamford (Davis 3-2112) 55 River St. One of the prettiest hotels in this well-known chain even though it's in the heart of the city. The decorations are Colonial and the flower-filled patios off the lounge and attractive Caprice Bar are particularly amiable places to sip a cool drink on a hot day. The formal main dining room and the Colony Room with its antiques are air conditioned, and provide well-prepared American meals at very modest prices. Luncheon 12 to 2:30 p.m., 85¢ to $2.25. Dinner 6 to 9 p.m., Sundays from 12, $1.85 to $3.75. Children under 7 are served at half price.

Jolly Fisherman—Norwalk (Victor 7-8277) 377 Main Ave. Exit 39 Merritt Pkway. There's a nautical atmosphere just right for dining on denizens of the deep at this popular seafood house. The sandy beige colorings set off the gold seahorses and the antiqued mirrors that adorn the walls, giving a smart look to the dining room. The Quarterdeck Lounge is ruggedly seagoing with its ships' lanterns, portholes and horseshoe bar. A terrific menu runs the gamut from seafood au gratin or Newburg, scampi, baked stuffed lobster to chicken, ham, steaks, any one of which is delicious. Now there are complete dinners served 11:30 a.m. to 1 a.m., $2.75 up, and fine a la carte selections from $1.25. To top it off, a pianist plays in the evenings. Air conditioned.

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JUN 14 1958

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Famous Lyons' Pier—Norwalk (Temple 8-8200) 144 Water St. Conn. Tpke Exit 15 or Merritt Pkway Exit 38. A grand place over the water where you may come by boat or car to dine on the seafood excellencies—or even charcoal-broiled steaks, chops or chicken. Overhead doors open the nautically decorated dining room to every breeze from the water. There's a nice Marine cocktail lounge for a sip or two. Special business men's luncheon $1.25, and there's a fine selection of sandwiches, served 12 to 4 p.m. Dinner can be had all day till 10:30 p.m.

Treadway Inn—Norwalk (Temple 8-5531) 99 East Ave. Merritt Pkway Exit 39. This inn is a community venture under the banner of the Treadways and is a completely modern motor inn with excellent accommodations and full hotel service. Lodgings are $8.50 single, $13 to $15 double. There's a tiny dining room at present, but a larger one is in the planning stage along with a banquet hall. Regional dishes make up the menu. Luncheon 12 to 2 p.m., $1.10 to $2.75. Dinner 6 to 8:30 p.m., $2.50 to $5.95; Sunday 12 to 2:30 p.m. and 5:30 to 8 p.m., from $3. Bar and cocktail lounge. Air conditioned.

Dorlon's Shore House—Norwalk (Volunteer 6-1959) Gregory Blvd. Exit 39 Merritt Pkway. Famous for some 93 years for fine seafood, this shore restaurant now has at its helm the third generation of O'Sullivans. Here, too, come the third and fourth generations of folks who found the meals of excellent quality way back when. It's a bright, cheery place with modern dining rooms, a small rustic room with a nautical note. There is a top-notch shore dinner at $5.95 and a fine lobster dinner $5.50 to $6.75 (depending on size of the lobster). Both include luscious steamed clams. Luncheon 12 to 3 p.m., $1.60 to $3. Dinner 3 to 10:30 p.m., Sunday 12 to 10 p.m., $3.50 to $6.50. Also a la carte. Closed Tuesdays.

General Putnam Inn—Norwalk (Victor 7-2468) Rte. 1 on the Village Green. Exit 39 Merritt Pkway. It is delightful to see this early American inn gradually taking on a new look under the aegis of Nicholas Tamburi, for many years innkeeper at the Yankee Drover. The fine old stone floors in the cheery dining room, a stone fireplace in another room, both set with commodious pine trestle tables adorned with hobnail glassware are all in true Colonial tradition. The menu, too, is regional New England and here you'll find the famous baked stuffed lobster, roast Tom turkey, baked ham, charcoal broiled steaks. Luncheon 12 to 2 p.m. features the Yankee Doodle Dollar Luncheon as well as other lunches $1.50 to $1.75. Dinner 5:30 to 8:30 p.m., $2.50 to $4. There are guest rooms.

Charpentier—East Norwalk (Volunteer 6-0171) 232 East Ave. Exit 39 Merritt Pkway. This barn-red restaurant is a mere twelve years old, although the name of Charpentier has been a byword hereabouts since 1926 when Arthur Charpentier opened his market on this spot. Sons Francis and Robert, returning from World War II, launched their restaurant on the main street and have lured hordes of customers with their succulent steaks, lobster and chops. I noted other seafood and the esoteric shish kebab gracing the menu and found a fine assortment of wines to round out the meal. Luncheon 11:30 a.m. to 2:30 p.m., $1.65 to $5.20. Dinner 5 to 9:30 p.m., Sunday 12 to 9 p.m., $3.50 to $12. Also a la carte. Service bar. Air conditioned. Closed Mondays.

Half-Way House—Darien (Davis 4-7633) Boston Post Rd. A friendly atmosphere prevails at this modern place with its attractive brick front. Murals and a springtime green color scheme make the dining rooms bright and cheery. The better to dine on some mighty good seafood specialties, for instance the shore dinner at $4.25 that includes appetizer, chowder, steamed clams, whole broiled lobster with salad, dessert and beverage. All of the food is well prepared and nicely served, and instead of seafood you might have a selection of chicken, steaks and other entrees. Luncheon 12 to 2:30 p.m., $1.50 to $2. Dinner 5 to 10 p.m., Sunday 12 to 9 p.m., $2.75 to $4.75. Air conditioned.

Old Squire—Darien (Oliver 5-0326) Boston Post Rd. Set back off the road, this 200-year-old house is surrounded by lovely trees and lawns and has been open just a year. Innkeeper Daniel Nash has some 30 years of experience in the restaurant business and is well-known to the gentry up here by way of his direction at the Stamford Roger Smith Hotel. There's a snug dining room with old prints, lit by candles, a delightful little pine-paneled cocktail lounge with a fireplace and a sunny room good for parties and such. The blackboard menu lists some fine dishes—medallion of beef, double rib lamb chops, chicken marengo. Luncheon 12 to 2:30 p.m., a la carte entrees 90¢ to $2.50. Dinner 6 to 9 p.m., Saturday till 11 p.m., $2.50 to $4.50 table d'hote.

Red Barn—Westport (Capital 7-6204) Exit 41 Merritt Pkway. You will definitely want to stop at this fascinating restaurant surrounded by great trees and lovely gardens. Charming terraces, both outdoor or glassed-in, overlook the little pond rimmed by shrubs and flowers. High beamed ceilings, a huge fireplace, sofas and comfortable chairs, gorgeous flowers, copper and old plates make the lounge a relaxing place to sip a cocktail before proceeding to the sunny dining rooms to feast sumptuously on delicious American specialties—turkey, roast beef, chicken pot pie, Black Angus steaks. The top-notch quality is due, of course, to the vigilance of the Davegas, famous for their White Turkey restaurants. Service noon to 9 p.m., Saturday till 10 p.m., with a luncheon $2.50 to $3.75; dinner $3.50 to $5.95. Air conditioned.

Friendly Hearth — Westport (Capital 7-9193) Boston Post Rd. & East State St. This is a jolly little spot with a nice Colonial background, especially in the snug little cocktail lounge tucked in the back. June and Tommy Williams have made this the popular place to dine on their French-American cuisine—filet de boeuf Bordelaise, broiled Alaskan king crab, steaks as suggestions. Regulars love the Gambler's Choice—a surprise dinner known only to the chef—priced $5; and everyone likes the Tired Business Men's Special at luncheon. Evenings Mr. Sexton plays piano. Luncheon 11:30 a.m. to 3 p.m., $1.65 to $3. Dinner 3 to 10 p.m. (till 1 a.m. by reservation), Sunday from noon, $3.35 to $6.50. Sunday brunch 12 to 3 p.m. $1.85 to $3. Air conditioned.

Cafe Barna—Westport (Capital 7-6053) 630 E. State St. While this modern restaurant is just a year old, the Barnas have been well-known hereabouts for the past ten years. Their new place with its trim, neat appearance owes its decorative theme to Steve Dohanys, the well-known artist, so you will find old violins with sheets of Hungarian melodies as adornment. Continental cuisine is served, but I tried the Hungarian specialties—tender, well flavored chicken paprikas, stuffed cabbage, delicious nut roll. Wednesday is a pretty popular night for the fine buffet, served 6 to 10 p.m., at $2.50, and Rozsika and Lazslo play Hungarian music Wednesday through Saturday evenings. Luncheon 12 to 2:30 p.m., $1.25 and a la carte. Dinner 5 to 11 p.m., Sunday 12 to 9 p.m., $2.75 to $5.85. Air conditioned.

(*Continued on page* 21)

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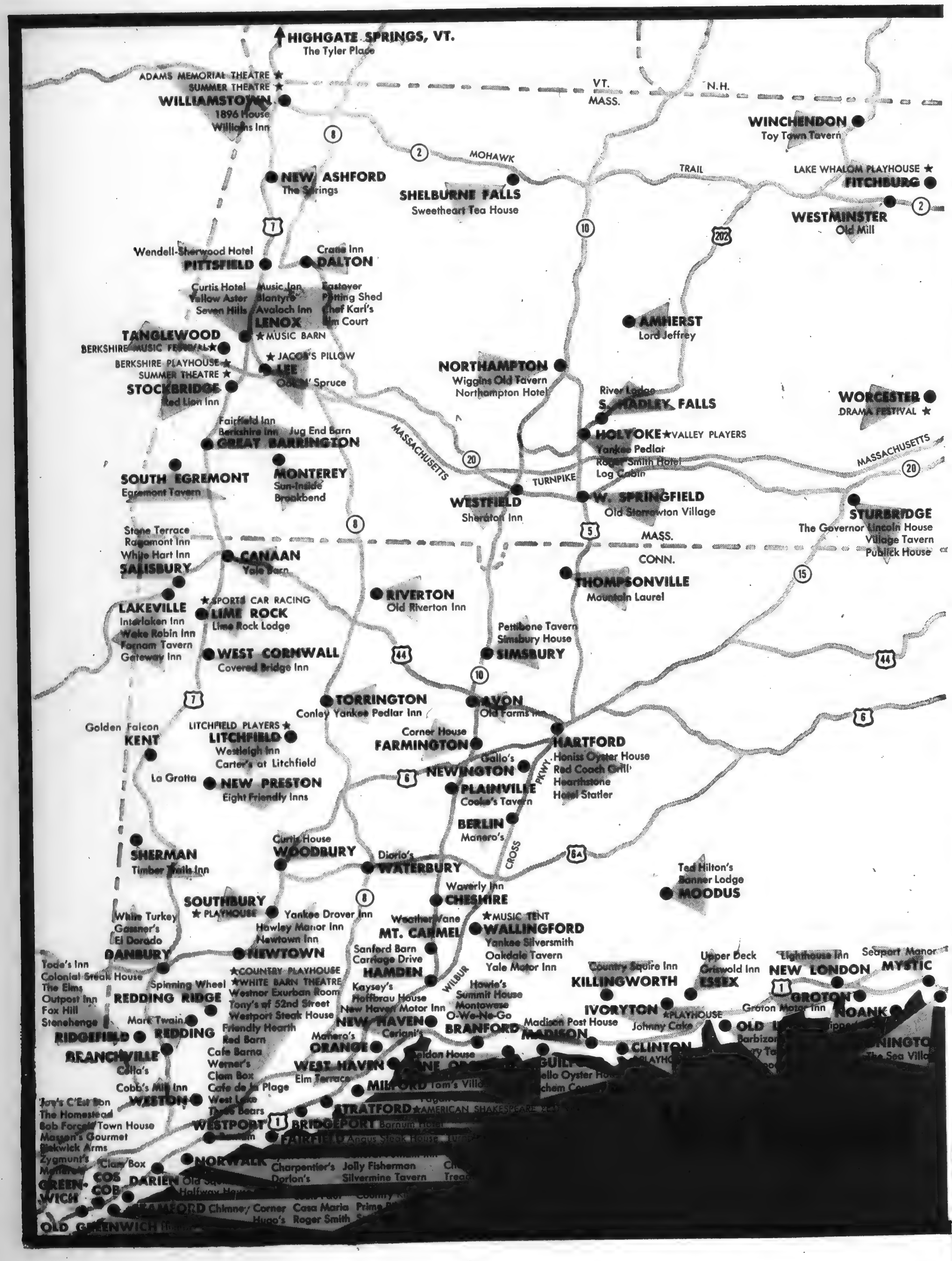
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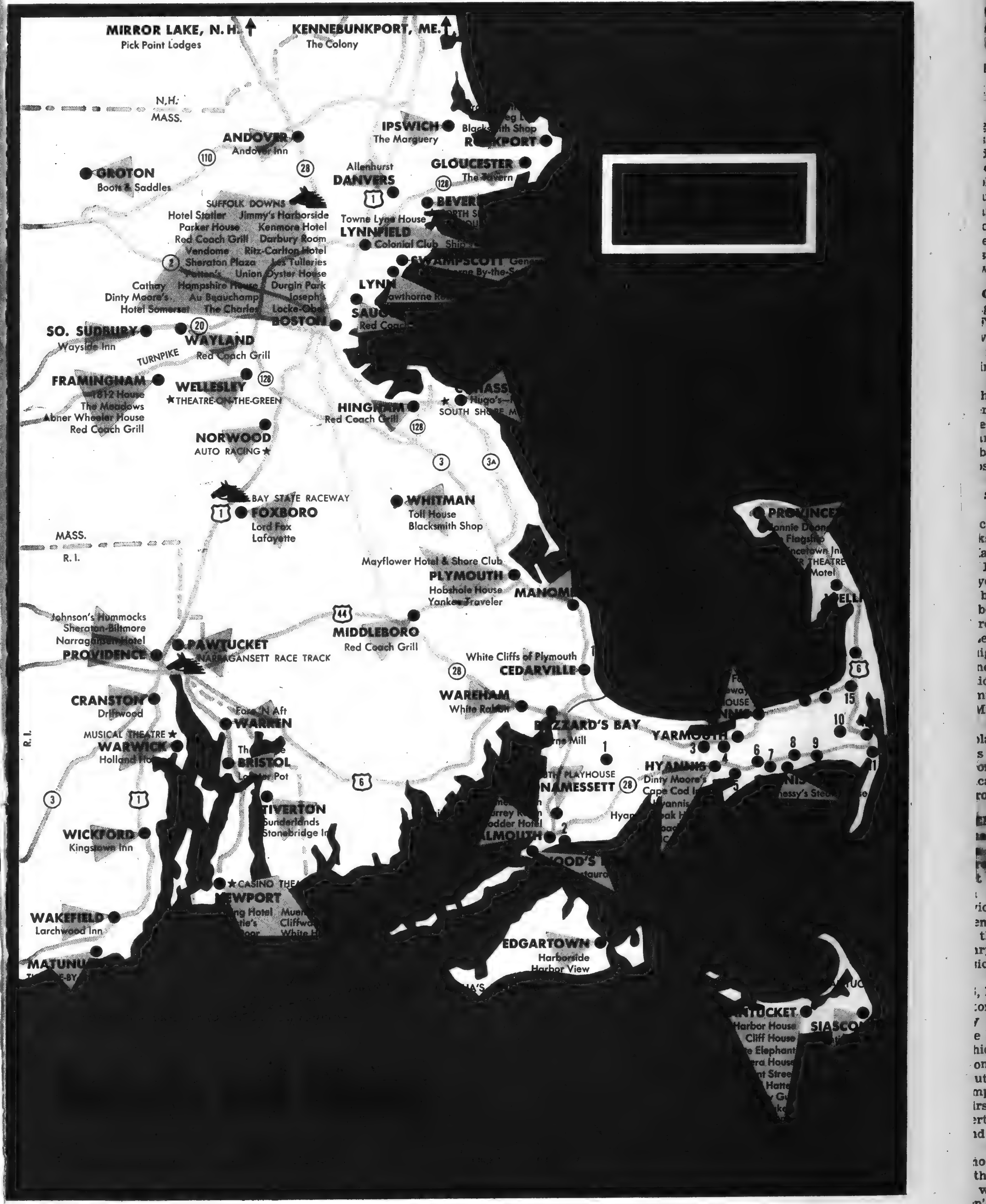
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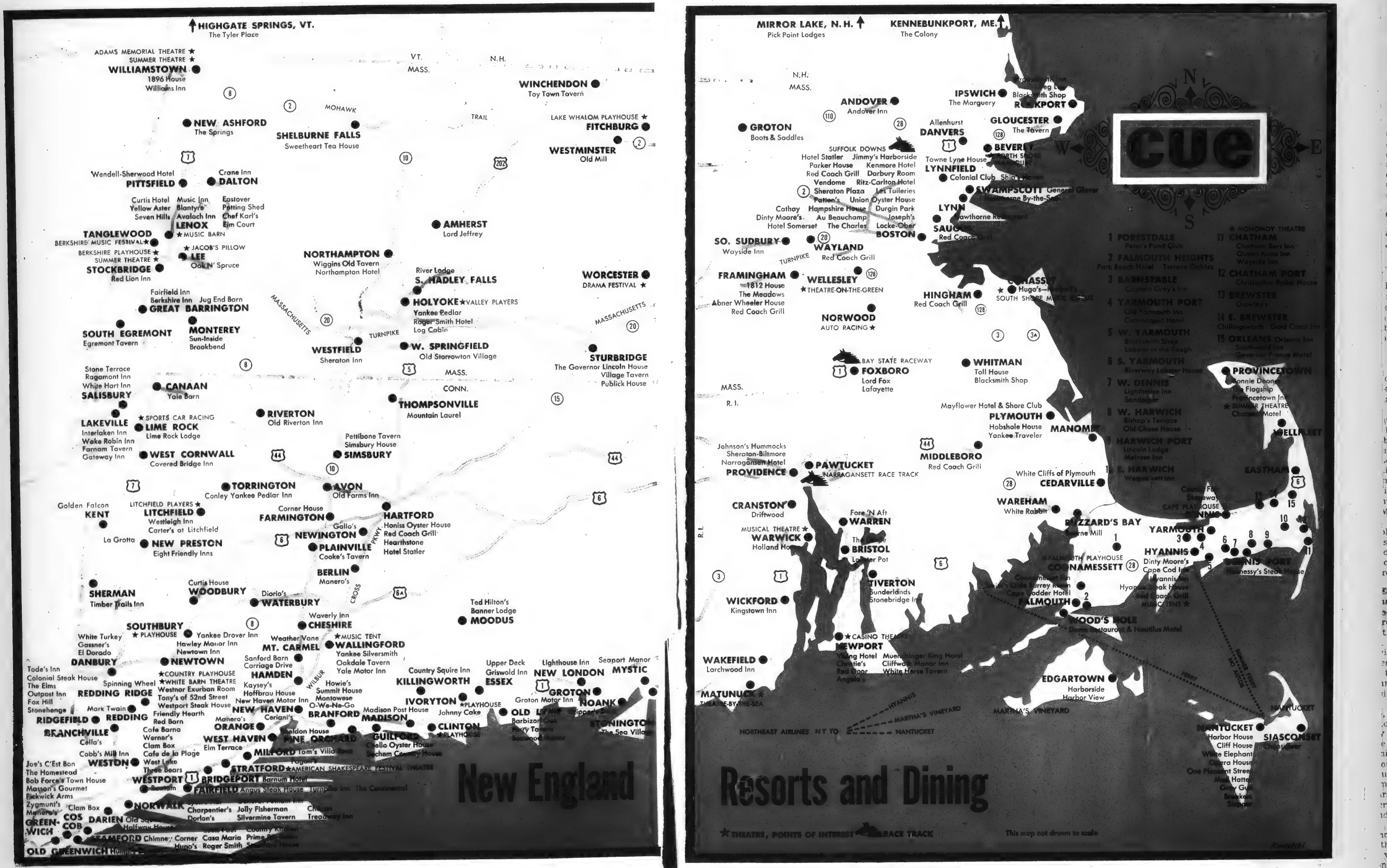
CUE
NEW YORK, N. Y.

JUN 14 1958

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUN 29 1958

THE WORLD OF


HIGHGATE SPRINGS, VT. The Tyler Place
ADAMS MEMORIAL THEATRE ★ SUMMER THEATRE ★
WILLIAMSTOWN 1896 House Williams Inn
VT. MASS. N.H.
WINCHENDON Toy Town Tavern
MOHAWK TRAIL
LAKE WHALOM PLAYHOUSE ★ FITCHBURG
NEW ASHFORD The Springs
SHELBURNE FALLS Sweetheart Tea House
WESTMINSTER Old Mill
Wendell-Sherwood Hotel PITTSFIELD
Crane Inn DALTON
Curtis Hotel Yellow Aster Seven Hills
Music Inn Blantyre Avaloch Inn
Eastover Petting Shed Chef Karl's Elm Court
LENOX ★MUSIC BARN
TANGLEWOOD BERKSHIRE MUSIC FESTIVAL★
BERKSHIRE PLAYHOUSE★ SUMMER THEATRE★
★JACOB'S PILLOW LEE Oak N' Spruce
STOCKBRIDGE Red Lion Inn
AMHERST Lord Jeffrey
NORTHAMPTON Wiggins Old Tavern Northampton Hotel
River Lodge S. HADLEY FALLS
HOLYOKE ★VALLEY PLAYERS Yankee Pedlar Roger Smith Hotel Log Cabin
WORCESTER DRAMA FESTIVAL ★
Fairfield Inn Berkshire Inn Jug End Barn GREAT BARRINGTON
MASSACHUSETTS TURNPIKE
SOUTH EGREMONT Egremont Tavern
MONTEREY Sun-Inside Brookbend
WESTFIELD Sheraton Inn
W. SPRINGFIELD Old Storrowton Village
STURBRIDGE The Governor Lincoln House Village Tavern Publick House
Stone Terrace Ragamont Inn White Hart Inn SALISBURY
CANAAN Yale Barn
MASS. CONN.
THOMPSONVILLE Mountain Laurel
LAKEVILLE Interlaken Inn Wake Robin Inn Farnam Tavern Gateway Inn
★SPORTS CAR RACING LIME ROCK Lime Rock Lodge
RIVERTON Old Riverton Inn
WEST CORNWALL Covered Bridge Inn
Pettibone Tavern Simsbury House SIMSBURY
TORRINGTON Conley Yankee Pedlar Inn
AVON Old Farms Inn
Golden Falcon KENT
LITCHFIELD PLAYERS★ LITCHFIELD Westleigh Inn Carter's at Litchfield
Corner House FARMINGTON
HARTFORD Honiss Oyster House Red Coach Grill Hearthstone Hotel Statler
Gallo's NEWINGTON
La Grotta NEW PRESTON Eight Friendly Inns
PLAINVILLE Cooke's Tavern
BERLIN Manero's
SHERMAN Timber Trails Inn
Curtis House WOODBURY
Diorio's WATERBURY
Ted Hilton's Banner Lodge MOODUS
SOUTHBURY ★PLAYHOUSE
Waverly Inn CHESHIRE
White Turkey Gassner's El Dorado DANBURY
Yankee Drover Inn Hawley Manor Inn Newtown Inn NEWTOWN
Weather Vane MT. CARMEL
★MUSIC TENT WALLINGFORD Yankee Silversmith Oakdale Tavern Yale Motor Inn
Tode's Inn Colonial Steak House The Elms Outpost Inn Fox Hill Stonehenge
Spinning Wheel REDDING RIDGE
★COUNTRY PLAYHOUSE ★WHITE BARN THEATRE Westnor Exurban Room Tony's of 52nd Street Westport Steak House Friendly Hearth Red Barn Cafe Barna Werner's Clam Box Cafe de la Plage West Lake Three Bears
Sanford Barn Carriage Drive HAMDEN
Kaysey's Hoffbrau House New Haven Motor Inn
Howie's Summit House Montowese O-We-Ne-Go
Country Squire Inn KILLINGWORTH
Upper Deck Griswold Inn ESSEX
Lighthouse Inn NEW LONDON
Seaport Manor MYSTIC
Mark Twain REDDING
RIDGEFIELD
BRANCHVILLE Cello's
NEW HAVEN Cerigni's
BRANFORD
Madison Post House MADISON
IVORYTON ★PLAYHOUSE Johnny Cake
Groton Motor Inn GROTON NOANK
OLD LYME
Manero's ORANGE
WEST HAVEN Elm Terrace
PINE ORCHARD
GUILFORD Chello Oyster House Sachem Country House
CLINTON ★PLAYHOUSE
STONINGTON The Sea Village
Cobb's Mill Inn WESTON
MILFORD Tom's Villa Rosa
Joe's C'Est Bon The Homestead Bob Force's Town House Masson's Gourmet Pickwick Arms Zygmunt's Manero's
WESTPORT
STRATFORD ★AMERICAN SHAKESPEARE FESTIVAL THEATRE
BRIDGEPORT Barnum Hotel
FAIRFIELD Angus Steak House Turnpike Inn The Continental
NORWALK
Charpentier's Jolly Fisherman Silvermine Tavern Dorlon's
Clam Box COS COB DARIEN
GREEN-WICH
STAMFORD Chimney Corner Casa Maria Hugo's Roger Smith
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New England
MIRROR LAKE, N.H. Pick Point Lodges
KENNEBUNKPORT, ME. The Colony
N.H. MASS.
IPSWICH The Marguery
ROCKPORT Blacksmith Shop
ANDOVER Andover Inn
GROTON Boots & Saddles
GLOUCESTER The Tavern
Allenhurst DANVERS
BEVERLY
SUFFOLK DOWNS
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Towne Lyne House LYNNFIELD Colonial Club
SWAMPSCOTT General Glover
LYNN
SAUGUS Red Coach Grill
SO. SUDBURY Wayside Inn
TURNPIKE
WAYLAND Red Coach Grill
FRAMINGHAM 1812 House The Meadows Abner Wheeler House Red Coach Grill
WELLESLEY ★THEATRE-ON-THE-GREEN
HINGHAM Red Coach Grill
COHASSET ★ SOUTH SHORE MUSIC CIRCUS
NORWOOD AUTO RACING★
BAY STATE RACEWAY
FOXBORO Lord Fox Lafayette
WHITMAN Toll House Blacksmith Shop
MASS. R.I.
Mayflower Hotel & Shore Club PLYMOUTH Hobshole House Yankee Traveler
MANOMET
Johnson's Hummocks Sheraton-Biltmore Narragansett Hotel PROVIDENCE
PAWTUCKET NARRAGANSETT RACE TRACK
MIDDLEBORO Red Coach Grill
White Cliffs of Plymouth CEDARVILLE
CRANSTON Driftwood
Fore 'N Aft WARREN
WAREHAM White Rabbit
BUZZARD'S BAY
MUSICAL THEATRE★ WARWICK Holland House
BRISTOL Lobster Pot
TIVERTON Sunderlands Stonebridge Inn
WICKFORD Kingstown Inn
FALMOUTH PLAYHOUSE COONAMESSETT
FALMOUTH
WOOD'S HOLE
WAKEFIELD Larchwood Inn
★CASINO THEATRE NEWPORT Viking Hotel Christie's Red Door Angelo's Muenchinger King Hotel Cliffwalk Manor Inn White Horse Tavern
EDGARTOWN Harborside Harbor View
MATUNUCK ★THEATRE-BY-THE-SEA
NORTHEAST AIRLINES NY TO HYANNIS MARTHA'S VINEYARD NANTUCKET
MARTHA'S VINEYARD
NANTUCKET Harbor House Cliff House White Elephant
SIASCONSET Chanticleer
N S E W
CUE
1 FORESTDALE Peter's Pond Club
2 FALMOUTH HEIGHTS Park Beach Hotel Terrace Gables
3 BARNSTABLE Captain Grey's Inn
4 YARMOUTH PORT Old Yarmouth Inn Cummaquid Hotel
5 W. YARMOUTH Blacksmith Shop Lobster in the Rough
6 S. YARMOUTH Riverway Lobster House
7 W. DENNIS Lighthouse Inn Sandpiper
8 W. HARWICH Bishop's Terrace Old Chase House
9 HARWICH PORT Lincoln Lodge Melrose Inn
10 S. HARWICH Wequassett Inn
11 ★MONOMOY THEATRE CHATHAM Chatham Bars Inn Queen Anne Inn Wayside Inn
12 CHATHAM PORT Christopher Ryder House
13 BREWSTER Crowley's
14 E. BREWSTER Chillingsworth Gold Coast Inn
15 ORLEANS Orleans Inn Southward Inn Governor Prence Motel
PROVINCETOWN Bonnie Doone The Flagship Provincetown Inn ★SUMMER THEATRE Chateau Motel
WELLFLEET
EASTHAM
CAPE PLAYHOUSE DENNIS
YARMOUTH
HYANNIS Dinty Moore's Cape Cod Inn Hyannis Inn Hyannis Steak House
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* * *

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JUN 29 1958

"My beer is Rheingold—the Dry beer!"

says JANE POWELL

SEE JANE POWELL IN "THE GIRL MOST LIKELY," AN RKO PICTURE RELEASED THROUGH UNIVERSAL-INTERNATIONAL AND IN THE NEW TELEVISION SERIES, MONDAYS, 9:30 P.M., NBC-TV.

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". . . always makes a hit." It's always the same, pleasantly, refreshingly dry—never sweet, never bitter. Year after year, that clean, clear, *real-beer* taste keeps Rheingold on top. It's New York's largest-selling beer!

Rheingold EXTRA DRY Lager Beer

It's beer as beer should taste!

Always refreshing—never filling

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BREWED BY *Liebmann Breweries,* BREWERS FOR 121 YEARS. ESTABLISHED 1837.

NEW ENGLAND RESORTS & DINING

(*Continued from page* 16)

The Bantam—Westport (Clearwater 9-7271) Boston Post Rd. A wee restaurant with heaps of charm—fascinating wallpapers, Colonial pine furnishings, candlelight and a collection of antique bottles in the many-paned windows. There's a snug and relaxing cocktail lounge, too, with a delightful old-fashioned mural, solid captains chairs, and a gay outdoor terrace. All the better to feast on fine American cooking—chicken pie with plenty of chicken and a flaky crust, a king crab pie with a sauce laced with Madeira, cognac, toasted almonds, and roast prime ribs. There's a help-yourself table to mix your own salad. Dinner only 5:30 to 9 p.m., Saturday till 10 p.m. and Sunday from 1 p.m., $2.75 to $5. Air conditioned.

Cafe de la Plage—Westport (Capital 7-7364) Hillspoint Rd. You will be completely captivated when you enter this little cafe on the water with a heavenly view from the wide windows. Pat Clark and Will Hare, well-known in the theatre, have shown great imagination in the charming decorations—the cozy tables in the cocktail lounge, the dark walls of the dining room a background for plants and black and red deck chairs. Superb San Francisco style specialties include eggs San Francisco (with clam dressing) on the appetizers, dreamy shrimp tempura, chicken paradise or sweetbreads Russian Hill on the entrees. You concoct your own salad in the well-stocked Gourmet Corner. The wine card is small but very good, and the desserts are excellent. Dinner only 6 to 11:30 p.m. Sunday 5 to 9 p.m., $4.25 to $5.75.

Tony's of 52nd Street—Westport (Capital 7-9838) Boston Post Rd. Exit 41 Merritt Pkway or Exit 17 Conn. Tpke. Tony Gardella, for many years owner of the chic Trouville in New York, has settled at this old inn on the hillside to dispense the French fare for which he is well-known. The dining room is simply decorated in soft blue with banquettes, and windows all around, and there were more refurbishing schemes in the making when I visited. Specialties of the house include duckling Bigarade flambé, chicken casserole L'Estragon, tournedos Rossini, but you can settle for frogs' legs provencale, scampi and the like. Luncheon 12 to 3 p.m., $1.75 to $2. Dinner 6 to 10 p.m., Saturday till midnight, Sunday 12 to 9 p.m., $3.50 to $5.50.

Werner's—Westport (Capital 7-5077) 27 Elm St. For truly elegant dining, make Werner's a "must" on your list. The formal, yet intimate dining rooms, are handsomely set, gay with flowers, agleam with candlelight by night. Yellow and white awnings shade the terrace overlooking a rock garden. New owners, Mr. and Mrs. Dacher from Brussels, have an excellent Continental menu with game in season, veal steak Oscar, sauerbraten, lobster stuffed with shrimp, delicious homemade pastries. Luncheon 12 to 3 p.m., except Sun., $2 to $3.25. Dinner 5:30 to 10 p.m., a la carte entrees $3.25 to $5.50. There's a smart bar and cocktail lounge.

West Lake—Westport (Capital 7-2867) 3 Main St. An extremely nice restaurant in the center of town where you may satisfy your craving for good Chinese food. Sunny yellow booths and tables make a cheerful atmosphere and there's a charming cocktail lounge in yellow and black with lovely plants and screens. All the delicious dishes are listed on the extensive menu so you will have plenty of choice. My favorite is Ngow Yook Kew, cubes of tenderloin steak, with snow peas, bok toy, mushrooms, water chestnuts, Chinese vegetables and savory oyster sauce. Special luncheon 11:30 a.m. to 3 p.m., $1 to $2. Dinner, 5 to 9 p.m., $1.75 to $4.50. A la carte at all times. Air conditioned.

Westport Steak House—Westport (Clearwater 9-9036) Boston Post Rd. This modern steak house is just a year old and is attractively done in tans and browns with gay wallpapers, nice murals and cheery yellow furnishings, perked up with pretty brass ceiling lights. Steak and seafood is the thing here and there's a nice bar and cocktail lounge. Dinner only, 4 to 11 p.m., Sunday 12 to 10 p.m., complete meals $2.75 to $4.50. Air conditioned.

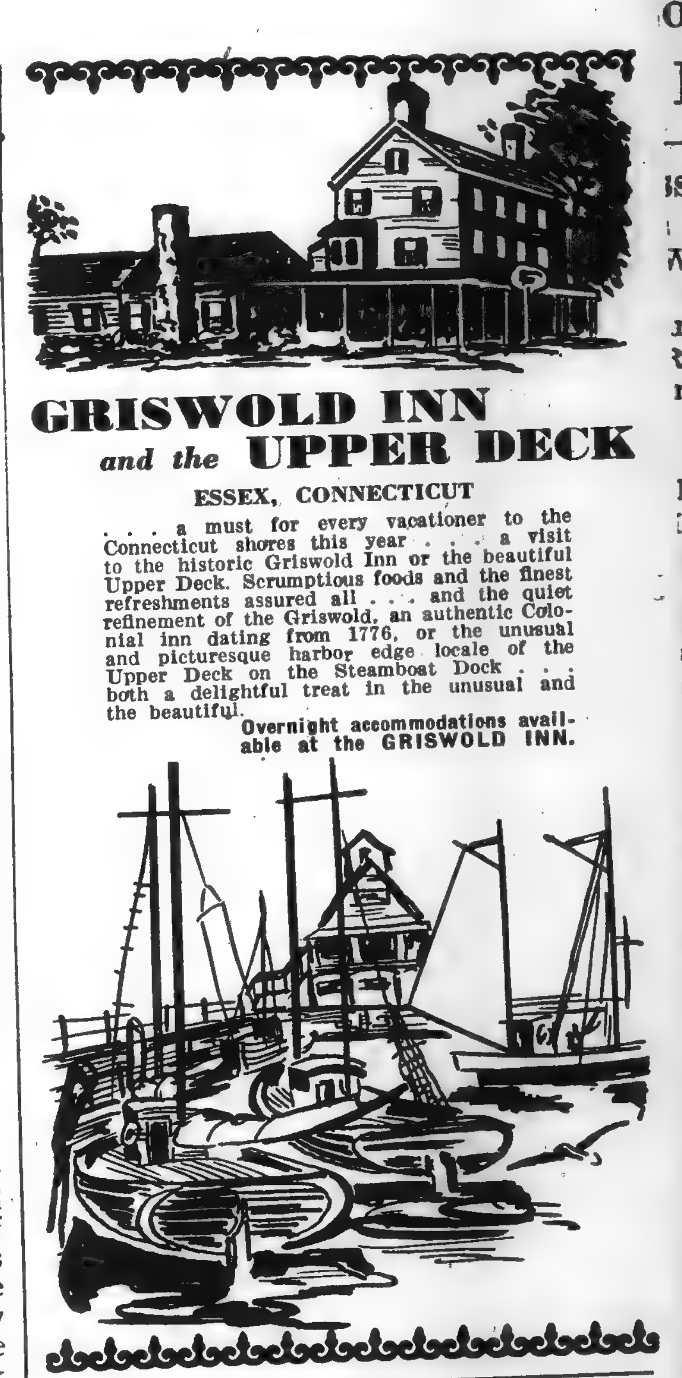
Turnpike Inn—Fairfield (Clearwater 9-9132) Off Merritt Pkway Exit 44 at Black Rock Tpke. A good roadside stop at the sign of this windmill-like restaurant. The tiny dining room has picture windows, the room set with springtime green chairs and pretty decorations around. There is a tiny bar now with a larger one in the making. Light lunches are served with salads and sandwiches, a la carte prices 65¢ to $2.50. Dinner with a selection of steak, chops, lobster, and other seafood, are complete at $2.50 to $5. Also a la carte.

Angus Steak House—Fairfield (Edison 4-9710) Exit 44 Merritt Pkway or Conn. Tpke Black Rock Tpke exit. A trim, neat and very busy little restaurant where Angus beef is the prime favorite. Photo murals of herds of Angus steers roaming the farmlands make a just-right decoration. You'll like the friendly service and the pleasant candlelit atmosphere evenings. There are all variations of the steak and the one I had was delicious, but you can get some seafood, too. Luncheon 12 to 2:30 p.m., $1.25 to $2.75. Dinner 6 to 10:30 p.m., Sunday 12 to 8:30, $2.25 to $5. Bar. Air conditioned.

The Continental—Fairfield (Edison 5-9193) E. Kings Hway. Exit 44 Merritt Pkway or Black Rock Tpke exit on Conn. Tpke. This is a good place to stop and dine, especially good if you're going to the Shakespeare Festival at Stratford. Art is exhibited on the walls of the modern dining rooms—one with charcoal walls perked up with gay awnings to give a garden-like effect, the other a modern round room all wood-paneled. The menu is Continental but if you like Hungarian cuisine, try the delicious chicken paprikas with dumplings. You won't go wrong on the broiled steaks either. There's a small cocktail lounge and an excellent pianist entertains during dinner. Lunch 12 to 2:30, $1.25 to $2. Dinner 5 to 10:30 p.m., $2.50 to $5.50. Closed Sundays. Air conditioned.

Along Route 7

Silvermine Tavern—Norwalk (Victor 7-4558) Merritt Pkway Exit 38, continue on Silvermine Ave. A lake with swans makes a grand setting for this old country inn, now sparkling with its new white paint and gay pink shutters. Within, it's fascinating to see the early Americana displayed in profusion on the walls and ceilings of the several dining rooms, and people vie for tables on the outdoor terrace overlooking the water. Good American meals are served—chicken pie, roast beef, filet mignon, seafood. A fried chicken dinner is the thing on Thursday night, served buffet style, all for $2.75. Luncheon 12 to 5 p.m., $2 to $5.75. Dinner 5:30 to 9 p.m., Sundays from noon, $2.50 to $5.75. Guest accommodations are furnished in early American antiques.


GRISWOLD INN
and the UPPER DECK
ESSEX, CONNECTICUT

. . . a must for every vacationer to the Connecticut shores this year . . . a visit to the historic Griswold Inn or the beautiful Upper Deck. Scrumptious foods and the finest refreshments assured all . . . and the quiet refinement of the Griswold, an authentic Colonial inn dating from 1776, or the unusual and picturesque harbor edge locale of the Upper Deck on the Steamboat Dock . . . both a delightful treat in the unusual and the beautiful.

Overnight accommodations available at the GRISWOLD INN.

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Featuring Continental Specialties of Commanding Superiority • Air-conditioned
Facilities for Parties • Dancing
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CONLEY
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TORRINGTON, CONN.
French-American Cuisine
ATTRACTIVE GUEST ACCOMMODATIONS
Open Every Day • Hunter 9-9226

Darius [illegible]. A new symphony by Florent Schmitt was featured on the June 15 program.

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• FIFTH ANNUAL
NEWPORT JAZZ FESTIVAL
THURSDAY · FRIDAY · SATURDAY
SUNDAY · JULY 3-4-5-6
· A NON-PROFIT ORGANIZATION ·
Evening Concerts — 8:30 P. M.
THURSDAY — *DUKE ELLINGTON TRIBUTE* Duke Ellington Orchestra, Mahalia Jackson, Dave Brubeck 4, Paul Desmond, Marian McPartland 3, Miles Davis 6, Cannonball Adderly, Gerry Mulligan, Rex Stewart, with Ellington Alumni All-Stars, and others.
FRIDAY — *BENNY GOODMAN AND HIS ORCHESTRA* plus All-Star talent array.
SATURDAY — *"BLUES IN THE NIGHT"* — Gerry Mulligan 4, Joe Turner, Pete Johnson, Ray Charles, Chuck Berry, Big Maybelle, Art Farmer, Jack Teagarden, Jo Jones, Buck Clayton, Georgie Auld, Dakota Staton, Maynard Ferguson Orchestra, and at midnight, Miss Mahalia Jackson, and others.
SUNDAY: *LOUIS ARMSTRONG ALL-STARS* plus International Youth Band, Dinah Washington, Billy Eckstine, George Shearing 5, Jack Teagarden, Bobby Hackett, Max Roach, Chris Connor, Terry Gibbs, Urbie Green, Don Elliott, and others.
Friday-Saturday-Sunday Afternoon
Concerts: 2:30–$1.50 General Admission
Friday Afternoon–International Youth Band, Marshall Brown, conductor; Jimmy Giuffre 3, John LaPorta 4, and others.
Saturday Afternoon – "Critic's Choice" Program to be announced.
Sunday Afternoon – Sonny Rollins 3, Thelonius Monk, Horace Silver 5, Les Jazz Modes, Anita O'Day, Lee Konitz, Sal Salvador, Tony Scott, and others.
• Directed by George Wein •
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MUENCHINGER KING HOTEL
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Cobb's Mill Inn—Weston (Capital 7-7221) Merritt Pkway Exit 42, then 4 miles north on Rte. 57. A truly country atmosphere surrounds this picturesque and historic 200-year-old grist mill on a little lake with a grand waterfall. The downstairs bar and cocktail lounge with its handsome pewter bar, the new indoor terrace, as well as the outdoor terrace overlook the falls. Handsome antiques abound in the restaurant and the food is traditional New England, with a specialty each day. A feature is the Sunday family dinner, noon to 4 p.m., at $2.50. Desserts are pretty special, too. Dancing Friday from 9 p.m. with a dancing charge of $1.50 per couple. Dinner only 5:30 to 11 p.m., $3.25 to $4.75; Sunday dinner 12 to 9 p.m., $2.50 to $5.75.

Cella's—Ridgefield (Lincoln 4-8386) No fuss and feathers here, but there's some excellent Northern Italian specialties to enjoy in the homey and immaculate little restaurant. You won't go wrong on the hearty antipasto, the freshly baked lasagna or shrimp marinara, but save some room for the delicious home-made pastry and pie. Mr. Cella is an expert with a martini and has won a fine reputation hereabouts. Special luncheon 12 to 4 p.m., $1.25 to $2. Dinner 3 to 10 p.m., Sunday 12 to 8:30, $2.50 to $5.25. A la carte all day, entrees $1.50 to $2.25. Closed Tuesdays. Air conditioned.

Spinning Wheel—Redding Ridge (Webster 8-2511) Exit 45 Merritt Pkway, north on Rte. 58. For 33 years now, people have come to this inn to partake of some pretty fine traditional American cooking. The original house is over 200 years old and surrounded by lovely trees, rock gardens and flowers. There's quite a menu and all well prepared. Charcoal-broiled specialties head the list with steaks, chicken, buttered lobster and Williamsburg chicken pie always on the menu. Delicious breads and desserts are all homemade. Thursday night is country supper and on Friday a Mariner's supper, both at $2.75. Luncheon 12 to 4 p.m., $1.85 up. Dinner 5 to 8 p.m., Sunday 12 to 4:30 and 5 to 8 p.m., $2.75 to $5. No liquor. Reservations advised weekends. Air conditioned. Closed Mondays.

Stonehenge—Ridgefield (Idlewood 8-6511) Rte. 7. Exit 40 Merritt Pkway. You'll love this charming old house set amid green lawns, stately trees with its very own lake. Within, it's filled with handsome antiques and there are guest accommodations with full hotel service if you want to stay on for a while. Fine, too, is the French-American cuisine and service set out by "skinker" Victor Gilbert. Delightful specialties such as creamed cannelloni au gratin, and traditional Stonehenge sirloin steak. There's a handsome formal dining room, the informal Druid Bar where a pianist makes things gay, and a delightful canopied terrace for cocktails. Luncheon 12:30 to 5 p.m., $2 to $4. Dinner 5:30 to 11 p.m. (later weekends), Sunday 1 to 8:30 p.m., a la carte entrees $3 up. Air conditioned.

The Elms Inn—Ridgefield (Idlewood 8-2541) 163 Main St. Exit 40 Merritt Pkway. At this charming inn, built in 1799, the Scala family set forth their fine Continental fare in a gracious atmosphere. The pretty dining rooms, bar and cocktail lounge are tastefully decorated in early American and all air conditioned. For al fresco diners, there's a grand porch. If you go on a weekend, I highly recommend the Chicken Ridgefield—the half bird boned, cooked with butter and wine, served on a thin crepe. For other days, there's quite a choice—frogs' legs, scampi Romani, Cornish game hen. Be sure, too, to have the excellent paté for appetizer. Luncheon 12 to 3 p.m., $1.75 up. Dinner 6 to 9:30 p.m., Sundays 12:30 to 9 p.m., $3 to $7. Air conditioned. There are guest accommodations here.

Fox Hill—Ridgefield (Idlewood 8-2628) Rte. 7. Exit 40 Merritt Pkway. At the end of a curving driveway through beautiful grounds sits this elegant hilltop inn. An atmosphere of luxury surrounds you the minute you enter the large hall—in the flower-filled living rooms, the guest accommodations and gracious dining room. There's a glorious view from the terrace beside the pool where you may sip a cocktail or two. The menu is Continental and I particularly recommend the capon smitane or filet de boeuf, Perigourdine if you have no particular choice of your own. Luncheon 12 to 2:30 p.m., $2 to $4.50. Dinner 6 to 9:30 p.m., Sunday 12 to 8:30 p.m., $4.50 to $8. Also a la carte. Air conditioned. Open daily till November.

Tode's Inn—Ridgefield (Idlewood 8-8282) Merritt Pkway Exit 40 to Rte. 7 to 35. The Continental atmosphere, excellent service and superb cuisine is an experience you shouldn't miss. Walter Tode, one of the top chefs in the country, is justly proud of his fine menu and excellent wine cellar, and is passing on his know-how to his classes in gourmet cooking and wine study at Cornell. You, too, can enjoy the special Thursday night gourmet dinner with classical cuisine prepared by Mr. T. This for $5.50, so make a reservation. The excellent menu has many entrees, but I suggest East-West curried breast of turkey, broiled jumbo squab, or game in season. Luncheon 12 to 3 p.m., $1.75 to $4—do have the blinis a la reine. Dinner 6 to 10, Sunday 12 to 9, $3.75 to $7.50. Also a la carte. Sunday there's Bruncheon 12 to 3, with music. Air conditioned.

Outpost Inn—Ridgefield (Idlewood 8-2613) You are welcome to spend a night, a weekend or a long vacation at the Tramer's pretty country inn. The house is furnished in early American antiques and there's a view of the beautiful grounds from the pleasant dining rooms. Guest accommodations across the road are charming and comfortable. Swiss-born Mr. Tramer has spent many years in the restaurant business both here and abroad and offers a varied Continental menu—sauerbraten, frogs' legs, Cornish hen among others. Service is continuous from 11:45 a.m. with a special luncheon till 3 p.m., $1.75 to $3.50. Dinner 5 to 10 p.m., Sunday 12 to 9 p.m., $3.50 to $6.50. There's a pleasant cocktail lounge for before or after dinner sipping. Air conditioned.

El Dorado—Danbury (Pioneer 3-6375) 152 West St. on Rte. 6. It is always gratifying to visit a restaurant where the whole family takes an interest and here is just such a place. Mama Lariccia's family make an efficient team with son John as general manager, Carmella the hostess and Frances keeping an eye on the spotless kitchen and salad pantry. I liked the lovely Lido Room with its soft green-blue furnishings, crystal chandeliers, grand fireplace and elegant air, but had lunch in the informal Neapolitan Room with its nice dark woods, cool greens and indirect lighting. I can assure you of fine Italian-American food. There are many top-notch selections on the menu. Service 12 to 10 p.m., a la carte entrees $1 up. Dinner in Lido Room 5 to 9 p.m., Sunday from 12, entrees $1.50 up. Air conditioned.

Gassner's—Danbury (Pioneer 6-2930) Rte 37. There's a lovely view of the Marjorie Reservoir from the hilltop where this inn perches. Surrounded by trees and colorful flowers, the inn has a trim, sparkling appearance without, and is charming within with large picture windows. The Gassner family are responsible for the consistent goodness of the American-Continental menu they have served during the past 11 years and the accent is on roast beef, broiled lobster, Cornish hen and steaks. Delicious homemade bread and desserts round out the menu. Luncheon 12 to 2 p.m., $1.50 to $2.50. Dinner 5:30 to 9:30 p.m., Sundays noon to 8 p.m., $3 to $5.75. Air conditioned.

White Turkey Inn—Danbury (Spring 5-9125) Rte. 7. This charming inn, built in 1760, is surrounded by acres of lovely wooded land and the dining room windows overlook a little lake. In keeping with its Colonial heritage, the furnishings are early American, the tables set with colored glass and candle-light lanterns. The outdoor terrace is a popular place in clement weather. Regional American cooking is the ticket here with accent on roast turkey, lobster among the 23 dinners on the menu. A fine Seafarer's dinner is featured Friday nights, $3.25 up. Do visit the Gift and Gourmet shop while you are here. Luncheon 12 to 4:30 p.m., $1.95 to $3.25. Dinner 5 to 9 p.m., Sunday from noon, $3.25 to $6.50.

Yankee Drover Inn—Newtown (Garden 6-4401) Merritt Pkway Exit 49 to Rte. 25. This house dating from 1885 is one of the famous Yankee inns (Wallingford; Holyoke and Storrowtown in Mass.) whose reputation for good New England cuisine has spread far and wide. The large, roomy dining quarters and bar are beautifully decorated with colorful wallpapers and old polished pine furnishings. The bill of fare features good old Yankee dishes like baked stuffed lobster, steaks, turkey, salads, creamed chicken and tempting desserts. Special luncheon 12 to 2:30, $1; others $1.30 to $2. Dinner 5 to 9, Sundays noon to 8 p.m., $2.50 to $5.50.

Hawley Manor Inn—Newtown (Garden 6-4427) Main St. Merritt Pkway Exit 49 to Rte. 25. Many changes have been wrought at this charming old inn, and it attracts an ever-increasing circle of friends who enjoy the hospitality of Ken and Ruth Hathaway. I fell in love with the grand new dining room with its wonderful fireplace and smart setting and if you plan a party or reception, there's a new room downstairs. Up-to-date accommodations are yours if you want to spend some time in this pretty countryside. American food heads the menu and is mighty good with such things as tenderloin tips en brochette, lobster Newburg and the like, followed by an array of homemade pastries. Luncheon 12 to 2 p.m., 95¢ to $2. Dinner 5:30 to 9 p.m., Sunday 12:30 to 4 p.m., $2.50 to $4.50. Sunday night buffet, 5 to 8 p.m. at $3 is most popular. Cozy, intimate cocktail lounge.

Timber Trails Inn—Sherman (New Milford Elgin 4-6627) Merritt Pkway Exit 40 to Rte. 7 to 37. Located in the beautiful Timber Trails preserve, this gracious country inn is much like a private club. Lovely furnishings are set against handsome wallpapers, and the dining rooms are intimate. There's a dining porch that overlooks the lake and rolling hills. Lakes for canoeing, fishing and swimming, trails for hiking or horseback riding, tennis courts and other sports are on the premises. The cuisine is Continental-American. Luncheon 12:30 to 2 p.m., a la carte entrees $1.50 to $2.75. Dinner 6:30 to 8 p.m., $3.25 to $4.50. Saturday and Sunday there's a buffet luncheon at $2.75. American plan rates $76 to $103 per person per week. Be sure to make reservations in advance.

La Grotta Inn—New Preston (Washington-Underhill 8-7820) A perfectly charming, homelike atmosphere makes this an ideal place for a vacation. Informality in congenial company is the theme, for there are accommodations for only 60. The rooms are light, airy and comfortable, and the lounge is like your own living room. There's a swimming pool, tennis and riding as well

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NEW YORK, N. Y.
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JUN 29 1958

THE WORLD

Summer Jazz Concer
Through U. S. Fron

By ROSS PAR

IN 1954, when Louis L. Lorillard, George T. Wein and fellow enthusiasts decided to stage a summer jazz festival at Newport, R. I., they seemed like daring innovators. Yet look what has happened since.

The next year, summer-long jazz was introduced at Music Inn in Lenox, Mass, and it was made part of the Castle Hill Concerts at Ipswich, Mass. In 1956 ten jazz concerts were introduced into the music festival at Stratford, Ont., and the Lewisohn Stadium devoted a whole program to jazz for the first time. Last year the Great South Bay Jazz Festival was established at Great River, N. Y. And this year jazz will have far and away its biggest summer to date.

The new Vancouver Festival is including jazz as part of its basic format. In its second year, the festival at French Lick in Indiana is devoting one of its four week-ends to jazz. The festival at Dogwood Hollow in Stony Brook, L. I., which formerly was devoted to lighter classics, will be nearly all jazz. There will be jazz as part of the festival of the Southern Vermont Art Center in Manchester, Vt. There will be jazz at the Lewisohn Stadium, at Ravinia in Chicago, at Red Rocks in Colorado, at the Hollywood Bowl and a week of jazz at the Carter Barron Amphitheatre in Washington.

This Week-End

A great deal of that jazz will be concentrated over the coming week-end. This will be the week of the fifth Newport Jazz Festival. Erroll Garner is playing at Ravinia on July 2 and 4. Duke Ellington is playing at Castle Hill on July 4 and 5 and on July 5 Louis Armstrong is headlining a jazz program at the Lewisohn Stadium. The Armstrong program at the Stadium, incidentally, will be the first of two jazz concerts there, for Duke Ellington will also appear on July 24.

Further jazz events in the Metropolitan area will include Lionel Hampton at "Evenings-by-the-River" on July 10 and the third annual New York Jazz

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ance), [illegible] Boulez and a new symphony by Darius Milhaud. A new symphony by Florent Schmitt was featured on the June 15 program.

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RICHARD LOTTRIDGE, recent Yale graduate and bassoonist, has been named for the second season as one of the "Fromm Fellows" to play in the series of Composers Forums at Tanglewood, Lenox, Mass. Lottridge is the son of Mrs. Ethel Lottridge of Haigh avenue.

The Fromm Music Foundation of Chicago is sponsoring the extensive program of study and performance of contemporary music at the Berkshire Music Center under the supervision of the staff of the composition department of the school, led by Aaron Copland. The group will present a concert on July 14, which will be open to Friends of the Berkshire Music Center.

* * *

MISS JENNIE McNAB of Clarksville was awarded the one-year scholarship for the study of organ offered by the Eastern New York Chapter of the American Guild of Organists. [illegible] was one of 17 contestants judged by a committee including Miss Helen

[illegible] seats along the sides of the theater and accompany members on the stage. "Ole Man River," "Captain Andy," "After the Ball is Over," "Why Do I Love You?" "Cotton Blossom" and "Can't Help Lovin' Dat Man" are among numbers sung by the group.

* * *

MAX ROACH, jazz drummer and faculty member of the School of Jazz, will be soloist with the percussion section of the Boston Symphony Orchestra in a program on Aug. 5 at 8:30 p.m. at the Music Barn at Lenox, Mass. Harold Farberman of New York will direct the program. The Barn season will open this Sunday at 8:30 p.m.

* * *

CHAUTAUQUA Institution will open its 85th season Sunday for eight weeks of activity. The traditional opening service will be held in the morning and will be followed in the afternoon by a presentation by Jerome Hines of his religious opera "I Am the Way." Walter Hendl will direct the Chautauqua Symphony Orchestra in a total of [illegible] concerts during the season, six operas will be presented in English and the Chautauqua Reperatory Theater will present seven plays.

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sical Events
vel-Minded

list is [illegible] to travel-minded music lovers.

Ravinia Music Festival, Chicago, July 1-August 10. Symphonic music, jazz, chamber music.

JACOB'S PILLOW Dance Festival, Lee, Mass., July 1-Aug. 30.

Aspen Festival, Aspen, Colo. Continues through July. Major works of Franz Schubert and Paul Hindemith and a special series featuring the works and participation of contemporary American composers will highlight the series.

CHAUTAUQUA Institution, Chautauqua, N.Y. Opera begins July 11. Symphony and dance programs also runs through Aug. 18.

STRATFORD FESTIVAL, Stratford, Canada, music portion opens July 14, runs through Aug. 16. Opera, folk music, jazz concerts, recitals, Marcel Marceau.

CLEVELAND ORCHESTRA

invited to take part in the Opera Workshop by Dr. Theron R. McClure, professor and director of the Ohio State University Opera Department, July 24 to Aug. 11.

CINCINNATI SUMMER Opera, Cincinnati. Begins July 5 with "Der Rosenkavalier," with Eleanor Steber. "Elixir of Love," "Carmen," "Boris Godounoff," "Madam Butterfly," and "La Boheme" will also be offered in July.

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COVER: Cigar store Indian, menu in hand, symbolizes colorful, rich New England heritage. Area offers, too, a wealth of resort and dining delights. Turn to Vadna Dibble's report, p. 14.

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as other sports, and nearby is beautiful Lake Waramaug for boating and fishing. The knotty pine dining room is open to transients who might like to partake of the abundant meals (Italian-American) prepared by Stella La Grotta. American plan rates are $54 to $84 per person per week and there are daily rates. Luncheon 12 to 1 p.m., $2 to $3. Dinner 6 to 7 p.m., $3 to $4; Sundays 12:30 to 2 p.m. & 6:30 to 7:30, $3.50 to $4.

The Eight Friendly Inns—New Preston. This group of inns includes The Inn, Hopkins Inn, Tinker Hill, The Boulders, Pinnacle Valley, La Grotta, Loomarwick and the Sachem. All are situated on or near Lake Waramaug, jewel-like in a setting of gorgeous wooded hills. Each inn has its particular features and you may obtain information on them by writing to The Eight Friendly Inns, New Preston, Conn.

Westleigh Inn—Litchfield (Jordan 7-8744) Merritt Pkway to Rte. 7 to 25. A gracious way of life is the keynote at this lovely old house with its rolling lawns and huge old trees. Either the formal, well-appointed dining rooms or the terrace and outdoor Dining Deck are delightful places to enjoy the excellent Continental cuisine. There are many good choices, but I suggest you try the duckling with fruit sauce au cointreau, the special lobster Westleigh, the blinis stuffed with Alaskan king crab meat, flavored with sherry and topped with hollandaise. You will find a fine selection of wines to complement your meal. There are very nice accommodations for the vacation-minded and a private beach on nearby Bantam Lake for house guests. Luncheon 12 to 2:15 p.m., $2 to $3.75. Dinner 6 to 9 p.m., $2.50 to $6.75. Sunday dinner 12:30 to 8 p.m. And don't forget July 12 when the lovely old houses in Litchfield are open for benefit of the Connecticut Junior Republic.

Carter's at Litchfield—Litchfield (Jordan 7-9461) Gorgeous velvety lawns, huge trees and gardens surround one of the loveliest Tudor houses I've visited. Within the wide halls and spacious rooms are full of the gracious charm of another era and most relaxing. The Book & Bottle, with its handsome wood paneling, fireplace and comfortable chairs is just the place to enjoy a cocktail or after-dinner drink. The French menu suggests fresh Florida pompano, broiled sweetbreads Virginia, duckling au cointreau, steaks and roast beef, all well-prepared and served. The accommodations are first-rate with commodious rooms. Now there's a swimming pool for house guests to enjoy. Luncheon 12 to 2 p.m., a la carte entrees $1.25 to $3. Dinner 6 to 9:30, Sunday 12 to 8 p.m., $2.75 to $5.75.

Yankee Pedlar — Torrington (Hunter 9-9226) In the Conley Inn. Here you will find good bed and board at this inn opened in 1891. The restaurant derives its name from the ancient gentleman who travelled the land peddling tin, then clocks and other products for which Naugatuck Valley became famous. The public rooms are air conditioned as well as a goodly number of the bedrooms. Swiss-born Alfred Siegrist, with his substantial background at well-known hotels, is innkeeper and provides an excellent American and French menu. Sunday night there's a sumptuous buffet, and Friday night lobster is featured. Luncheon 12 to 2:30 p.m., $1.50 to $2. Dinner 5 to 9 p.m., $2 to $5; Sundays from noon, $2.85 to $5.

Farnam Tavern — Lakeville (Hemlock 5-9030) Rte. 44. This inn dates from 1735 and has been handsomely renovated and redecorated. The pretty little town is surrounded by lovely countryside and sparkling lakes. It is not far either from Lime Rock where sports car races are held. Antique furnishings, gay checkered curtains keep the Colonial flavor and I love the narrow dining room with its settees made of wide old floor boards. Nancy and Dick Duffy, the new innkeepers, are charming hosts and their menu, written on little slates, though not extensive, is very good. You will note such delicacies as the beef a la mode, trout, the popular fried chicken and steaks, and they have grand homemade French bread and corn bread. Luncheon 12 to 2 p.m., $1.25 to $2. Dinner 5:30 to 10 p.m., Sundays from 12:30 p.m. $2.75 to $5.50. Closed Mondays.

Ragamont Inn — Salisbury (Hemlock 5-2372) Rte. 44. Tall white columns grace this handsome inn built in 1800 and it is surrounded by magnificent old maple trees. Charming dining rooms with beautiful old fireplaces are decorated in soft blues with Federal-patterned draperies, lovely table settings. If you care to, you may dine on the screened terrace with its plastic glass roof. J. Dean and Marcia Hammond are gracious hosts and serve an excellent menu of American cookery. You will find such delights as Alaska king crab, chicken a la Maryland or baked in cream on the daily changes, and the vegetables are perfectly cooked. To supplement this goodness, there are delicious homemade rolls, muffins and pastries. Luncheon 12 to 2:30 p.m., $1.25 to $2.75. Dinner 6 to 8:30 p.m., $2.25 to $5. Sunday dinner from noon, $2.50 up. No liquor is served. There are guest accommodations.

North of New Haven

Carriage Drive—Hamden (Atwater 8-9346) Whitney Ave. exit 61 from Wilbur Cross Pkway. Possibly one of the most handsomely decorated restaurants you have ever seen. The decor in the French Room is exquisite in soft lovely colors with beautiful antiques and silver, the Oriental Room a delight in color and furnishings, and there's an Early American Room. Wherever you choose to sit, there is the same fine menu with accent on steaks, chops, chicken, but why not try the Danish prawns as a change or a plump Rock Cornish game hen. Of course, you will want to sip cocktails in the fascinating Drum Lounge, the tables made from antique drums, the doors flanked by huge gay, fat, Austrian-made figures. Luncheon from 12 to 3 p.m., $1.50 to $2. Dinner 5 to 9:30 p.m., Saturdays till 10:30 p.m., Sundays noon to 8:30 p.m., $2.50 to $5.50. Air conditioned. Closed Mondays.

Sanford Barn—Hamden (Chestnut 8-7920) Exit 61 Wilbur Cross Pkway to Whitney Ave. to Sanford St. This picturesque inn by the side of a lake and waterfall is always a delight to visit. I love the relaxing atmosphere, the Provincial decor as one dines by candlelight. As you watch out the windows, or sit on the terrace below the falls, you might see a bevy of little white ducks swimming on the floodlit lake. Now there is the new East Barn just across the waterfall, a grand spot for parties, and the Upstairs East Gallery for smaller gatherings and exhibits. Speaking of food, that's tops here, too. The open kitchen produces excellent charcoal broilings—steak, seafood and the like—as well as luscious scampi and other specialties. Dinner only 5 to 9 p.m., $2.25 to $5.25. Service bar. Air conditioned. Closed Sundays.

Yankee Silversmith—Wallingford (Colony 9-8771) Exit 66 Wilbur Cross Pkway. This restaurant is one of the famous Yankee restaurants and if it's good New England cooking you're looking for, stop right here. Authentic old beams are used throughout the transformed bar and in the sizable dining rooms—all handsomely furnished with early American antiques. Small rooms are charming with fine old wallpapers and prints. Hearty meals, excellently prepared give a choice of steak, lobster, roast beef, turkey,

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NEW YORK, N. Y.

chicken and ham as well as seafood. The desserts are luscious including my favorite baked Indian pudding. Luncheon 1 to 4 p.m., $1.10 to $2.75. Dinner 11:30 a.m. to 11 p.m., Sundays 12 to 9 p.m., $2.85 to $6. Tap Room for potables.

Yale Motor Inn—Wallingford (Colony 9-1491) Exit 66 Wilbur Cross Pkway. An excellent resort type motel right across the street from the Yankee Silversmith and under the Yankee management. Handsomely decorated rooms, with television, phones. The Gate Lounge is equally well decorated and here you may have morning coffee—included in the room charge. There are more units in the making, and there will be a swimming pool, nine-hole putting green, shuffle board and children's play area. To boot, there's a baby sitting service. Rates for singles $7.75 to $9, double $12 to $15, and no tipping.

Manero's Steak House—Berlin (New Britain—VA 8-9838) Wilbur Cross Pkway. A modern restaurant in this famous chain of steak houses, and a grand place with its nicely decorated dining room, tablecloths and attentive service. The new cocktail lounge is most decorative with colored modern chairs, a little fountain in front of the large glass windows, and a good sized bar decked out in black and white hide. Here there is entertainment nightly by the Hermie Dressel jazz group. The same famous steak dinners are served—the filet mignon at $4.25, T-bone at $4.75, prime ribs of beef at $4. There's lobster, fish, chicken and chop dinners, too. Special lunches 12 to 4 p.m., a la carte entrees $1 to $2.25. Dinner 4 to 10 p.m., Sundays from noon. Air conditioned.

The Hearthstone—Hartford (Chapel 6-8075) 680 Maple Ave. In the ten years this restaurant has been open, it has won a popular vote from all for its excellent food. Your host, genial Mike Perretta, creates a friendly atmosphere in this attractive dining spot. The large room is divided but each side has a view of the open kitchen and grill hung with shiny copper pots and wine bottles. I can vouch for the steaks broiled over hickory logs as well as the delicious baked stuffed jumbo shrimp or broiled lobster stuffed with crabment and shrimp. There's a dandy luncheon 11:30 a.m. to 2:30 p.m., $1.75 to $2.50. Dinner 5 to 11, Sundays 12 to 9 p.m., $3.50 to $5.75. Air conditioned.

The Corner House—Farmington (Orchard 7-0738) Rte. 10. Mike Perretta of the Hearthstone in Hartford is the new innkeeper at the charming country house, and if the quality of the food and service is anything like the Hearthstone, this is sure to be one of the most popular places in the neighborhood. The old house has several intimate dining rooms delightfully decorated and there's a wood paneled cocktail lounge next to a good looking room set with captains chairs. Luncheon from noon, $1.75 up. Dinner 5 to 10 p.m., Sundays 12 to 9 p.m. with specials at $3.25. Closed Tuesdays.

Old Farms Inn—Avon (Farmington Orchard 7-1969) Junction Rtes. 10 & 44. This fine 200-year-old inn rambles ad infinitum, its series of dining rooms and entrance halls literally filled with early Americana. In the historic Old Forge Room, the horse stalls are put to good use as booths and the service bar has its old fashioned cage to shut down at closing time. A new private room for a dinner party is charming with lovely wallpaper, chandelier and furnishings. The menu is American with a fillip of Continental, but the lobsters and steak are the most popular and really delicious. There are comfortable guest accommodations upstairs. Luncheon 12 to 3 p.m., $1.50 to $3. Dinner 5 to 9 p.m.,

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JUN 2[illegible] 1958

THE WORLD OF MUSIC

Summer Jazz Concerts Are Spreading Through U. S. From Coast to Coast

By ROSS PARMENTER

IN 1954, when Louis L. Lorillard, George T. Wein and fellow enthusiasts decided to stage a summer jazz festival at Newport, R. I., they seemed like daring innovators. Yet look what has happened since.

The next year, summer-long jazz was introduced at Music Inn in Lenox, Mass, and it was made part of the Castle Hill Concerts at Ipswich, Mass. In 1956 ten jazz concerts were introduced into the music festival at Stratford, Ont., and the Lewisohn Stadium devoted a whole program to jazz for the first time. Last year the Great South Bay Jazz Festival was established at Great River, N. Y. And this year jazz will have far and away its biggest summer to date.

The new Vancouver Festival is including jazz as part of its basic format. In its second year, the festival at French Lick in Indiana is devoting one of its four week-ends to jazz. The festival at Dogwood Hollow in Stony Brook, L. I, which formerly was devoted to lighter classics, will be nearly all jazz. There will be jazz as part of the festival of the Southern Vermont Art Center in Manchester, Vt. There will be jazz at the Lewisohn Stadium, at Ravinia in Chicago, at Red Rocks in Colorado, at the Hollywood Bowl and a week of jazz at the Carter Barron Amphitheatre in Washington.

This Week-End

A great deal of that jazz will be concentrated over the coming week-end. This will be the week of the fifth Newport Jazz Festival. Erroll Garner is playing at Ravinia on July 2 and 4. Duke Ellington is playing at Castle Hill on July 4 and 5 and on July 5 Louis Armstrong is headlining a jazz program at the Lewisohn Stadium. The Armstrong program at the Stadium, incidentally, will be the first of two jazz concerts there, for Duke Ellington will also appear on July 24.

Further jazz events in the Metropolitan area will include Lionel Hampton at "Evenings-by-the-River" on July 10 and the third annual New York Jazz Festival on Randall's Island on Aug. 22 and 23.

This wildfire spread of jazz through the summer scene is not being greeted with complete enthusiasm on all sides. It is pointed out that a small jazz group costs far less to hire than a symphony orchestra and that some summer impresarios, taking advantage of this, are replacing concert music with jazz because on the one hand it costs less and on the other it often draws bigger audiences.

FROMM GROUP: Last year eleven young musicians known as the Fromm Fellowship Players gave a fillip to contemporary music at Tanglewood by being able to play any score that was given them. This year there will be Fromm Players there again. They will play for the six lectures in the Contemporary Music Series, which will be devoted to American composers; for the three lectures in the "New Aspects in Music" series and for the Composers' Forums of works written by composition students of the Berkshire Music Center.

Peter Marsh, Richard Lottridge and Paul Ingraham will be the players of last summer who will be back. The new ones will be Theodora Mantz, Scott Nickrenz, Donald McColl, Geruardo Levy, Hubert Resnick, Efrain Guigui, Robert Miller and Corinne Curry. The composers participating in the series on their music will be Roger Sessions, Milton Babbitt, Marc Blitzstein, Lukas Foss and Aaron Copland. The series and the players are being financed by the Fromm Music Foundation of Chicago, which is headed by Paul Fromm.

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OHIO

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JACOB'S PILLOW Dance Festival, Lee, Mass., July 1-Aug. 30.

Aspen Festival, Aspen, Colo. Continues through July. Major works of Franz Schubert and Paul Hindemith and a special series featuring the works and participation of contemporary American composers will highlight the series.

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CLEVELAND ORCHESTRA

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CINCINNATI SUMMER Opera, Cincinnati. Begins July 5 with "Der Rosenkavalier," with Eleanor Steber. "Elixir of Love," "Carmen," "Boris Godounoff," "Madam Butterfly," and "La Boheme" will also be offered in July.

[40]

COVER: Cigar store Indian, menu in hand, symbolizes colorful, rich New England heritage. Area offers, too, a wealth of resort and dining delights. Turn to Vadna Dibble's report, p. 14.

CUE
NEW YORK, N. Y.

Sundays 12 to 8 p.m., $2.75 to $5. Air conditioned. Closed Mondays.

Old Riverton Inn—Riverton (Winsted Frontier 9-8078) Rte. 20. This old inn, built in 1796 as a stagecoach stop, looks pretty as a picture with its new coat of gray-blue, decked with deep rich red trim. Within there's a gracious charm in the dining quarters, especially the Grindstone Terrace, the old millstones used for flooring, the brick walls hung with old fashioned shutters and flowers actually growing in the bay. Elegant Victorian furnishings with hand-done needlepoint deck the upstairs sitting room, where house guests may relax. There are charming guest accommodations with all the modern conveniences. The American cuisine is top-notch—Southern fried chicken with pecans and the like. A buffet is served every Wednesday night and is very popular. Luncheon 12 to 2:30 p.m., $1.35 up. Dinner 5 to 8:30 p.m., Sundays 12 to 8 p.m., $2.75 up.

Eastward from New Haven

The Montowese House—Branford (HU 8-2558) On Indian Neck off Rte. 1. This resort has been in the Noble family since before the Civil War and is a classic example of the rococo architecture of the 1860's. It is right on Long Island Sound, has a fine beach, tennis courts, golf nearby. The accommodations are comfortable, there's a cocktail lounge, dancing every night. American plan rates from $70 up per week. Opens June 30.

Chello Oyster House—Guilford (Glendale 3-2670) Rte. 1. Exit 58 Conn. Tpke. As snug a little harbor as you could want, this immaculate shining white restaurant. The cozy dining room is rimmed with fascinating Colonial settles, and all is sparkling white, too. The better to show off the enormous stuffed lobster in a glass case on the wall. Seafood, of course, is the thing here—my favorite picked out lobster sauteed in butter, Block Island swordfish, shrimp, soft shell crab. Besides there's chicken, steak and chops. There's delicious homemade bread and pies—the lemon meringue is a real production. Luncheon 11 a.m. to 3 p.m. has a good a la carte selection 75¢ to $1.25. Complete dinners 11 a.m. to 7:45 p.m., $2.75 to $4. Closed Tuesdays.

Country Squire Inn—Killingsworth (Clinton Montrose 9-2986) Conn. Tpke. Exit 63 to Rte. 81 to Circle. I never tire looking at the fine collection of antiques that decorate Robert Glenn's picturesque country restaurant, and can hardly tear myself away from the shop out back in the converted barn—there are simply wonderful things to buy. The dining rooms are delightful and there's a stone terrace outdoors with umbrellaed tables, with floodlights in the trees by night. You'll dine well on such delicious tidbits as lobster bluenose, soft shell crabs, chicken pies, but do try the jellied madrilene dressed up with sour cream and parmesan cheese. Luncheon, 12 to 2:30 p.m., $1.50 to $2.50. Dinner 5 to 9 p.m., Sunday 12 to 8:30 p.m., $3.50 to $5.50. Closed Mondays.

Griswold Inn—Essex (South 7-8875) Conn. Tpke Exit 65 from N.Y., 67 from Boston. This fine inn dates from 1776 and has been in the Lovell family some 130 years. Located on the Connecticut River, it once saw steam boats ply the waters. Note the fine collection of Currier & Ives prints of steamboats that cover the walls of the Tap Room (the first schoolhouse in Essex) and Covered Bridge Room. Delightful, too, is the Waterfall Room with its real waterfall tinkling over the rocks. No matter which room you choose, the food will be of first rate quality. I love the delicately fried tiny bay scallops and the sauteed lobster. But you might prefer charcoal broiled steaks and such. Homemade desserts are special, too, and for me it's the prune ice cream. Luncheon 12 to 2 p.m., 65¢ to $1.75. Dinner 6 to 9, Sunday 1 to 3 and 6 to 8 p.m., $2.95 to $5.50. The Waterfall and Tap Rooms are air conditioned. Closed Mondays.

The Upper Deck—Essex (South 7-1081) On Steamboat Dock. Conn. Tpke Exit 65 from N.Y., 67 from Boston. Operated by the Lovells of Griswold Inn, this summer dining spot is open from June 18 till Labor Day. On the upper deck of an old dock, there is a wonderful view of the Connecticut River from the wide windows on three sides. A nautical air is gained by the colorful draperies printed with boats, the bright red of the furnishings and glassware. Admire, too, the intriguing bar from the old S.S. Priscilla as you sip cocktails on the Poop Deck. There are summer dishes as well as steaks and two-pound lobsters. Luncheon 12:30 to 2:30 p.m., $1.75 up. Dinner 6 to 10 p.m., Sunday 2 to 10 p.m., $2.75 up. Closed Tuesdays.

Barbizon Oak—Old Lyme (General 4-1190) Main St. Conn. Tpke Exit 70. This is a charming old Colonial house where stands the famous old Barbizon oak tree, depicted by many artists whose work may be seen in the Lyme Art Gallery across the road. The lush Black and Gold cocktail lounge is modern and a pianist entertains at the piano bar. The dining room now has a beamed peaked ceiling instead of the all-glass of the former Starlight Room, and makes an intimate setting for dining on the specialties of the house. Seafood a la poulet is one of the chef's prime concoctions and good it is served with wild rice. Scampi, pot au feu are others along with prime steaks and lobster. Luncheon 12 to 2 p.m., $1.25 to $2. Dinner 5 to 10 p.m., $3 to $5.50. There are very nice, but limited, guest accommodations. Air conditioned. Closed Mondays.

The Lighthouse Inn—New London (Gibson 3-8411) Conn. Tpke to Montauk Ave. to Lower Blvd. A perfectly delightful place for a vacation or to drop in for a meal. The inn overlooks the Sound and there's a fine view from the attractive dining rooms. Paintings by local artists are displayed in the beautiful Captain's Gallery where you will want to linger over cocktails or after-dinner drinks. The lounge, too, is newly decorated in smart yellow and blue with lovely draperies patterned with Mystic Seaport scenes. Guest rooms in the main house or Keeper's Lodge are modern and handsomely decorated and there's a fine private beach for house guests. The menu is American with excellent twin lobsters, steak and roast beef favorites. Luncheon 12 to 3 p.m., $1.50 to $3. Dinner 5 to 9 p.m., Saturdays till 10:30 p.m., Sundays 12 to 9 p.m., $2.50 to $5.50. There's dancing Saturday night from 9 p.m. Be sure to make reservations well in advance.

Skipper's Dock—Noank (Jefferson 6-7561) Conn. Tpke to Rte. 84 to 215. This jolly seafood house is right out on a wharf with a grand view of the Sound. Far out on the end is the newly enlarged cocktail lounge, with a red, white and blue setting. Upstairs and down, the dining rooms carry out the nautical theme, and outside take a look at the canopied and lighted tank full of lobsters. What else would you have but seafood. Every denizen of the deep is offered (steaks, chicken and such, too). Why not try the Skipper's Own Shore Dinner at $6 if you're in the mood for hearty eating. Special lunches 11:30 a.m. to 3 p.m., $2 to $3. Dinner served all day, Sundays 12 to 9 p.m., $3.50 to $6.

Seaport Manor—Stonington (6-2248) Rte. 1. This old house, facing the water and a short way from Mystic Seaport, has nice dining rooms with a nautical theme in decoration—one room with Seven Seas wallpaper, another with large white stone fireplace, ships' lights. A pleasant and cozy cocktail lounge is made from the old library with its lovely wood and wallpaper depicting famous naval men. Seafood is a specialty along with chops and steak. Dinner served all day, $2.75 to $4.50. Special luncheon 12 to 3 p.m., a la carte entrees $1.45 to $3.75.

Rhode Island

This minute corner of New England is a happy blend of old and new, of contemporary and traditional. More than 400 miles of coastline makes it ideal for swimming, yachting and fishing, and there are scenic woodlands as well as many lakes. Nearby Block Island is a wonderful vacationland. The ferry from Point Judity makes two trips daily at 11 a.m. and 6 p.m., except Sunday (7 p.m. Fridays and July 3).

WHAT TO DO AND SEE

The fifth annual Newport Jazz Festival takes place July 3-6 in Freebody Park (see feature story, page 13). On August 2 and 3, the annual Carnival of Music will be held in Newport, with stars of stage, screen and TV.

America's Cup Races beginning September 20 are the big mid-summer feature starting with the preliminary trials for 12-meter class at Newport, July 12-19. The Observation trials are tentatively set for August 16-23 off Newport, with the final trials Sept. 1.

Horse racing starts at Narragansett Park in Pawtucket, June 30, runs till July 26.

The Newport Motor Car Festival with antique, custom and sports cars will be held June 20-22. . . . On August 19, the Classic Car Club of America will pass through on Route 138, stopping for lunch in Newport.

Regarding clambakes, the East Warren Rod and Gun Club invite tourists and visitors to their weekly Sunday bakes June 22 through September 7.

Don't forget the 16th annual Tuna Tournament tentatively set for mid-August in the Block Island waters.

Although there are many points of interest throughout the state, we mention these in Newport as outstanding: "The Breakers," built in 1895 for Cornelius Vanderbilt; "Belcourt," the O.H.P. Belmont mansion. Admission charge for each. Trinity Church, built in 1726; Touro Synagogue, built in 1763, is the oldest in America; National Tennis Hall of Fame; the Wanton-Lyman-Hazard House, Abram Rodriques Rivera House, Old Colony House, Hunter House.

A complete calendar of Rhode Island events and places of interest may be obtained by writing to Rhode Island Development Council, State House, Providence.

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JUN 29 1958

THE WORLD OF MUSIC

Summer Jazz Concerts Are Spreading Through U. S. From Coast to Coast

By ROSS PARMENTER

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CUE
NEW YORK, N. Y.

WHERE TO STAY AND DINE

Johnson's Hummocks—Providence (WI 1-6878) 245 Allens Ave. This restaurant, founded in 1905, features seafood and steaks. It is large and rambling with many dining rooms—the main in light decor, the plush Prime Rib Room, the nautical Neptune Room and a cocktail lounge and bar with yachting pennants. In an adventurous mood, I tried the fried clam cakes and found them delicious and grand with cocktails. Followed these with excellent imperial jumbo stuffed shrimp. These you will find on the special plates. Roast prime ribs of beef at $3.75 and $4.25 served with Yorkshire pudding, baked potato, relishes and salad bowl is the ticket in the Prime Rib Room. Luncheon 11 a.m. to 3 p.m., 85c to $1.40. Dinner 3 to 1 a.m., $1.40 to $3.25; Sunday 12 to 8 p.m., from $2.25. Also, a la carte. Air conditioned.

Lobster Pot—Bristol (Clifford 3-9100) 119 Hope St. Rte. 114. A sea-faring restaurant, simple and down to earth, over-looking Bristol Harbor. The nautical decorations feature the stern plates of America Cup Defenders—*Ranger, Rainbow, Yankee* and *Vanitie*. Naturally, the accent is on seafood, and I can say it's darned good—I had delicious steamed clams and a rosy lobster to work on. The lobster, by the way, are fresh from the running salt water tanks in the kitchen. Dinner only 5 to 9 p.m., Sundays 1 to 8 p.m., $1.75 to $5.50 and a la carte. Closed Mondays.

The Castle—Bristol (Clifford 3-9806) A new restaurant on a promontory overlooking Narragansett Bay with the appearance of a medieval castle. There is an enclosed terrace with a sunken bar and very comfortable seating, and a museum. The menu is made up of steaks and chops and lobster served in several different ways. The restaurant is open from 4 p.m. to 1 a.m.

Muenchinger King Hotel—Newport (Viking 7-3700) Bellevue Ave. Famous since it was built in 1885, this year-round hotel is both charming and old-fashioned. Guest accommodations are on European plan, and the dining room is open to the public from 7:30 a.m. till 11 p.m. with a la carte prices.

The Red Door—Newport (Viking 7-9696) On one of Newport's tiny side streets, this restaurant is quite charming once inside. To add to the charm, the walls are hung with an exhibition of oils by various New England artists. The Petersons specialize in Continental cuisine with emphasis on lobster casserole maison, homemade Swedish cocktail sauce, schnitzel Holstein, home cured salmon and marinated herring. There is no liquor except domestic and imported wines and sherries. As it is small, reservations necessary. Luncheon $1.25 to $3. Dinner $2.50 to $5.

Larchwood Inn and Restaurant—Wakefield (Narragansett Sterling 3-5454) On U.S. 1. This inn and dining place is a delightful place for a relaxing weekend or just a fine meal. The charming house is set on lovely grounds with large trees around, and is decorated in the traditional manner. A departure from the New England theme, the Tam o'Shanter cocktail lounge has Scottish decor. New England cookery is the main feature with emphasis on seafood. Luncheon 12 to 2 p.m., $1.35 to $4.50. Dinner 5:30 to 8 p.m., Sundays from 12, $2.25 to $4.50.

White Horse Tavern—Newport (Viking 7-7767) Farewell & Marlborough Sts. This historic tavern, the oldest in the U.S., had its beginnings prior to 1673 and reflects the character of Colonial Newport. Completely restored by the Preservation Society who acquired it in 1954, it is once again open to the public as an eating house. To carry out its historic background, the waiters and waitresses wear 18th century costumes. Rhode Island fare is served every day 11:30 a.m. to 8 p.m. and the menu suggests Tavern beef pie, R. I. clam chowder and the state's famous Johnny cake. Service is table d'hote and a la carte.

Massachusetts

This historic state is one of the finest for the traveler with its good roads and super highways all well marked. The year-old Massachusetts Turnpike has proved itself a boon.

Everyone up here is agog about the restoration and reopening of the famous Wayside Inn in South Sudbury. Three years ago it was severely damaged by fire, now the renovation will restore it to the way it looked when Longfellow wrote his famous "Tales of a Wayside Inn." All due to a Ford Foundation grant.

Massachusetts has plenty to offer to those seeking a fun-filled vacation, whether it be in the mountains, the verdant valleys or seashore. A beautiful folder in color describes the beauty of the state and may be yours by writing to the Massachusetts Department of Commerce, 354 Boylston St., Boston 16.

The Berkshires

A beautiful part of the state this, with its 90 woodland lakes and ponds, well-stocked trout streams and acres of state forest preserves. It is ideal for vacationers—New Yorkers find it easily accessible via the Taconic Parkway or the more leisurely Route 7. Resorts nestle in the lovely rolling hills and the summer season offers all sorts of activities. Tours of the county have been planned by the Berkshire Hills Conference at Pittsfield. You may have maps and descriptive material by writing to 50 South Street, Pittsfield, Mass. You might also like the directory of places to stay.

WHAT TO DO AND SEE

Foremost on the agenda is the Music Festival at Tanglewood. The Boston Symphony under the direction of Charles Munch, opens its six-week season in Lenox on July 2.

At the Berkshire Music Barn in Lenox on the grounds of the Music Inn, the jazz season opens Sunday, June 29 with The Buffalo Bills from the hit show "The Music Man." Top names and performers will appear during the season.

Again, July to September, the South Mountain Concerts offer a series of recitals and chamber music Saturday afternoons.

Aficionados of the dance turn to the Jacob's Pillow Dance Festival under the direction of Ted Shawn, July 1 to August 30. The Ximenez-Vargas Spanish Ballet Co. and Geoffrey Holder are among the exciting programs.

Three leading museums are located in this area. Foremost is the Sterling and Francine Clark Art Institute in Williamstown. It is filled with the Clarks' own collection; 17th century European and 19th century American paintings; a French Impressionist collection including 33 Renoirs; also sculpture and silver. . . . The Crane Museum at Dalton has historical exhibits of fine papermaking since 1801. . . . The Berkshire Museum in Pittsfield displays art, science and local history, and there are permanent and loan exhibitions.

For theatre-goers, the Berkshire Playhouse in Stockbridge starts its 27th season June 23. . . . At Williamstown, summer stock starts in the Adams Memorial Theatre July 3.

WHERE TO STAY AND DINE

Jug End Barn—South Egremont (Great Barrington 434) Rte. 7 to 23. A grand place for everyone who likes the great outdoors. No matter what your age, you will find it a good place for a relaxing vacation. The acres of ground spread out from the Barn itself, dotted with swimming pool, tennis courts, horseback riding and other sports. The main house has some pretty nice accommodations as do those on the hillside ranged motel style. If you want to be still away from it all, nothing could be nicer than the Homestead on the hill and the delightful new Guilder House. No liquor is served but setups are provided for those who bring their own. There's a fine new store if you've left anything at home, and a tricky new Snack bar called the "Piggery" with amusing three-dimentional murals. American plan rates weekly $70 to $98. Transients are welcome for meals.

Fairfield Inn—Great Barrington (706) An inn of rare charm filled with beautiful antiques, delightful guest accommodations. It's reputation has grown by leaps and bounds for its top-flight cuisine. Gertrude Kelley does all of the cooking and baking, turning out such American and French excellencies as a delicious puff shell with sherried chicken livers, stuffed clams for appetizers, beef Strogonoff, plantation fried chicken to name but a few. The desserts are absolutely divine. Dinner only 6 to 8 p.m., Sunday 1 to 6 p.m., $3.50 to $5.50. Be sure to make a reservation.

Sun Inside—Monterey (Great Barrington 1511 M) Fred and Lucie Lancome's tiny provincial dining room is a must for those who enjoy truly French cuisine. Fred is an excellent chef and prepares a limited menu, but you'll find nothing better than the coq au vin, steak Chasseur, lobster remoulade. As an appetizer, you might sample the oeufs anchois. While I think the omelet soufflee is absolutely dreamy for dessert, you might like the coeur à la crêmie. For luncheon, omelets are a specialty. Service is 12 to 8 p.m. every day with complete meals $2 to $4.50. Since Monterey is a "dry" town, no liquor is served, but you may bring your own and the Lancomes will furnish glasses and ice. Reservations advisable.

Oak N' Spruce—South Lee (Lee 795-W) This is a most congenial and friendly resort where you may relax or be gay as you wish. Some new motel rooms, named Redwood Hall, have been added on the extensive grounds, completely modern and nicely decorated. Would be grand for the young married set or even those a bit older. There's a small golf course on the premises, a wonder-

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usical Events
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list is travel-minded music lovers.

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JACOB'S PILLOW Dance Festival, Lee, Mass., July 1-Aug. 30.

Aspen Festival, Aspen, Colo. Continues through July. Major works of Franz Schubert and Paul Hindemith and a special series featuring the works and participation of contemporary American composers will highlight the series.

CHAUTAUQUA Institution, Chautauqua, N.Y. Opera begins July 11. Symphony and dance programs also runs through Aug. 18.

STRATFORD FESTIVAL, Stratford, Canada, music portion opens July 14, runs through Aug. 16. Opera, folk music, jazz concerts, recitals, Marcel Marceau.

CLEVELAND ORCHESTRA

invited to take part in the Opera Workshop by Dr. Theron R. McClure, professor and director of the Ohio State University Opera Department, July 24 to Aug. 11.

CINCINNATI SUMMER Opera, Cincinnati. Begins July 5 with "Der Rosenkavalier," with Eleanor Steber. "Elixir of Love," "Carmen," "Boris Godounoff," "Madam Butterfly," and "La Boheme" will also be offered in July.

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JUN 29 1958

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[40]

CUE
NEW YORK, N. Y.

COVER: Cigar store Indian, menu in hand, symbolizes colorful, rich New England heritage. Area offers, too, a wealth of resort and dining delights. Turn to Vadna Dibble's report, p. 14.

ful swimming pool with a new-fangled wind break, and there's fishing and good trails for hiking or bicycling. The main house has a pleasant dining room and an outdoor patio for meals or dancing. Downstairs is the Oaken Bucket lounge for a pre-dinner cocktail or evening drink. American plan weekly rates are $66 to $96. There are daily rates, too.

Red Lion Inn—Stockbridge (46) Whether you come for a meal or an extended stay, you will be well served at this fine old inn, filled with handsome antiques. The package plans are in effect again this year, having proved so popular—No. 1, seven days and nights at $83.50 to $96.75 per person; No. 2, five days and 4 nights, $53.20 to $63 per person. These rates for June 30-August 16. Slightly lower before and after. The regular modified American plan rates are $16 to $20 per day per person. Both "The Gate" and the unique "Lion's Den" cocktail lounges are most popular. Transient diners are welcome in the gracious dining room for luncheon 12:30 to 2 p.m., $1.50 to $4. Dinner 6:30 to 8 p.m., all day Sun., $2.75 up.

Avaloch Inn—Lenox (41) Just a stone's throw from Tanglewood, this inn attracts a young crowd interested in music. The two country mansions have nice guest accommodations and there's a fine swimming pool right in front. Modified American plan rates weekly $72.50 to $110. . . . **Five Reasons Steak & Ale House** (Lenox 8650) On the grounds of Avaloch in a wooded setting, this is the place to have fun, drinks and dine. There's dancing, too, Tuesday to Sunday nights. Charcoal-broiled specialties are steaks, shish kebab and chicken. Dinner only 6 p.m. to 1 a.m., $2.25 to $4.50.

Curtis Hotel & Old Stage Grill—Lenox (16 or 510) Rte. 7. This old hotel has catered to the traveler since 1771, and you will find an air of gracious hospitality whether you come for a vacation or a meal at the Old Stage Grill. The guest rooms are very comfortable and the large public rooms handsomely done. A lovely garden in back has a fine swimming pool and nearby there's golf, tennis, horseback riding. American and modified American plan only July 4 to August 10; European also at other times. Rates may be had on application. . . . The Old Stage Grill is handsome with a New England flavor, serving American cooking, and you'll enjoy fine cocktails in the Peacock Lounge or in the Terrace Garden with its umbrellaed tables.

Seven Hills—Lenox (8677) A dandy old mansion transformed to a vacation spot where you may relax to your heart's content. Especially on the terrace with a grand view of the distant mountains and overlooking the sloping lawns and fine swimming pool. The enlarged dining room, too, boasts a heavenly view and the American menu features home-grown fresh vegetables. There are sports, art classes and dancing classes, if you feel in the mood. There are rooms in the main house, coach house and cottage. Weekly American plan rates $70 to $100 per person (slightly higher July 20 to August 10; slightly lower at other times).

Chef Karl's—Lenox (698) This charming little house is one of the few restaurants around here. You will enjoy Karl's fine cooking as many have before you for he has appeased the appetites here and in the South for more than 18 years. The dining rooms are pleasant and bedecked with pretty flowers, and the service is of the best. Prices are quite moderate considering the good quality. One standard menu with daily specials among which are brook trout, roast duckling, roulade of beef, German sauerbraten for instance. Complete dinners 12 to 2 p.m. and 6 to 9 p.m., Sunday 12 to 8 p.m., $2.90 to $4.75 and a la carte. Service bar.

Eastover—Lenox (625) Off Rte. 20. A magnificent mansion amid thousands of rolling acres with plenty of activity for vacationers. If you like the outdoors, this is for you and it's a grand place for the young married set. There are sports galore—a beautiful outdoor pool as well as an indoor one, tennis, horseback riding to name a few but there's loads of space if you want to be alone and relax. The accommodations in the Mansion, the Lodge, Ranch House or Tally Ho are all very comfortable. The food is basically New England and very good. No liquor is served but you may have setups. Weekly American plan rates $84 to $101.50 per person.

The Music Inn—Lenox (610) This is a grand place for a vacation for there are enormous grounds—literally acres in which to relax. The nearby lake is fine for swimming, boating and fishing, if that's your pleasure. Away from the main house and the famous Music Barn, there's a new beautiful mansion, all redecorated with huge rooms, a breakfast room and terrace. American plan, $73 to $122 weekly, per person.

The Potting Shed—Lenox (277) On the grounds of the Music Inn. Once the potting shed on the estate, this long building was converted last year to a place for dinner and late evening. It has an enormous bar, madly gay little tables and an outdoor terrace. The menu includes steak, beef Strogonoff, turkey divan, pecan pie and fruit pies. Dinner only 5 to 8:30 p.m. except Sunday when lunch is served for those attending the afternoon concerts at Tanglewood, $2.25 to $4.75. Closed Mondays. Opens June 29.

The Springs—New Ashford (Williamstown 661-W2) Rte. 7 bet. Pittsfield & Williamstown. One of the finest places to dine, especially if you're in the mood for some excellent French-Italian cookery. The modern restaurant, always immaculate, has a gay, bright atmosphere with its cheery decor and lots of potted plants about. I'd vouch for anything on the menu, but my favorites are the scampi in a delicious sauce, the delicate sweetbreads, flavorful chicken cacciatore. Roast beef and steaks are equally well-prepared. Homemade condiments, rolls, garlic bread are delightful extras served with dinners. And the desserts are yummy. Note, too, the nice display of wines. One menu all day, noon to 10:30 p.m., $2.75 to $5.25. Also a la carte. Air conditioned. Closed Mondays.

Williams Inn—Williamstown (550) Rte. 7. At the meeting point of the famous Taconic and Mohawk Trails on the Williams College campus, you'll find this charming Colonial inn, surrounded by acres of lawns, trees, flower gardens. There is a bird sanctuary here, too. As in all Treadway inns, the New England food is high quality with such good things as baked lobster pie, guinea hen with wild rice and currant jelly, mountain brook trout. Fine desserts, too. Luncheon 12 to 2 p.m., $1.75 to $4.50. Dinner 6 to 8 p.m., Sunday from 12, $2.75 to $5.50. Cocktail lounge. Very good guest accommodations. The excellent Treadway Inns Cookbook is on sale at their inns.

The Tyler Place—Highgate Springs, Vt. This resort on Lake Champlain, almost at the Canadian border, has many things to offer the vacationer. There are charming rooms at the inn or lakeshore cottages with fireplaces. There are all sorts of sports—riding, golf, sailing, fishing and good swimming. A good place for the whole family, too, for there's a modified housekeeping cottage plan. American plan rates $12.50 to $15 per person daily.

(*Continued on page* 39)

NEW ENGLAND DINING

(*Continued from page* 30)

Pioneer Valley

Abounding in verdant farmlands and orchards, lush Pioneer Valley follows the course of the Connecticut River. The region is filled with historical significance. There are many lakes and streams, offering wonderful boating, swimming and fishing.

WHAT TO DO AND SEE

Many public parks are scattered through the Valley, but do drive to the summit of Mount Sugarloaf Reservation for a simply grand view of the Connecticut River winding its way through the fertile lands. It might be fun to make a picnic day of it.

In Deerfield, the scene of terrible Indian massacres in 1675 and 1704, visit the Indian House Memorial, Frary House, Memorial Hall Colonial Museum, the Old Manse.

Do visit Storrowton, a restored Colonial village on the grounds of the Eastern States Exposition in W. Springfield. A common is rimmed with lovely 18th and 19th century houses, dominated by the Salisbury Meeting House.

Holyoke, though primarily industrial, is well-known for the Valley Players and the Mount Tom Reservation, a center for summer and winter sports.

The National Morgan Horse Show takes place at Northampton at the Three County Fair Grounds, July 25-27. Owners of Morgans come from all over the country to compete and demonstrate the qualities of this oldest American breed. The Tri-County Fair, one of the best, comes to Northampton August 21.

While Sturbridge is not really in the Valley, it is just a short way from this section. The Village brings to life our early American heritage. The Meeting House dominates the Common around which are shops, homes, taverns and a general store. Life goes on as it did then, with craftsmen demonstrating the early skills and crafts—pottery making, silversmithing, weaving, cabinet making. A miller grinds cornmeal at the old mill, the printer runs his flatbed press. Open 9:30 a.m. to 5:30 p.m. Admission $1.60.

WHERE TO STAY AND DINE

Yankee Pedlar Inn—Holyoke (Jefferson 2-9494) Junction Rtes. 202 & 5. Since 1947 when the Tamburis turned an old private mansion into this charming inn, it has been noteworthy for its hearty fare and comfortable lodgings. The series of dining rooms are furnished in lovely early American furniture and wallpapers reproduced from original Colonial designs. Old-fashioned New England cookery is the feature—charcoal broiled lobster, steak, chops and chicken.

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53
958

COVER: Cigar store Indian, menu in hand, symbolizes colorful, rich New England heritage. Area offers, too, a wealth of resort and dining delights. Turn to Vadna Dibble's report, p. 14.

CUE
NEW YORK, N. Y.

Luscious desserts to top it all off. A special luncheon 1 to 4 p.m., $1.10 to $2. Dinner noon to midnight, Sunday till 10 p.m., $2.60 to $5.50. The Country Store in back has many items you may wish to take home.

Old Storrowton Tavern—W. Springfield (Republic 2-4188) In Storrowton Village on the grounds of the Eastern States Exposition. A charming restaurant in this little Colonial village restored by Eugene Tamburi of the Yankee Pedlar. The tavern is handsomely decorated, has a snug old-fashioned Tap Room, and several dining rooms—the Connecticut Room with its muraled walls, the Tavern Room. There are dining rooms in several of the lovely 18th and early 19th century houses, as well as guest accommodations. The hearty old-fashioned New England menu follows the pattern of the Yankee restaurants—charcoal broiled steak, lobsters, chicken, and other dishes. Luncheon 12 to 4 p.m., $1.10 to $2. Dinner noon to midnight, Sunday till 10 p.m., $2.60 to $5.50.

The Log Cabin—Holyoke (Jefferson 9-9137) Easthampton Rd. Rte. 141. High on the mountain in the shadow of Mt. Tom, is this delightful restaurant. Surrounded by lovely planting, there's a terrace with a divine view over the valley and distant hills. Nothing better than a window seat in the wood-paneled dining room where you may watch the sun set in a blaze of glory while dining handsomely on some excellent food. Luncheon $1 to $2. Dinner $2.75 to $5.50. Supper items served after 10 p.m., a la carte. Excellent cocktails and good list of wines.

Wiggins Tavern & Northampton Hotel—Northampton (Justice 4-3100) You'll find this hotel just as modern as could be—for the sleeping rooms have been redecorated with handsome furnishings and the baths brought up to date, and air conditioning installed. . . . The Tavern, built in 1786, has a series of six dining rooms with low beamed ceilings, fireplaces and loaded with early Americana. Good American food highlights lobster, pan-fried chicken, grand pecan pie, Wiggins bonbon dessert. On Friday night there's a lobster and shrimp festival featuring Wiggins baked stuffed shrimp. The handsome Coachlight Room is the scene for a grand buffet on Sundays 5 to 9 p.m. at $3.75. Luncheon 11:30 to 3 p.m., $1 to $2.50. Dinner 5 to 10 p.m., Sunday 12 to 9:30 p.m., $2.75 to $6. Air conditioned. Outside in the Courtyard you must visit the Old Country Store, the Weaving House, Wagon Shed, Print Shop.

Roger Smith Hotel—Holyoke (Jefferson 2-1414) 69 Suffolk St. This hotel in the center of town caters to families, and as is usual in this chain of hotels, good bed and board is assured. There's a very pleasant dining room and a large cocktail lounge with a pianist during the evenings. There's dancing on the Roof Garden, high over the city, on Saturday nights from 8 p.m. during July and August with a $1.50 minimum. Luncheon 12 to 2 p.m., 85¢ up. Dinner 5:30 to 9 p.m., Sunday from 12, $1.85 up. Air conditioned.

The Lord Jeffery—Amherst (Alpine 3-2576) Located in this lovely college town, is this lovely Colonial inn with spacious rooms, beamed ceilings, an attractive lounge dominated by a huge fireplace. In summer, the garden enclave in back is a peaceful spot. In the Treadway tradition, the accommodations have all the comforts of modern life, and the food is high quality New England cookery. Luncheon 12 to 2 p.m., $1.75 to $3.75. Dinner 6 to 8:30 p.m., $2.25 to $4.75. Sunday dinner 12 to 2:30 p.m., from $2.50. Supper served Sunday night. You may have cocktails in the pretty garden or the indoor lounge. Air conditioned.

Toy Town Tavern—Winchendon (220) Rte. 202. The Tavern takes its name from the toy maker's village of Winchendon which it overlooks, and the inn is just a short way from the famous Cathedral in the Pines over the border in New Hampshire. There is a fine golf course, swimming in a lovely pool, all sorts of sports and social activities, as well as first-rate accommodations, to make an enjoyable vacation. The New England food is of high calibre, a trademark of the Treadway inns. Luncheon 12:30 to 2 p.m., $1.75 to $2.50. Dinner 6:30 to 8:30 p.m., $2.50 to $4.25; Sunday 12:30 to 3:30 p.m., from $3. The cocktail lounge is in a separate building just a few steps from the Tavern.

Publick House — Sturbridge (Dickens 7-3313) Rte. 20. Winter or summer, this is a fine place to visit. Built as a tavern in 1771 by Ebenezer Crafts, it has a delightful Colonial atmosphere. Located near Old Sturbridge Village, you will find it grand for a meal or a longer stay in the fine guest rooms. There are many charmingly decorated dining rooms with handhewn beams and period furniture —the Barn with its old hayloft and view of the Open Deck; the Tap Room with its enormous old fireplace; the Pineapple Room; and a lovely outdoor terrace. Luncheon 12 to 5:30 p.m., $1.75 to $4.75. Dinner 6 to 8:30 p.m., $3 to $5.25; Sunday 12 to 8:30, $3 to $6. The Common Room (bar) and Ordinary Room (lounge) has organ music weekends.

Boston

There's history at every corner of this fascinating old city with its narrow winding streets. Its tradition as a seaport and fishing town blends happily with its modern role as a center of music, art and culture. Take a stroll along fashionable Beacon Street studded with handsome mansions or Louisburg Square with its stately homes, many of which were designed by Bullfinch. An evening jaunt along the Charles River Esplanade is delightful, especially as the sun goes down. Traffic is one of the main problems, so leave your car in the garage and walk about or take one of the convenient bus tours that cover all the points of interest in town.

WHAT TO DO AND SEE

The Public Garden has 25 acres of beautiful planting, dotted with memorials of noted men in American history and literature and here you may take a ride on the famous swan boats. Nearby is Boston Common, oldest public park in America, purchased in 1634, and set aside for common use as a cow pasture and training field.

Some of Boston's historic sights include Faneuil Hall, the Cradle of Liberty built in 1742; the Old State House where resides a collection of ship models and relics; Old South Meeting House where the historic Boston Tea Party was brewed; Paul Revere House; King's Chapel and Burying Ground with gravestones of many historic personages; Old North Church where the signal lanterns were set for Paul Revere; and Constitution Wharf where "Old Ironsides" was built in 1794.

The Museum of Fine Arts should be a stop. One of the best, it has collections of Asiatic, Egyptian and Colonial art. Excellent, too, is the smaller Isabella Stuart Gardner Museum that has first-rate Raphaels, Titians, Rembrandts, Cellinis. Another stop could be the Museum of Science with its audience participation exhibits.

Already under way is the big Boston Arts Festival, held in the Boston Public Gardens through June 22. Open daily 10 a.m. to 10 p.m. with a full program of daily events.

"Pops" concerts by the Boston Pops orchestra take place in Symphony Hall through June 29.

Horse racing at Suffolk Downs in East Boston through June 28 would be fun for an afternoon, but don't bet away all your money!

Take time to visit Harvard University just across the Charles River. Be sure to drop in at the excellent Fogg Art Museum, the University Museum with its collection of glass flowers and fluorescent minerals. You might visit Longfellow House where most of his poems were written.

WHERE TO STAY AND DINE

Darbury Room—271 Dartmouth St. (Kenmore 6-6560) This pleasant restaurant is located just off Copley Square, and is mighty popular for its quality food, reasonable prices and friendly service. The two-level dining room is pleasantly decorated and has dancing on Friday and Saturday nights. You will dine handsomely on the excellent Continental cuisine—I chose a fine cut of prime ribs with baked potato and chef's salad. Other specialties are the rack of lamb, chateaubriand or planked steak, each for two or more persons. Luncheon 11:45 to 3 p.m., $1.25 to $2. Dinner 5:30 to 10:30 p.m., Sunday 4 to 11 p.m., $2.75 to $5.75. The dimly lit bar with intimate seats around the walls, features popular Lou Carter and his Trio; and other music. Air conditioned.

Dinty Moore's—611 Washington St. (Hubbard 2-9040) Located in the heart of the shopping and theatre district, this modern air conditioned spot, handsomely decorated by Franklin Hughes, is the haunt of the theatrical and newspaper crowd. It's always pleasant to dine here, for you're assured of a warm welcome by owner George Maren, just re-elected president of the Massachusetts Restaurant Assn., or his henchman Louis. Headliners, foodwise, are excellent corned beef, charcoal broiled steaks, chops, lobsters. Luncheon 12 to 4 p.m., a la carte entrees $1.10 to $3.50. Complete dinners 5 to 9 p.m., $2.75 to $5.50. Air conditioned. Closed Sundays and first two weeks in July.

Union Oyster House—41 Union St. (Capitol 7-2750) Famous for 132 years of continuous operation as a seafood restaurant, this old building dates back to 1769 and boasts the original stalls and oyster bar. New this year is the addition of a service bar so you can have cocktails and other liquors as well as wine and beer. Every denizen of the deep is served and one menu suffices all day. There are special lunches each day 11 a.m. to 4 p.m. 99¢ and $1.25. Complete

WHY TRAVEL FAR

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JUN 2 [illegible] 1958

THE WORLD OF MUSIC

Summer Jazz Concerts Are Spreading Through U. S. From Coast to Coast

By ROSS PARMENTER

IN 1954, when Louis L. Lorillard, George T. Wein and fellow enthusiasts decided to stage a summer jazz festival at Newport, R. I., they seemed like daring innovators. Yet look what has happened since.

The next year, summer-long jazz was introduced at Music Inn in Lenox, Mass, and it was made part of the Castle Hill Concerts at Ipswich, Mass. In 1956 ten jazz concerts were introduced into the music festival at Stratford, Ont., and the Lewisohn Stadium devoted a whole program to jazz for the first time. Last year the Great South Bay Jazz Festival was established at Great River, N. Y. And this year jazz will have far and away its biggest summer to date.

The new Vancouver Festival is including jazz as part of its basic format. In its second year, the festival at French Lick in Indiana is devoting one of its four week-ends to jazz. The festival at Dogwood Hollow in Stony Brook, L. I., which formerly was devoted to lighter classics, will be nearly all jazz. There will be jazz as part of the festival of the Southern Vermont Art Center in Manchester, Vt. There will be jazz at the Lewisohn Stadium, at Ravinia in Chicago, at Red Rocks in Colorado, at the Hollywood Bowl and a week of jazz at the Carter Barron Amphitheatre in Washington.

This Week-End

A great deal of that jazz will be concentrated over the coming week-end. This will be the week of the fifth Newport Jazz Festival. Erroll Garner is playing at Ravinia on July 2 and 4. Duke Ellington is playing at Castle Hill on July 4 and 5 and on July 5 Louis Armstrong is headlining a jazz program at the Lewisohn Stadium. The Armstrong program at the Stadium, incidentally, will be the first of two jazz concerts there, for Duke Ellington will also appear on July 24.

Further jazz events in the Metropolitan area will include Lionel Hampton at "Evenings-by-the-River" on July 10 and the third annual New York Jazz Festival on Randall's Island on Aug. 22 and 23.

This wildfire spread of jazz through the summer scene is not being greeted with complete enthusiasm on all sides. It is pointed out that a small jazz group costs far less to hire than a symphony orchestra and that some summer impresarios, taking advantage of this, are replacing concert music with jazz because on the one hand it costs less and on the other it often draws bigger audiences.

FROMM GROUP: Last year eleven young musicians known as the Fromm Fellowship Players gave a fillip to contemporary music at Tanglewood by being able to play any score that was given them. This year there will be Fromm Players there again. They will play for the six lectures in the Contemporary Music Series, which will be devoted to American composers; for the three lectures in the "New Aspects in Music" series and for the Composers' Forums of works written by composition students of the Berkshire Music Center.

Peter Marsh, Richard Lottridge and Paul Ingraham will be the players of last summer who will be back. The new ones will be Theodora Mantz, Scott Nickrenz, Donald McColl, Geruardo Levy, Hubert Resnick, Efrain Guigui, Robert Miller and Corinne Curry. The composers participating in the series on their music will be Roger Sessions, Milton Babbitt, Marc Blitzstein, Lukas Foss and Aaron Copland. The series and the players are being financed by the Fromm Music Foundation of Chicago, which is headed by Paul Fromm.

HEMIDEMISEMIQUAVERS: Carlos Chavez has been appointed to the Charles Eliot Norton Professorship at Harvard next year. Stravinsky, Hindemith and Copland have been previous composers who have given the six lectures, which are the post's chief duty. . . . Henry Janiec, who has been musical director of the Charlotte Opera Association since 1956, has been named music director of the Charlotte Symphony Orchestra for 1958-59. . . . The Hartford Festival of Music, which will present four concerts on the terrace of the Connecticut General Life Insurance Company building, will give its first concert on Wednesday. Robert Brawley is the conductor and musical director of the new series. . . . Leontyne Price, who recently made her debut with the Vienna Opera as Aida, will make her debut at London's Covent Garden in the same role on Wednesday. . . . Dimitri Mitropoulos will be conducting in Israel for the first time this summer.

REPRISE

Stadium Concerts began their forty-first season. At the opening concert Leonard Bernstein's performance and conducting made Ravel's G major Piano Concerto "particularly beautiful." Alexander Smallens began his twenty-fifth season at the Stadium and showed that conductor and orchestra players "understood and respected each other." He led the Intermezzo from Samuel Barber's "Vanessa," which had "vitality enough to stand on its own as an orchestral piece." . . . The Guggenheim Memorial Concerts also got under way, with Richard Franko Goldman leading the Goldman Band. Vittorio Giannini's "Praeludium and Allegro," performed at the first concert in Central Park, demonstrated the composer's "spontaneous lyrical invention."

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58

sical Events vel-Minded

list is offered as a service to travel-minded music lovers.

Ravinia Music Festival, Chicago, July 1-August 10. Symphonic music, jazz, chamber music.

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Barre ance), a new work [illegible] Boulez and a new symphony by Darius Milhaud. A new symphony by Florent Schmitt was featured on the June 15 program.

* * *

RICHARD LOTTRIDGE, recent Yale graduate and bassoonist, has been named for the second season as one of the "Fromm Fellows" to play in the series of Composers Forums at Tanglewood, Lenox, Mass. Lottridge is the son of Mrs. Ethel Lottridge of Haigh avenue.

The Fromm Music Foundation of Chicago is sponsoring the extensive program of study and performance of contemporary music at the Berkshire Music Center under the supervision of the staff of the composition department of the school, led by Aaron Copland. The group will present a concert on July 14, which will be open to Friends of the Berkshire Music Center.

* * *

MISS JENNIE McNAB of Clarksville was awarded the one-year scholarship for the study of organ offered by the Eastern New York Chapter of the American Guild of Organists. She was one of 17 contestants [illegible] by a committee including [illegible] Helen

ps are occupying audience seats along the sides of the theater and accompany members on the stage. "Ole Man River," "Captain Andy," "After the Ball is Over," "Why Do I Love You?" "Cotton Blossom" and "Can't Help Lovin' Dat Man" are among numbers sung by the group.

* * *

MAX ROACH, jazz drummer and faculty member of the School of Jazz, will be soloist with the percussion section of the Boston Symphony Orchestra in a program on Aug. 5 at 8:30 p.m. at the Music Barn at Lenox, Mass. Harold Farberman of New York will direct the program. The Barn season will open this Sunday at 8:30 p.m.

* * *

CHAUTAUQUA Institution will open its 85th season Sunday for eight weeks of activity. The traditional opening service will be held in the morning and will be followed in the afternoon by a presentation by Jerome Hines of his religious opera, "I Am the Way." Walter Hendl will direct the Chautauqua Symphony Orchestra in a total of [illegible] concerts during the season, six operas will be presented in English and the Chautauqua Reperatory Theater will present seven plays.

[40]

dinners till 9 p.m. are priced $1.90 to $4.35. Or you may chose from the a la carte. Air conditioned. Two modern branches at 143 Stuart St. and 122 Canal St.

Jimmy's Harbor Side—248 Northern Ave. (Hancock 6-6444) This is a top flight seafood house right on the old wharf on the Harbor. Hordes of seafood lovers come to partake of the excellent dishes Jimmy Doulas has served for 36 years. The modern restaurant has nautical decor and the wide windows give a grand view of the harbor. Fish chowder is one of Jimmy's specialties and baked stuffed lobster goes like hotcakes, but there is plenty to choose from including steaks and chops. If you can still take it, try the homemade ice cream pie with crushed strawberries. What a production! Service Monday through Saturday 11 a.m. to 9:15 p.m. (better make a reservation at dinnertime) with complete dinners $2.25 to $5, plus a la carte entrees. Air conditioned. Closed Sundays.

Les Tuileries—370 Commonwealth Ave. (Copley 6-0423) Downstairs in the Eliot Hotel. A fairly new French restaurant loaded with charm. Roundabout the intimate dining room are fascinating three-dimensional murals of Paris scenes. I found the food exceptionally good—a delicious quiche Lorraine, chicken Francaise, tender with little onions and mushrooms in a nicely flavored sauce, a perfectly seasoned green salad and a chocolate mousse for dessert. There are some delightful wines to complement your meal, but only French aperitifs may be had. Luncheon 11:30 to 2:30 p.m., $1.35 to $2.50. Dinner 6 to 9 p.m., Sunday 5:30 to 9:30 p.m., $3.25 to $5.25. Closed Monday in winter, Sunday in summer. Air conditioned. The owners have another restaurant, Au Beauchamp at 99 Mt. Vernon St., on Beacon Hill.

Somerset Hotel—400 Commonwealth Ave. (Kenmore 6-2700). This distinguished Back Bay hotel has two celebrated attractions besides fine accommodations. First, there's the Rib Room where you will feast on mammoth slices of roast beef at $3.95 and $4.95. There are steaks, too, if you wish. These are served 5 to 10 p.m. daily. There's luncheon also 11:30 a.m. to 2:30 p.m., $1.25 to $5.50. A service bar handles the cocktail problem. . . . Second is the alluring Polynesian Village, dimly lit and handsome with carved South Seas idols, rattan furniture and peacock chairs. A fine menu of Cantonese and Polynesian dishes has some excellent suggestions. And drinks take on an exotic note here. Dinner only, 5 to 1 a.m., Friday and Saturday till 2 a.m., a la carte entrees $2.35 to $4.35. A guitarist plays melodies from 7 p.m.

Durgin Park—30 N. Market St. (Capitol 7-2038). No visit to Boston would be complete without a visit to this century plus-old restaurant. Plain old-fashioned tables with family style service, unshaded light fixtures in the helter-skelter dining rooms. Specialties are steaks (charcoal broiled right in the dining room), thick slabs of roast beef, fresh lobster, and enormous servings of strawberry shortcake. Open 10:30 a.m. to 8 p.m., the à la carte menu reasonable. Closed Sundays.

Patten's—41 Court St. (Capitol 7-8775). This busy, 33-year-old restaurant is located in the heart of town. The Colonial dining room upstairs is enormous, while downstairs there's the very pleasant Georgian Room and the cozy, attractively decorated Pilgrim Lounge with organ music evenings until 11 p.m. New England home-style cooking is the ticket here with homemade corn bread and cinnamon buns. Baked stuffed lobster is the big item and very good, and there are roasts, steaks, chops and all sorts of seafood. Reasonable prices account for its popularity; plate luncheons 11 to 3 p.m., 99¢ to $2.25, and dinners, $1.75 to $4.25. Open 11 a.m. to 8:30 p.m. Closed Sundays. Air conditioned.

Locke-Ober—Boston (Liberty 2-1340) 3 Winter Place. Gourmets have acclaimed this restaurant as a top dining place since 1875. Located in an alley in the heart of the shopping district, it has a simple, but distinguished, atmosphere. The dining rooms consist of the Men's Bar on the first floor with its beautifully carved L-shaped bar and original decorations, and the "Ladies and Gentlemen's Cafe," upstairs, equally nostalgic of the '80s. Be sure to have a well-filled purse, everything is a la carte, dinner till 10 p.m., entrees $2 to $7.50. Strangely, the luncheon, noon to 3, is moderate, for entrees start at $1.65. Air conditioned.

Joseph's—279 Dartmouth St. (Circle 7-8087). An old mansion transformed into a top eating place and under the same management as Locke-Ober. We like the many-leveled dining rooms and the quiet air of intimacy. The cuisine is practically the same as Locke-Ober's and just as expensive at dinner. The extensive a la carte menu has entrees from $1.90 to $7.75. Here, too, luncheon (12 to 3 p.m.) is fairly reasonable—a good selection, with soup, entrêe and beverage priced $1.65 to $3 . A nice downstairs cocktail room with tables around the bar where men *only* are served at luncheon. Closed Sundays.

Near Boston

Wayside Inn—So. Sudbury. Rte. 20. Now fully restored to its original Colonial self, this inn where Longfellow wrote his "Tales of a Wayside Inn," will again be a popular place to visit. Modern guest rooms, furnished in period antiques, new kitchens and dining rooms will prove welcome to the traveller. The old parlor and other rooms are furnished with the treasures of five generations of Howes. In restoration, the hearth of the original two-room inn, built before 1700 was found. There are three dining rooms serving luncheon and dinner with New England specialties. Dinners are $2.75 to $4.75 with luncheon less. The museum includes all rooms of the original inn, is open 8 a.m. to 8 p.m. with a 50¢ charge for adults.

Red Coach—Wayland (Elmwood 8-2331) Rte. 20. I had the pleasure of dining at this restaurant and found it excellent. It was a pretty picture with lovely hydrangea plants all around and the rooms were large and comfortable—the one I was in had a huge fireplace. Roast beef is a top item at $3.45 and very popular, so get there early if you want to partake. However, if you are unlucky, take one of the steaks—the junior filet was excellent, done exactly right and served with baked potato and delicious salad and vegetables. As New England is the place for baked Indian pudding, that's what I had and loved it. Complete dinners are priced $2.95 to $5.50. There are other Red Coaches. too numerous to report on each: 41 Stanhope St., Boston; Middleboro; Hingham; Saugus; Framingham; and Hyannis.

1812 House—Rte. 9, Framingham (Trinity 9-9622). Once a boys' boarding school, this Treadway restaurant is handsomely decorated with early American furnishings; the main dining room centers around a pretty flower-bordered pool with a fountain—a picture at night when the candles are lit. And you'll like the little pine-paneled cocktail room. The menu is New England with lobster the favorite (two one-pound fellows with green salad and beverage costing $3.75). There's steak, chicken and roast beef, too. Luncheon, noon to 2:30 p.m., $1.50 to $4.50.

COVER: Cigar store Indian, menu in hand, symbolizes colorful, rich New England heritage. Area offers, too, a wealth of resort and dining delights. Turn to Vadna Dibble's report, p. 14.

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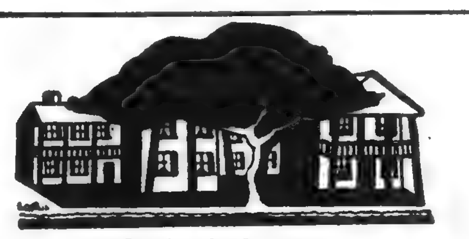
NEW YORK, N. Y.



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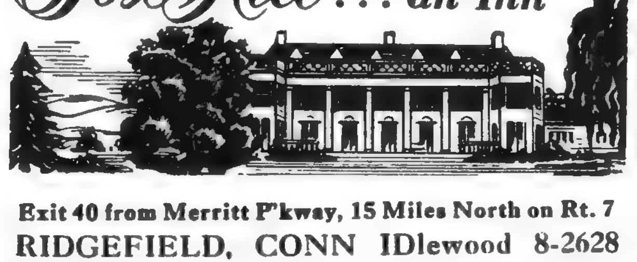

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exquisite italian
cuisine

Dinner, 12 to 8:30 p.m., including Sunday, $2.50 to $4.50. Air conditioned.

The Colonial—Lynnfield (Crystal 9-3043) On Rte. 128, Exit 21. This handsome restaurant grows more attractive each time I visit. Overlooking a fine golf course where you may indulge in a game, the modern building of brick and wood has a comfortable lounge with peaked, beamed ceiling, cozy groupings of chairs and love seats, and organ music evenings. This year, there's a new Fairway Room, on two levels with wide windows for a view, delightfully decorated. Additional party and banquet rooms have been added, too. The New England cuisine is tops—the cape scallops delicious, as are the stuffed jumbo shrimps. Roast prime ribs and boneless fried breast of chicken are specialties, too, as are the homemade desserts. Luncheon 12 to 4 p.m., a la carte entrees $1.60 to $2. Dinner 12 to 11 p.m., $2.50 to $4.95. Dancing Friday and Saturday from 8:30, minimum $2 per person. Air conditioned.

The Marguery—Ipswich (105) Rte. 1A. This is an elegant restaurant in a handsome old house surrounded by lovely grounds and trees. Several intimate dining rooms beautifully furnished are off the main entrance hall where there's a gift shop set up with a handsome display of glassware you can buy. A cocktail lounge with a trim bar is wood paneled, and a large bay window gives it a cheery look. For all this atmosphere, I thought the prices quite reasonable, and the menu has fine selections—lobster, of course, shrimps or lamb kebab Orientale with rice pilaff, boneless breast of chicken Tolstoy, steaks, chops. Luncheon 12 to 4 p.m., $1.75 to $3.75. Dinner 4 to 11 p.m., Sunday 12 to 9 p.m., $2.50 to $6.50. Air conditioned. Closed Mondays.

The Blacksmith Shop—Rockport (Kingswood 6-2241). Back in the olden days, horses were shod and wagon wheels mended at this fascinating old shop. Now the original forge is used to broil steaks, chops, lobster and native fish over the open coals. The large, colorful restaurant has lights made of old wagon wheels and set with dripping candles, overlooks the harbor and Yacht Club landing. Complete dinners, 5 to 9 p.m., Sunday from 12, are reasonably priced.

Straitsmouth Inn—Rockport (Kingswood 6-3471) Gap Head Rd. Here is a fine American plan resort that has been in the Wilkinson family for half a century. Right out on Rocky Point, it is almost completely surrounded by water and the extensive grounds have a golf club, plenty of good swimming, boating and fishing. Weekly rates run $75 to $125 per person in the main inn or five surrounding houses. The inn welcomes transients for meals in the fine dining room with a gorgeous view of the sea, but be sure to make a reservation. Luncheon 1 to 2 p.m., $1.50 up. Dinner 6 to 7:30 p.m., Sunday 1 to 2 p.m., $2 up.

Andover Inn—Chapel Ave., Andover (903). On the campus of Phillips Academy, this sprawling Georgian inn traces its heritage from 1810 when the home of the school's founder became the first inn. The grounds adjoin the Cochran Bird Sanctuary while across the street is the famous Addison Gallery of Art. Like all Treadway inns, the extra good meals are traditional New England and the lodgings most comfortable. Luncheon, 12 to 2 p.m., a la carte entrees $1 to $2.50. Dinner, 5:30 to 8:30 p.m., $2.35 to $5.25; Sunday 12 to 8 p.m., from $2.50. No liquor is served.

Hugo's Lighthouse — Kimball's — Cohasset (CO 4-0766 and CO 4-0525) Located on a grand harbor, these twin restaurants are ex-

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JUN 2 [illegible] 1958

THE WORLD OF MUSIC

Summer Jazz Concerts Are Spreading Through U. S. From Coast to Coast

By ROSS PARMENTER

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The next year, summer-long jazz was introduced at Music Inn in Lenox, Mass, and it was made part of the Castle Hill Concerts at Ipswich, Mass. In 1956 ten jazz concerts were introduced into the music festival at Stratford, Ont., and the Lewisohn Stadium devoted a whole program to jazz for the first time. Last year the Great South Bay Jazz Festival was established at Great River, N. Y. And this year jazz will have far and away its biggest summer to date.

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A great deal of that jazz will be concentrated over the coming week-end. This will be the week of the fifth Newport Jazz Festival. Erroll Garner is playing at Ravinia on July 2 and 4. Duke Ellington is playing at Castle Hill on July 4 and 5 and on July 5 Louis Armstrong is headlining a jazz program at the Lewisohn Stadium. The Armstrong program at the Stadium, incidentally, will be the first of two jazz concerts there, for Duke Ellington will also appear on July 24.

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Peter Marsh, Richard Lottridge and Paul Ingraham will be the players of last summer who will be back. The new ones will be Theodora Mantz, Scott Nickrenz, Donald McColl, Geruardo Levy, Hubert Resnick, Efrain Guigui, Robert Miller and Corinne Curry. The composers participating in the series on their music will be Roger Sessions, Milton Babbitt, Marc Blitzstein, Lukas Foss and Aaron Copland. The series and the players are being financed by the Fromm Music Foundation of Chicago, which is headed by Paul Fromm.

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COVER: Cigar store Indian, menu in hand, symbolizes colorful, rich New England heritage. Area offers, too, a wealth of resort and dining delights. Turn to Vadna Dibble's report, p. 14.

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NEW YORK, N. Y.

cellent places to dine. Kimball's, over 50 years old, is the original, has several nautical dining rooms and has just been redecorated—there's a tricky bar shaped like a longboat and there will be comfortable seats for sipping. Screened windows all about give a view of the water. . . . Hugo's Lighthouse has more modern decor, but the accent is still nautical (dark beams, ships lanterns, candlelight) and the several rooms, too, have a view. The same menu is used at both places—seafood, of course, the all-around favorite. Steaks and roast beef are well received. Luncheon 12 to 4 p.m., $1.65 to $3.25. Dinner 4 to 1 a.m., Sunday from noon, $2.50 to $5.25. Both have docking facilities.

Toll House—Whitman (Gibson 7-4455) Junction Rtes. 18 & 14. Though not on the shore line, this is a must on your places to dine. Celebrated for many years as the home of the famous Toll House cookies, this early American rambling house is full of charm. Delightfully decorated dining rooms, one with its immense tree growing in the center, garden furnishings, pink watering cans tied with pink rakes and hoes make unique wall bracket lights. Fresh flowers and colored glassware grace the tables. From the spotless kitchens come fine chicken, steak, lobster and other food that makes up the New England menu. Each week there's an adventure in foreign foods of different countries. Luncheon 12 to 6 p.m. $2 to $4.95. Dinner all day till 8 p.m., $3 to $4.95. No liquor. Air conditioned. Closed Mondays.

Lord Fox—Foxboro (Kingswood 3-5361) Rte. 1. This beautiful old house of sunny yellow in the midst of gorgeous gardens and trees has had many additions and rambles merrily from the old center hall. Whether you decide to have cocktails on the outdoor terrace or in the Tack Room bar with its fine horse prints and bartenders gay in plaid vests, you will find them excellent, especially with the delicious smoked cheese. Try the buffet luncheon or evening buffet—loads of delightful goodies. Otherwise there's a fine selection on the dinners with New England specialties. A pianist adds to the general enjoyment. Luncheon 12 to 2:30 p.m., $1.25 to $2.25. Dinner noon to midnight, $2.65 to $4.95 and a la carte. Air conditioned.

Mayflower Hotel—Plymouth (Manomet 3311) Rte. 3 to Manomet Point. A grand American plan resort hotel high up overlooking the ocean. The large hotel has acres of grounds with its own lake where you may swim if you tire of the ocean or fine pool. All sorts of planned entertainment, dancing and sports to make your stay enjoyable. A good time to go would be July 6 to 19 when there's Mayflower International Fair, featuring food and drink from different countries served by waitresses in garb of the country feted, sports car exhibits, guest speakers on each country. Weekly rates in hotel, double-decked Club and cottages, $112 to $175 per person.

The Bourne Mill—Buzzards Bay (3513) At Bourne Bridge Rotary. You're sure to like this friendly little restaurant operated by three ex-servicemen. The pine-paneled dining rooms are gay with blue booths, cunning driftwood lamps and ornaments on the tables. You'll get good food, too—roast beef, chicken and steak, lobster and other specials each day. Light lunches 11:30 to 3:30 p.m., 90¢ up and a la carte to $4.25. Dinner 5:30 to 8:30 p.m., Sunday from 11:30 a.m., $2.25 to $5 and a la carte.

Cape Cod

Sailing, swimming and fishing are the sports you will find on this neck of land that juts far out into the ocean, for there are 300 miles of coastline—bays and inlets, ocean and beautiful serene Cape Cod Bay. Green marshes and cranberry bogs abound, sandy white beaches, pungent pines. The north shore of the Cape has stately trees, venerable homesteads and lovely gardens—the 18th and 19th century houses once the homes of clipper captains. At the far tip, Provincetown is the haunt of writers and artists.

Martha's Vineyard and colorful Nantucket, two islands off the southern coast of Cape Cod, are well worth visits also. Northeast Airlines services both islands, as well as the Cape. Boats to the islands leave from Woods Hole, Hyannis and New Bedford. If you're taking your car, be sure to make reservations well in advance.

WHAT TO DO AND SEE

There are a number of summer theatres on the Cape, one of the best known Richard Aldrich's Cape Playhouse at Dennis. The season here opens June 28. There's the Falmouth Playhouse at Coonamessett and, of course, musicals at the Hyannis Music Circus opening June 30 with "Damn Yankee." Lesser known, but good standard stock companies keep things up to snuff at Provincetown and Chatham. The Oberlin College Gilbert & Sullivan Players will perform on the Cape again this year, opening June 22 with "H.M.S. Pinafore."

The Blessing of the Fleet takes place in Provincetown June 29—a colorful festival when the Portuguese fishermen in gay checked shirts parade through the streets to the end of Town Wharf. They board their gaily decorated and newly painted boats and sail around the harbor.

Provincetown Art Assn. has its first show June 29-July 26, followed by the first Cape Cod Art Assn. jury show July 3 in Hyannis.

WHERE TO STAY AND DINE

Cape Codder Hotel—Falmouth (Kimball 8-9777) I can think of nothing nicer than to spend a vacation at this fine hotel on a hill with a gorgeous view of Buzzards Bay. There's an informal, but gracious, atmosphere perfect for relaxation—enjoy a bit of fishing, sit under an umbrella on the nice beach or take a cool plunge in the Olympic-sized pool. There's dancing and entertainment for the frisky. Luncheon buffets at the pool are a daily ritual, and guests enjoy the occasional cookouts. Fresh seafood, sometimes from Capt. Peterson's own catch, and fresh vegetables from his farm are features of the bountiful table. Daily American plan rates $15 to $20 per person in the hotel and cabanas. Transients may enjoy the fine meals—luncheon 12:30 to 2 p.m, $2.50. Dinner 6:30 to 8 p.m., $3.50 and $4.50 on the average.

Nautilus Motor Inn—Woods Hole (Kimball 8-1525) State Rd. A perfectly delightful resort, just a short way from beaches and boats to Martha's Vineyard and Nantucket. The rooms are handsomely decorated, the windows overlooking the beautifully kept grounds bright with flowers, and the grand swimming pool. You may have breakfast served in your room or your very own balcony (that's for me). Full meal service and drinks can be ordered from the intriguing Dome Restaurant next door. Rates thru June 20, $5-$9 per person per day; June 21 through Labor Day $9-$13. Less off-season.

Dome Restaurant—Woods Hole (Kimball 8-4451) State Rd. Right next to the Nautilus Motor Inn, this unique restaurant is built in the form of a geodesic dome, covered with transparent plastic. All the furnishings come from Denmark and I was told there would be lots of greenery around. The menu is French-American with accent on lobster coquille or a la guy, steaks, sliced tenderloin with noodles, to name a few. Dinner only 4 p.m. to midnight, Sunday from 2 p.m., $3.50 to $6.

Coonamessett Inn—Falmouth (Kimball 8-2300) Jones Rd. & Gifford St. Although Edna Harris' resort and dining spot needs no ballyhooing from me (for it is known far and wide), this memo is just to inform the many people who ask me if I have been here that I have. I think it is grand and food wonderful.

Park Beach Hotel & Cabanas—Falmouth Heights (Kimball 8-1010) This thoroughly modern vacation resort is also owned by Capt. Peterson of the Cape Codder Hotel and is located on a fine white sandy beach. The cool Penthouse Deck on top of the cabanas is a fine place to relax and the Penthouse Lounge is a mighty romantic spot to sip cocktails or evening drinks. The dining room has a view of the ocean and the same good food is served here. The hotel is open, but American plan rates start June 27—$11 to $15 daily per person; in the cabana wing $14 to $18 daily per person. Transient diners are most welcome here, too.

Dinty Moore's—Hyannis (Spring 5-1892) George Maren, owner of the popular Boston Restaurant of the same name, has done wonders with his summer dining place as it goes into its second season. There's a new dining room, like a porch, with jalousied windows, a glass roof—all real summery looking. Wait till you see the handsome new bar and cocktail lounge, too. Here Marie Marcus will play fine piano, alternating with Charlie Carroll who sings as well as plays. Sounds real gay! Dinner only from 5 to midnight every day, $2.95 up and here's some of the things you'll get—roast beef, wonderful corned beef, lobster Savannah, jumbo stuffed shrimp. Late supper specials are available—inexpensive a la carte.

The Blacksmith Shop—South Yarmouth (Exeter 8-3652) This unique red barn is really two barns put together, and now has been enlarged to give ever so much more dining space. I still like the room where the stalls are used for booths, for there's an old forge (enlarged, too) behind glass where the chef broils your steak and lobster. Robert Collins, gourmet, chef, and proprietor of the establishment is a graduate of Paris' Cordon Bleu, but he has the flavor of Cape Cod at his restaurant. You will find the service most friendly. Cranberries are used in 12 different ways, there's a salad bowl with Bob's special dressing and yummy desserts—try the ice cream swan! Dinner only 4:30 to 11 p.m., Sunday from 1 p.m., $1.95 to $3.95. Bar and cocktail lounge.

Riverway Lobster House — South Yarmouth (Exeter 8-2172) Rte. 28. Fine food is to be had at this attractive white restaurant with its lobster-red trim. Informality is the keynote in the Pine Room with its beamed ceiling, old brick fireplace, and in the Captain's Room with its unique three-dimensional murals of Cape Cod scenes and early prints. Fish, lobster, steaks, roast beef are of high

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Orleans Inn—Orleans (915) Rte. 6. A nice seafood restaurant is a welcome addition here. This one, right on the water, puts one in the right mood to feast on denizens of the deep. One menu 12 to 10 (till midnight beginning June 30) with luncheon choices $1.65 up. Complete dinners $2.50 up. Dancing during the summer from 9 p.m.

The Governor Prence—Orleans (896) An exceptionally nice resort motel with large modern rooms, handsomely furnished, roomy baths. There's a swimming pool on the grounds, ocean beaches not too far away. Another nice thing, the Pear Tree (named for the tree Gov. Prence brought with him from England) cocktail lounge and coffee shop serves a fine breakfast as well as good drinks. July 1 to Labor Day rates $14 per day double occupancy, in main lodge; $16 in rooms in the pines.

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Chillingsworth—East Brewster (Twin Oaks 6-3656) If you appreciate French cuisine of gourmet calibre, you will love this beautiful place. Elegant appointments in the sitting rooms, gift shop and small dining rooms. Be sure to make a reservation here. Luncheon 12 to 2 p.m., $2.50 to $3.50. Dinner 6 to 8 p.m., $5 to $8. Closed Monday. Whether you dine or no, you will be intrigued with the magnificent gifts in the shop—all made here. I saw some divine things in the Christmas Shop, so you might keep that in mind.

Stageway—Dennis (54) Rte. 6A. This is a nice little place handy to the Cape Playhouse. A special luncheon has several choices at $1.15, served 11:30 to 4 p.m. Dinner 4 to 11 p.m., Sunday from noon, $2.25 to $4.95. Bar and cocktail lounge. Air conditioned.

Harbor View Hotel—Edgartown, Martha's Vineyard (444). This Treadway inn at Starbuck's Neck opens June 25. The large, rambling inn with cheery porches, lounges is right on the water where there's lots of sailing, swimming in the ocean, bay or harbor. There are excellent golf courses nearby. Just the place for an extended vacation. American plan rates prevail and transients may dine on the fine New England specialties.

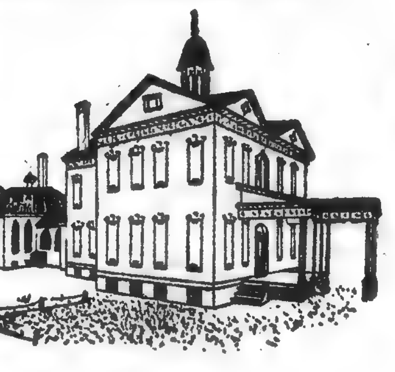
Harborside Inn—Edgartown, Martha's Vineyard (415) A heavenly place to spend a vacation, at this resort right on the water. Fine accommodations in the newer modern buildings or the fine older part of the inn. American plan rates $15 to $21 per person daily.

COVER: Cigar store Indian, menu in hand, symbolizes colorful, rich New England heritage. Area offers, too, a wealth of resort and dining delights. Turn to Vadna Dibble's report, p. 14.

CUE
NEW YORK, N. Y.

JUN 14 1958

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806
JUN 24 1958



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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUN 29 1958

THE WORLD OF MUSIC

Summer Jazz Concerts Are Spreading Through U. S. From Coast to Coast

By ROSS PARMENTER

IN 1954, when Louis L. Lorillard, George T. Wein and fellow enthusiasts decided to stage a summer jazz festival at Newport, R. I., they seemed like daring innovators. Yet look what has happened since.

The next year, summer-long jazz was introduced at Music Inn in Lenox, Mass, and it was made part of the Castle Hill Concerts at Ipswich, Mass. In 1956 ten jazz concerts were introduced into the music festival at Stratford, Ont., and the Lewisohn Stadium devoted a whole program to jazz for the first time. Last year the Great South Bay Jazz Festival was established at Great River, N. Y. And this year jazz will have far and away its biggest summer to date.

The new Vancouver Festival is including jazz as part of its basic format. In its second year, the festival at French Lick in Indiana is devoting one of its four week-ends to jazz. The festival at Dogwood Hollow in Stony Brook, L. I., which formerly was devoted to lighter classics, will be nearly all jazz. There will be jazz as part of the festival of the Southern Vermont Art Center in Manchester, Vt. There will be jazz at the Lewisohn Stadium, at Ravinia in Chicago, at Red Rocks in Colorado, at the Hollywood Bowl and a week of jazz at the Carter Barron Amphitheatre in Washington.

This Week-End

A great deal of that jazz will be concentrated over the coming week-end. This will be the week of the fifth Newport Jazz Festival. Erroll Garner is playing at Ravinia on July 2 and 4. Duke Ellington is playing at Castle Hill on July 4 and 5 and on July 5 Louis Armstrong is headlining a jazz program at the Lewisohn Stadium. The Armstrong program at the Stadium, incidentally, will be the first of two jazz concerts there, for Duke Ellington will also appear on July 24.

Further jazz events in the Metropolitan area will include Lionel Hampton at "Evenings-by-the-River" on July 10 and the third annual New York Jazz Festival on Randall's Island on Aug. 22 and 23.

This wildfire spread of jazz through the summer scene is not being greeted with complete enthusiasm on all sides. It is pointed out that a small jazz group costs far less to hire than a symphony orchestra and that some summer impresarios, taking advantage of this, are replacing concert music with jazz because on the one hand it costs less and on the other it often draws bigger audiences.

FROMM GROUP: Last year eleven young musicians known as the Fromm Fellowship Players gave a fillip to contemporary music at Tanglewood by being able to play any score that was given them. This year there will be Fromm Players there again. They will play for the six lectures in the Contemporary Music Series, which will be devoted to American composers; for the three lectures in the "New Aspects in Music" series and for the Composers' Forums of works written by composition students of the Berkshire Music Center.

Peter Marsh, Richard Lottridge and Paul Ingraham will be the players of last summer who will be back. The new ones will be Theodora Mantz, Scott Nickrenz, Donald McColl, Geruardo Levy, Hubert Resnick, Efrain Guigui, Robert Miller and Corinne Curry. The composers participating in the series on their music will be Roger Sessions, Milton Babbitt, Marc Blitzstein, Lukas Foss and Aaron Copland. The series and the players are being financed by the Fromm Music Foundation of Chicago, which is headed by Paul Fromm.

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Stadium Concerts began their forty-first season. At the opening concert Leonard Bernstein's performance and conducting made Ravel's G major Piano Concerto "particularly beautiful." Alexander Smallens began his twenty-fifth season at the Stadium and showed that conductor and orchestra players "understood and respected each other." He led the Intermezzo from Samuel Barber's "Vanessa," which had "vitality enough to stand on its own as an orchestral piece." . . . The Guggenheim Memorial Concerts also got under way, with Richard Franko Goldman leading the Goldman Band. Vittorio Giannini's "Praeludium and Allegro," performed at the first concert in Central Park, demonstrated the composer's "spontaneous lyrical invention."

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Harbor View Hotel—Edgartown, Martha's

• FIFTH ANNUAL
NEWPORT JAZZ FESTIVAL
THURSDAY · FRIDAY · SATURDAY
SUNDAY · JULY 3-4-5-6
· A NON-PROFIT ORGANIZATION ·
Evening Concerts — 8:30 P. M.
THURSDAY — DUKE ELLINGTON TRIBUTE
Duke Ellington Orchestra, Mahalia Jackson, Dave Brubeck 4, Paul Desmond, Marian McPartland 3, Miles Davis 6, Cannonball Adderly, Gerry Mulligan, Rex Stewart, with Ellington Alumni All-Stars, and others.
FRIDAY — BENNY GOODMAN AND HIS ORCHESTRA plus All-Star talent array.
SATURDAY — "BLUES IN THE NIGHT" — Gerry Mulligan 4, Joe Turner, Pete Johnson, Ray Charles, Chuck Berry, Big Maybelle, Art Farmer, Jack Teagarden, Jo Jones, Buck Clayton, Georgie Auld, Dakota Staton, Maynard Ferguson Orchestra, and at midnight, Miss Mahalia Jackson, and others.
SUNDAY: LOUIS ARMSTRONG ALL-STARS plus International Youth Band, Dinah Washington, Billy Eckstine, George Shearing 5, Jack Teagarden, Bobby Hackett, Max Roach, Chris Connor, Terry Gibbs, Urbie Green, Don Elliott, and others.
Friday-Saturday-Sunday Afternoon Concerts: 2:30—$1.50 General Admission
Friday Afternoon—International Youth Band, Marshall Brown, conductor; Jimmy Giuffre 3, John LaPorta 4, and others.
Saturday Afternoon — "Critic's Choice" Program to be announced.
Sunday Afternoon — Sonny Rollins 3, Thelonius Monk, Horace Silver 5, Les Jazz Modes, Anita O'Day, Lee Konitz, Sal Salvador, Tony Scott, and others.
• Directed by George Wein •
ALL SEATS RESERVED
$5, $4, $3 per concert
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We urge you to order your seats by mail immediately. Thousands were disappointed last year by failing to do so.
Add 25c on Mail Orders
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NEWPORT, R. I.
White Horse Tavern
Serving Good Rhode Island Fare
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"OLDEST TAVERN IN AMERIC

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quality, well prepared. For drinks, the Bayberry Lounge is most relaxing with its club chairs and lounges. Dinner only 5 to 10, Sunday and holidays from noon, $2.50 to $4.75. Air conditioned.

Hennessy's Steak House—Dennis Port (Exeter 8-2226) This restaurant is more fun for there is always some sort of hi-jinks going on. The Champagne Breakfast made such a hit last year, that Bob is starting it off again June 30, but the hours will be less rugged—9 to 11 a.m. Monday through Friday, with Ed Marvin's show. All for a mere $2. Herb Lewis, who plays piano and regales with songs evenings, MC's the fashion shows at cocktails 5 to 7 p.m. From 5 to midnight, you dine—seafood is a favorite, so try the special whole, boned bluefish. There's steaks, of course—all kinds! And delicious Caesar salad, flaming desserts to top it all off. Complete dinner $2.50 to $6.50.

Wayside Inn—Chatham (8589) Main St. The atmosphere is most homelike at this 150-year-old country inn where Mrs. Havens and her family outdo themselves to make your visit enjoyable whether you come for a vacation or a meal. Besides rooms in the main house, there's an Annex and two houses on the pretty grounds. Attractive dining rooms take care of guests and transients, where you will get mighty good and flavorful home cooking. Delicious homemade breads, cakes and pies, too. An all-year round hotel, American plan rates prevail June 16 to September 30, $7.50 to $12 per person per day. European plan at other times. Luncheon 12 to 2 p.m., 95¢. Dinner 6 to 8 p.m., $2.25 to $3.50. There's a buffet supper Sunday 6 to 8 p.m., $3.50.

Christopher Ryder House—Chatham Port (Chatham 608) A captain's home dating from 1790, this restored Colonial house is a perfectly beautiful restaurant. Handsome decorations and wallpapers in three smart dining rooms, candlelit evenings, set the proper mood for the excellent American and Continental cuisine. There's a buffet luncheon every day and a Sunday night buffet. The intriguing Circus Tent will function again for evenings of dancing and entertainment (except Sunday). And the patio terrace is newly decorated this year. The buffet luncheon, 12 to 2 p.m., is $1.95. Dinner 5:45 to 10:15 p.m., $2.75 to $4.95. Sunday 11 to 10 p.m., $1.95 to $4.95.

Queen Anne Inn—Chatham (394) Queen Anne Rd. For the past 23 years, vacationers have enjoyed the comforts of this delightful summer inn. Charming bedrooms with lovely flowered wallpapers, early American antiques in the public rooms and pretty dining rooms in the main house. There are fine rooms in the cottages on the grounds, too. Oyster Pond Beach is just a short way from the inn, but there's fine swimming at Chatham Light Beach or Harding Beach. Golf and tennis is nearby. American plan

the tree Gov. Prence brought with him from England) cocktail lounge and coffee shop serves a fine breakfast as well as good drinks. July 1 to Labor Day rates $14 per day double occupancy in main lodge, $16 in rooms in the pines.

Bonnie Doone—Provincetown (1185) 35 Bradford St. Every year something intriguing goes on at this fine restaurant. This year, the old red roof gives way to a heavenly aquamarine hue and looks smart as could be. The Grille Room is pretty as a picture with its modern coral-colored booths and golden-netted glass partitions. The bar, too, has new stools with ample seats also in the same coral. The other dining rooms—the Terrace Room, the Patio with its wrought iron furnishings and a new softened glow to the fibre glass roof, the Thistle Room upstairs—are sparkling. Seafood is the thing—you might try the deluxe lobster tray, or perhaps a shore dinner. Luncheon 11 a.m. to 4 p.m., $1.25 to $4.95. Dinner all day till 10 p.m., $1.95 to $4.95. Piano and organ music.

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[40]

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUN 29 1958

THE WORLD OF MUSIC

Summer Jazz Concerts Are Spreading Through U. S. From Coast to Coast

By ROSS PARMENTER

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Further jazz events in the Metropolitan area will include Lionel Hampton at "Evenings-by-the-River" on July 10 and the third annual New York Jazz Festival on Randall's Island on Aug. 22 and 23.

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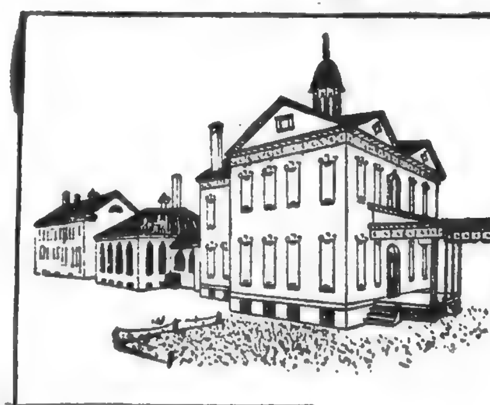
SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806

JUN 24 1958



MUSEUM NOTES

By HARRIET HULL

CHARLES MUNCH, music director of the Boston Symphony Orchestra, will return this week from Europe in preparation for the six-week Berkshire Festival program, July 4 to Aug. 10, at Tanglewood, Lenox, Mass.

Dr. Munch has recently completed a series of guest conducting appearances at Strasbourg, the town of his birth. He conducted the Orchestre Nationale of Paris on June 14 and 15 in concerts of the 23rd World Festival of the International Society for Contemporary Music in the Palais des Fetes. First performances at the June 14 concert was the Third symphony by Henry Barraud (first European performance); a new work by Pierre Boulez and a new symphony by Darius Milhaud. A new symphony by Florent Schmitt was featured on the June 15 program.

* * *

RICHARD LOTTRIDGE, recent Yale graduate and bassoonist, has been named for the second season as one of the "Fromm Fellows" to play in the series of Composers Forums at Tanglewood, Lenox, Mass. Lottridge is the son of Mrs. Ethel Lottridge of Haigh avenue.

The Fromm Music Foundation of Chicago is sponsoring the extensive program of study and performance of contemporary music at the Berkshire Music Center under the supervision of the staff of the composition department of the school, led by Aaron Copland. The group will present a concert on July 14, which will be open to Friends of the Berkshire Music Center.

* * *

MISS JENNIE McNAB of Clarksville was awarded the one-year scholarship for the study of organ offered by the Eastern New York Chapter of the American Guild of Organists. She was one of 17 contestants judged by a committee including Miss Helen Henshaw of this city; Preston Rockholt and Miss Jeannette Rafter, Albany organists. Dr. Elmer Tidmarsh, dean of the local chapter, presented the scholarship to Miss McNab.

Miss McNab, 15, is entering the 10th grade at Bethlehem central school and is active in the Clarksville Methodist Church. She is a piano pupil of Miss Eleanor Schweiker of Albany.

* * *

THE "SWEET ADELINES" and the "Empire Statesmen," two of Gloversville's most distinguished singing groups, are aiding the Sacandaga Summer Theater production of Show Boat. The groups are occupying audience seats along the sides of the theater and accompany members on the stage. "Ole Man River," "Captain Andy," "After the Ball is Over," "Why Do I Love You?" "Cotton Blossom" and "Can't Help Lovin' Dat Man" are among numbers sung by the group.

* * *

MAX ROACH, jazz drummer and faculty member of the School of Jazz, will be soloist with the percussion section of the Boston Symphony Orchestra in a program on Aug. 5 at 8:30 p.m. at the Music Barn at Lenox, Mass. Harold Farberman of New York will direct the program. The Barn season will open this Sunday at 8:30 p.m.

* * *

CHAUTAUQUA Institution will open its 85th season Sunday for eight weeks of activity. The traditional opening service will be held in the morning and will be followed in the afternoon by a presentation by Jerome Hines of his religious opera, "I Am the Way." Walter Hendl will direct the Chautauqua Symphony Orchestra in a total of [illegible] concerts during the season, six operas will be presented in English and the Chautauqua Reperatory Theater will present seven plays.

CLEVELAND, OHIO
NEWS
Cir. D. 137,553

JUL 3 1958

July Musical Events For Travel-Minded

Editor's Note: This list is offered as a service to travel-minded music lovers.

Ravinia Music Festival, Chicago, July 1-August 10. Symphonic music, jazz, chamber music.

JACOB'S PILLOW Dance Festival, Lee, Mass., July 1-Aug. 30.

Aspen Festival, Aspen, Colo. Continues through July. Major works of Franz Schubert and Paul Hindemith and a special series featuring the works and participation of contemporary American composers will highlight the series.

CHAUTAUQUA Institution, Chautauqua, N.Y. Opera begins July 11. Symphony and dance programs also runs through Aug. 18.

STRATFORD FESTIVAL, Stratford, Canada, music portion opens July 14, runs through Aug. 16. Opera, folk music, jazz concerts, recitals, Marcel Marceau.

CLEVELAND ORCHESTRA

invited to take part in the Opera Workshop by Dr. Theron R. McClure, professor and director of the Ohio State University Opera Department, July 24 to Aug. 11.

CINCINNATI SUMMER Opera, Cincinnati. Begins July 5 with "Der Rosenkavalier," with Eleanor Steber. "Elixir of Love," "Carmen," "Boris Godounoff," "Madam Butterfly," and "La Boheme" will also be offered in July.

[41]

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1 5423

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NEW YORK CITY, N. Y.
DAILY NEWS
Circ. D. 2,156,137 - S. 3,586,789

JUN 29 1958

Excursion to Music Fete

Music lovers as well as those in the mood for a day in the country will be offered five successive Sunday excursions to the Tanglewood concerts of the Berkshire Festival at Lenox, Mass., beginning July 13. The one-day New Haven Railroad trips cost $7.95 for adults, $5.75 for children 5 and under 12. Prices cover train and bus transportation, general admission to the music shed and all taxes.

You can take along a picnic lunch and enjoy it on the broad lawns surrounding the shed while listening to the music. Tickets are limited and must be purchased in advance either at the New Haven's ticket offices at Grand Central Terminal, 125th St. station or at Stamford. Departure from Grand Central is at 8:20 A.M., returning at 10:12 P. M.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUN 29 1958

Newport
international
Band
Newport
international
Band
Newport
international
Band

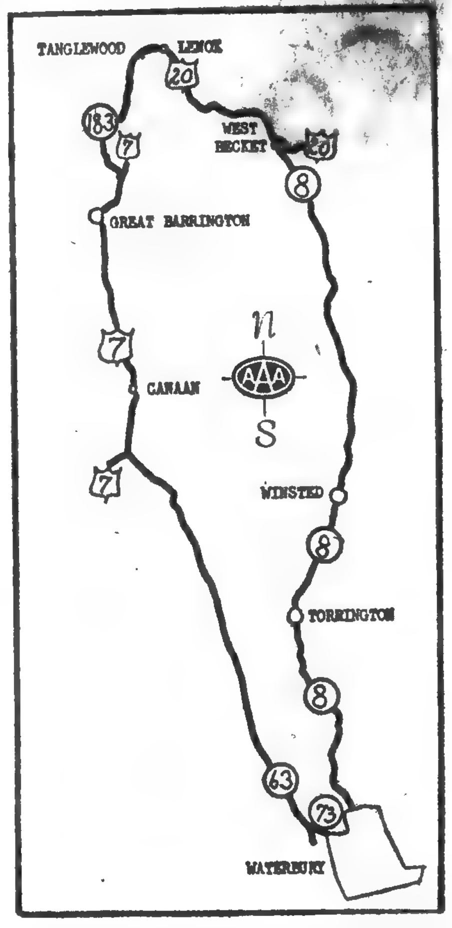
The New York Time

COOL CATS GO TO NEWPORT—Members of the International Youth Band, whose personnel is made up of players from many countries, are conducted by Marshall Brown, left, as they prepare for debut at the Jazz Festival in Freebody Park this week-end.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,025

JUL 13 1958

Tanglewood Trip Affords Music, Romance, Scenery



This AAA suggestion involves a pleasant trip to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

A round trip of 145 miles is involved for Waterbury residents who take Route 73 and then Route 63 northwesterly to Canaan. Then it's north on U. S. Route 7 to Great Barrington, Mass. This is both a summer and a winter resort center and, just before entering town, the party passes the fair grounds where the annual fair in September is one of the state's biggest.

A few miles beyond town Route 183 angles off to the left. After a few more miles it crosses Route 102 and curves around a beautiful lake known as the Stockbridge Bowl, about three miles out of Lenox. Now the group approaches the Dixey Estate, site of the Berkshire Music Festival and the location of the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," and collected material for his "Tanglewood Tales."

On this estate is the music shed where the concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself, closer to the music and seated, but many like the beautiful grounds outside where they may loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

The view from the grounds is close to spectacular, and the visitor might be advised to attend the concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving, the party drives into Lenox and then south on U. S. Route 20 for a dozen miles to West Becket where U. S. 20 cuts east, but the party heads south on Route 8. About 13 miles from here near New Boston is a view of Hanging Mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington River. Fragments loosened by the rain and frost do come crashing down with tremendous force.

Route 8 continues south, passing through Winsted and Torrington and bringing the party back to Waterbury.

Item (e)
CLINTON, Mass.
Independent
Circ. 3,241

JUL 11 1958

Tips on Touring

By Carol Lane
Women's Travel Authority

Music In The Air

For more fun on your summer vacation, take in some of the music festivals held throughout the country. Hot or cool, long hair or crew cut, indoors or out under the stars, they'll all add pleasure to any outing.

Here are some you may want to consider:

New York: New York City, July 1 – August 5, "Evenings-by-the-River" presented by Lower Eastside Neighborhoods Association. Islip, L. I., July 26, 27, Aug. 1-3, Great South Bay Jazz Festival.

New Jersey: Ventnor, Aug. 5-26, Ventnor Music Festival. Recitals at Ventnor Pier.

Massachusetts: Lenox, July 2 – Aug. 10, Berkshire Festival at Tanglewood. Boston Symphony Orchestra.

Maine: Blue Hill, July 20–Aug. 24, Chamber music concerts at Kneisel Hall.

Indiana: French Lick, Aug. 8-31, Symphonic, choral, jazz and country music programs.

Wisconsin: Fish Creek, Aug. 9-24, Peninsula Music Festival. Symphonic concerts; five world premieres.

Florida: Miami Beach, July 8 – Aug. 10, Pop concerts. University of Miami Summer Symphony.

California: Carmel, July 14-20, Bach Festival. Redlands, July 1 – Aug. 29, Redlands Bowl Festival. Twenty-one programs of symphonic music, grand and light opera, and ballet.

Canada: Stratford, Ontario, July 22 – Aug. 16, Orchestral concerts, folk music, jazz and "The Beggar's Opera".

[42]

NEW YORK, N. Y.
POST
Circ. D. 408,150 - Sat. 271,019

JUN 25 1958

Festival's Music Is All Over Our Town—Indoors and Out

By HARRIETT JOHNSON

From Brussels to Santa Fe to Vancouver, B. C., to Anchorage, Alaska, the boom in music festivals this summer continues to percolate with growing distinction for American performers and creative artists. The world premiere, for example, of Carlisle Floyd's opera, "Wuthering Heights," takes place July 16, at Santa Fe, while his "Susannah" is currently being heard at the Brussels Fair with an all-American cast.

Vancouver's first International Festival features among its highlights a gala production of "Don Giovanni," with the Metropolitan Opera's glamorous bass-baritone, American-born George London, in the title role.

Our Town, not to be outdone, has also stretched its Festival echelons, though on a more modest scale, to include added summer concerts, indoors and out, and to feature programs of unusual merit and variety.

'Pop' Concerts Begin Aug. 7

Heading the list of additions is the series of "pop" concerts scheduled for the New York Coliseum beginning Aug. 7 and continuing through Sept. 1. The management of the gigantic 59th St. and Central Park West structure is turning over its air-conditioned second floor for this musical entertainment, even introducing, via projections, "Dancing Waters" to induce the illusion that we will really be sitting under the stars and trees, and of course, by a waterfall.

The ensemble, to be known as the N. Y. "Pops" Orchestra, will be conducted by d'Artega, who, so the story goes, was christened with 17 names and now has rebelled to the point where he uses only one of them. Beer, soft drinks and light refreshments will be served, while the lighter classics are played, enhanced by guest soloists. Tables for four can be purchased and there will also be seats available at lesser prices on the sides.

Stadium Concerts Attractive

The summer scene would lose its familiar local color without Stadium Concerts Inc., founded 41 years ago by Mrs. Charles S. (Minnie) Guggenheimer. Therefore, it's good news that these symphonic concerts are currently sounding stronger than ever at Lewisohn Stadium, the City College Amphitheater. The succession of conductors, including Leonard Bernstein, Pierre Monteux and Josef Krips, is an eminent one, while the list of soloists this summer appears to exceed every other in continuous glamor and distinguished artistry.

Among the Stadium newcomers will be Metropolitan Opera soprano Hilde Gueden, the celebrated German soprano, Elizabeth Schwarzkopf; Brazilian pianist Giuomar Novaes, and the

Continued on Page F5

Festival's Music Is All Over Our Town

Continued from Page F2

veteran Russo-British pianist, Benno Moiseiwitsch. Singing stars include the Met's Roberta Peters, Licia Albanese, Nell Rankin, Richard Tucker and Jan Peerce; plus Claramae Turner, Irene Jordan, Camilla Williams, Elaine Malbin, Lawrence Winters and Norman Treigle.

ELAINE MALBIN

Park Concerts Expanding

Violinists Mischa Elman, Zino Francescatti, Joseph Fuchs, Erica Morini, and pianists Claudio Arrau and Eugene List are also on the roster. The programs will continue five nights a week through Aug. 2, with musicians largely recruited from the N. Y. Philharmonic making up the Stadium Symphony. They will include such meaty fare as a four-day Beethoven Festival July 14 through 17.

Concerts in the city's parks are expanding this season to include a series of four symphony concerts in Carl Schurz Park, adjoining the grounds of Gracie Mansion, presented in cooperation with the Park Dept. With members of the Philharmonic and the Symphony of the Air making up the ensemble of 32, the programs will be given Thursday nights in August and will be conducted by the distaff maestro, Frederique Petrides.

Goldman Band Returning

Hoping for clear nights, we may say that under the millions of stars in our galaxy there will be the usual round of concerts in Central Park, headed by the Guggenheim Memorial Concerts by the Goldman Band, also entering their 41st season. Under the direction of Richard Franko Goldman, the concerts will take place on the Mall Sunday, Monday, Wednesday and Friday evenings and in Prospect Park, Brooklyn, Thursdays and Saturdays through Aug. 15.

Soprano Sarah Fleming, contralto Mary McKenzie and cornetist James Burke will alternate as soloists. With the Goldman Band occupied elsewhere, the Naumburg Symphony takes over the Mall bandstand the nights of July 4, July 31 and Labor Day, for orchestral concerts.

Among the most interesting and constructive series of outdoor summer events can be counted the Evenings-by-the-River free concerts which are to take place in the amphitheater on FDR Drive at Grand St. Mrs. Eleanor Roosevelt will be the guest speaker July 1 for the opening when Wilfred Pelletier will conduct the Lena Symphony and Rose Bampton, soprano, formerly of the Metropolitan Opera, will be the soloist.

Open Air Opera Schedled

Continuing through the summer on Tuesday evenings, the programs will also feature two special morning hours for children, presented at 11 a.m. July 8 and July 29. Summer concerts in Washington Square Park will also be given as in former seasons.

For those who wish a longer ride by subway, train or car, there is such diversified fare as the casual open-air opera performances at Triboro Stadium Randall's Island, beginning Friday night with Verdi's "Aida," which promises live elephants, horses and camels, in addition to the musical participants. Or, for those who prefer something more formal, the concert series at Brooklyn College lists such artists as violinist Erica Morini, playing Saturday night, and Mata and Hari, dance satirists, July 26.

Tanglewood Beckons

Sometime or other, every music lover may prefer to eschew the city mood for more idyllic surroundings. The Boston Symphony's Berkshire Festival at Tanglewood, Lenox, Mass., opens July 4 and continues through Aug. [illegible]. Lenox means, however, a roundabout drive. It's a three-hour trip to the Empire State Music Festival at Ellenville, which will operate for just a week this season, beginning Aug. 14. The concerts at Caramoor, Katonah, N. Y., are closer, an hour from Manhattan, but will continue only through Saturday night, July 5.

Possibly you are among those amateur vocalists who wish to "express" themselves. If so, you will enjoy knowing that Brooklyn College offers "summer sings" for public participation Mondays in July. Such beautiful works as Schubert's Mass in G will be among those performed. The Dessoff Choirs, 130 W. 56th St., holds similar "sings" in Manhattan.

And remembering again the stars, for which all summer concert managers pray, we must not forget the Hayden Planetarium's "A Trip to Palomar," through June 30, and the "Expanding Universe," July 1 through Sept. 29, both of which are inevitably accompanied by suitably atmospheric recorded music.

Thus, limitations notwithstanding, it's obvious that, though we may be "stranded" in the city during the hot weather, we can combine a coke with a Tchaikovsky Symphony and feel well compensated for being separated from the open fields and the endless sea. Music, in time with the breezes themselves, suffuses the urban atmosphere with its own special freshness and inspiration.

GLOUCESTER, MASS.
TIMES
Circ. D. 8,809

JUN 24 19[illegible]

New England Music Moving Outdoors

By JOHN A. HAHN
United Press International

BOSTON (UPI)— Music from rock 'n' roll to Rachmaninoff the visitor to New England this summer.

Rhythms will be heard from sea coast to mountains, from intimate garden settings to a 5,893 - seat covered amphitheater.

With the close of the Boston Pops concerts in Symphony Hall this week, music moves out of doors. The pops musicians give free concerts on the Charles River esplanade in Boston between assignments at the Berkshire music center in Tanglewood, beauty spot of the Berkshires.

Castle Hill in Ipswich, starts off the formal rounds of outdoor music in southern New England. Programs, ranging from Duke Ellington to the Beaux Arts Trio, are held in a formal garden, weather permitting. If it rains the audience moves inside to the great house, part of the former Crane estate known as Castle Hill.

Folk singing Odetta and ethnic dancer" Pearl Primus open the Castle Hill series Friday and Saturday. Following will be Ellington and his band, 'cellist Leonard Rose, pianist Jean Dancereau, soprano Adele Addison; the Beaux Arts Trio, duo - pianists Pierre Luboshutz and Genia Bemenoff, and the Melissa Hayden dance quartet.

The esplanade concerts will be given June 29 through July 11 and Aug. 11-16, following the Berkshire festival concerts at Lenox.

The fifth annual Newport, R.I. jazz festival opens July 3 at Freebody Park. The 1958 edition will have a "foreign" beat, including a unique band with one jazz musician from each of 17 nations.

Jazz festival President Louis L. Lorillard said most of the members of the band, which has an average age of 23, cannot even understand each other's language. "But music is proving to be a universal medium of communicating between them as it should for people everywhere," he said.

Gospel singer Mahalia Jackson, Dave Brubeck and Gerry Mulligan will take part in an opening night tribute to Ellington. Other stars of the three - day jazz session will include Louis Armstrong, Benny Goodman, Jack Teagarden, Buck Clayton, Pee Wee Russell, Bobby Hackett and Chris Connor.

Established in 1940 by the late Serge Koussevitzky, then conductor of the Boston Symphony Orchestra, the Berkhsire festival is perhaps the most ambitious summer music project in the northeast. Now in its 16th season (time out for World War II) the Berkshire Music Center offers classes for young musicians taught by masters of the profession, in addition to the concert series.

The formal concerts begin Friday, July 25 and continue on three successive weekends through Aug. 10. Many of the 5893 seats in the huge outdoor music shed were subscribed in advance but there will be plenty of room outside on the lawns surrounding the shed.

General admission to the center grounds is $2 per person. Seats within the shed cost up to $6.50 each per concert.

Charles Munch and Pierre Monteux share the baton as conductors of the Boston Symphony Orchestra in the shed.

The Berkshires also offer weekend jazz concerts at the Music Inn in Lenox; dance programs at the Jacob's Pillow dance festival in Lee; chamber music and opera in concert form at South Mountain, Pittsfield.

TUSCALOOSA, ALA.
NEWS

JUN 15 1958

Music Camp Grows In Stature

Summer musical events in various parts of the country have become well established and many places have become outstanding attractions.

A relatively new feature of the summer events are musical tent shows which Variety Magazines says will number 22 this year, with most of them on the east coast. Estimated attendance for these ventures this season is 3.5 million.

That gives some idea of the spread of summer musical programs but does not, by any means, give the complete picture. There are many well - established events that have been taking place regularly for a number of years. The Tanglewood Festival at Lenox, Mass., is, perhaps, one of the best known. On July 2 it will open its 23rd season.

At Lake Interlochen in Michigan is the best-known of the summer music camps. But right here, in our own community, we have a summer musical program that deserves more attention that it has been receiving. Friday night the University of Alabama Music Camp staged its 15th annual concert in Foster auditorium. With the weather what it was, only the hardiest of music lovers—and parents of the muscic campers — could be expected to turn out for the performance of the more than 300 young people who were completing two weeks of instruction.

The program was varied and exceptionally well done when it is considered that a limited time is available in a two-week period to work up a concert program. The emphasis in the music camp is not on performance but on instruction for the students.

Included on the program was a march written by a Tallassee high school student dedicated to his band director, Edwin R. Watkins of Northport. This was the second selection played by the Music Camp band that was written by Larry Whatley. Last year's was dedicated to Col. Carleton Butler, University band director.

Use of these numbers indicates another area in which students are encouraged to express themselves and demonstrate their ability.

The University Music Camp may never reach the scope of program and national prominence that the one at Interlochen has, but it certainly must rate as one of the outstanding programs of its kind in this region. If suitable outdoor facilities could be provided for the final concert, it could be developed into one of the outstanding cultural and summer music attractions this community, and this area, has ever had.

CHICAGO, ILL.
TRIBUNE
Circ. D. 935,943 - S. 1,303,615

JUN 22 1958

Bay State Carves an Historic Trail

By William Fulton

BOSTON — When the Pilgrim fathers wanted to get anywhere, they carved a turnpike thru the wilderness. That is just what Massachusetts has done, carved a turnpike thru the modern wilderness of builtup areas, traffic lights, and general confusion of population.

In the first year of its operation just ended, the Massachusetts turnpike, a magnificent 123 mile belt looping across the Bay state's waist, has served 10 million passenger automobiles.

• • •

Lenox Bigelow, travel representative of the Massachusetts department of commerce, says 30 per cent of these vehicles in the summer tourist season come from the middle west.

Visitors entering the western part of the state first fan out and take a look at the Berkshires, lush mountains with 73,000 acres of state forest, 13 rivers, 59 lakes, 23 camping areas, 14 golf courses, and 16 winter sports resorts. Music lovers will find at Tanglewood, in the heart of the Berkshires, the summer home of the Boston Symphony orchestra and the site of the famous music festival.

• • •

Proceeding eastward, the tourist trail traverses the central part of the state near Worcester, with its art museum and colleges. It is well worth shooting off the turnpike for a look at old Sturbridge village, studded with 30 shops, mills, and houses of an early 19th century New England community. Here, too, is the hospitable "Publick House," a Treadway inn.

Leaving the turnpike again, this time northward toward Lexington and Concord, the traveler will see where, on April 19, 1775, the "embattled farmers" warned by Paul Revere engaged the British redcoats with "the shot heard 'round the world."

Entering Boston, the tourist comes upon the Bunker Hill monument, erected in memory of the siege of Boston and eventual evacuation of the British from this area.

• • •

Boston has a "freedom trail" to follow. It leads to the old statehouse, South Meeting house, Faneuil [fay-yul] hall, where debates reverberated over the hated stamp tax; old North church, Cambridge and Harvard university, the Longfellow house.

Here in the beautiful setting of the Boston public garden is held the annual arts festival.

Traveling north along the seacoast from Boston, the newcomer runs into the salty tang of such ports as Marblehead, famous for its sailing regattas and annual race week in August. Boating is a sport in virtually every town and hamlet along the scalloped 1,800 mile coast line of Massachusetts.

• • •

Also along the north shore are Gloucester, with its picturesque streets; Salem of witchcraft notoriety, and Salisbury beach, a four mile long playground of surf and sands.

To the south of Boston lies Plymouth and the rock where the Pilgrims, according to legend, landed in 1629. There the Mayflower II, built in England as a gift to the United States, will be berthed.

Work is progressing two miles from the modern town on the site of the old [newly built] village, with details of the original reproduced as faithfully as possible. There will be 19 houses, a fort meeting house, grist mill, Indian settlement, and trading post. The Mayflower II will be permanently moored in the nearby Eel river.

• • •

Landfall of southeastern Massachusetts is the giant fishhook — Cape Cod — a 65 mile long peninsular jutting out into the Atlantic. The cape is noted for scores of beaches, sports fishing, art colonies, and an endless diversity of entertainment.

Offshore are Martha's Vineyard and Nantucket islands, easily accessible by car-carrying ferry or scheduled air line. They are summer paradises for swimming, surfcasting, sunbathing, hiking, and picnic parties.

Doubling back westward on the turnpike, there are a myriad of fascinating spots remaining to explore if vacation time remains.

FORT WORTH, TEX.
STAR-TELEGRAM
Circ. D. 116,351 - S. 228,437

JUN 22 1958

Summer Schedules

Notable Music Events Due Throughout Nation

BY E. CLYDE WHITLOCK.

For the traveler who goes up and down the land in search of summer recreation and diversion there is a rewarding activity in every region in music, and in many cases in seasons of such length that the tourist hardly can miss some of it.

E. CLYDE WHITLOCK.

Closest to us is the nation's largest enterprise in operetta, that of the Municipal Opera in St. Louis, a 12-week nightly series in the enormous 12,000-seat amphitheater in beautiful Forest Park. The 40th anniversary season opened June 5 with "Show Boat."

Among the singers for the season are Elaine Malbin, Jean Fenn and Ralph Herbert, who have sung in Fort Worth Opera productions, Claramae Turner for Fort Worth Civic Music Association and Margaret Roggero and Thomas Hayward of the Metropolitan. Also listed is Mia Salvenska, artistic director of the Fort Worth Civic Ballet.

Starting dates of succeeding engagements are as follows: June 16, "Roberta"; June 23, "Silk Stockings"; June 30, "Rose Marie"; July 7, "Lady in the Dark"; July 14, "On the Town"; July 21, "Rosalinda"; July 28, "Happy Hunting"; Aug. 4, "Finian's Rainbow"; Aug. 11, "Hansel and Gretel" and "The Nutcracker"; Aug. 18, for 14 nights, "Oklahoma!"

* * *

GRANT PARK CONCERTS.

In Chicago the Grant Park Summer Concerts, conducted by Nicholai Malko, begin in June.

On the North Shore the 23rd Ravinia Park Festival will run from July 1 through the first week in August. The Chicago Symphony will play four concerts a week, conducted by Fritz Reiner, the regular incumbent; Walter Hendl, the new associate conductor; William Steinberg of the Pittsburgh Symphony; Igor Markevitch, Georg Solti and Edouard van Remoortel, new conductor of the St. Louis Symphony. There will also be chamber music by the Budapest String Quartet and New York Pro Musica, and jazz concerts, ballad concerts and interpretative dancing.

The Boston Symphony, directed by Arthur Fielder, will play its customary outdoor series on the Charles River Esplanade through July and early August.

The Berkshire Festival at Lenox, Mass., an activity of the Boston Symphony, will operate between July 2 and Aug. 10. Charles Munch has invited young American pianists to appear as soloists. They are Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. Bach's "Mass in B Minor" will be given on July 6.

The 41st season at the Lewisohn Stadium in New York runs from June 23 to Aug. 2, with five programs each week. Conductors will be Leonard Bernstein, Josef Krips, Pierre Monteux, Max Rudolf and Alexander Smallens. A long list of eminent soloists is exhibited.

* * *

DISTINGUISHED SOLOISTS.

The Robin Hood Dell series in Philadelphia will be held from June 16 to July 31. On account of the Philadelphia Orchestra's European tour, the first two weeks will be played by the Cleveland Orchestra. Conductors Pierre Monteux, Erich Leinsdorf, George Szell, Alfred Wallenstein and Josef Krips, and a roster of distinguished pianists, violinists and singers will appear.

At Chautauqua "Don Giovanni," "Susannah," "Faust," "Samson and Delilah," "Tosca" and "The Mikado," all in English, will be sung. The orchestra series is under the direction of Walter Hendl.

Elsewhere in the East there are the Cleveland Summer Orchestra, July 9 to Aug. 31; Pops concerts in New Orleans in June and July; a seven-week season of Pops concerts in Minneapolis, beginning in July; the Moravian Festival in Bethlehem, Pa., in late June; St. Paul pop concerts in July and August; Milwaukee Music Under the Stars, July and August; Detroit Little Symphony, beginning in July.

* * *

WESTERN ACTIVITY.

Some of the most engaging activity is in the West.

The opera season at picturesque Central City, Col., will present 17 performances of "Cavalleria Rusticana" and "Pagliacci," and 16 of Offenbach's "La Perichole." Metropolitan Opera singers and conductors will operate.

The ninth season of the Aspen Music Festival will be held from June 25 to Aug. 31. Paul Hindsmith and Schubert will be the featured composers. The Aspen Music School will be in session from June 23 to Aug. 23, with perhaps the strongest faculty of any American summer school. A list of 42 includes Mack Harrell and Paul Vellucci of Dallas, Rosina Lhevinne, Alexander Uninsky, William Primrose and Darius Milhaud.

A promising new enterprise, now in its second season, is the Santa Fe Opera. The season, offering four performances a week from June 25 to Aug. 19, will present several performances each of "La Boheme," "Cosi fan tutte," "Falstaff," Rossini's "Cindrella," Strauss' "Capriccio" and the world premiere of Carlisle Floyd's "Wuthering Heights." In addition there will be chamber music and orchestra concerts on Sundays.

(At the time "Wuthering Heights," commissioned by the Santa Fe organization, is in rehearsal, Floyd's other opera, "Susannah," will be in performance at the Brussels Exposition.)

The Carmel, Cal., Bach Festival will be held between July 14 and 20. Denver has orchestra concerts at Red Rocks and Seattle has a two-month series of free concerts on Sunday afternoons.

Wappinger Falls, N. Y.
NEWS
W.

JUL 3 1958

Tips on Touring

By Carol Lane
Women's Travel Authority

For more fun on your summer vacation, take in some of the music festivals held throughout the country. Hot or cool, long hair or crew cut, indoors or out under the stars, they'll all add pleasure to any outing.

Here are some you may want to consider:

New York: New York City, July 1 – August 5, "Evenings-by-the-River" presented by Lower East-side Neighborhoods Association. Islip, L. I., July 26, 27, Aug. 1-3, Great South Bay Jazz Festival.

New Jersey: Ventnor, Aug. 5-26, Ventnor Music Festival. Recitals at Ventnor Pier.

Massachusetts: Lenox, July 2 – Aug. 10, Berkshire Festival at Tanglewood. ~~Boston Symphony~~ Orchestra.

Maine: Blue Hill, July 20 – Aug. 24, Chamber music concerts at Kneisel Hall.

Indiana: French Lick, Aug. 8-31, Symphonic, choral, jazz and country music programs.

Wisconsin: Fish Creek, Aug. 9-24, Peninsula Music Festival. Symphonic concerts; five world premieres.

Florida: Miami Beach, July 8 – Aug. 10, Pop concerts. University of Miami Summer Symphony.

California: Carmel, July 14-20, Bach Festival. Redlands, July 1 – Aug. 29, Redlands Bowl Festival. Twenty-one programs of symphonic music, grand and light opera, and ballet.

Canada: Stratford, Ontario, July 22 – Aug. 16, Orchestral concerts, folk music, jazz and "The Beggar's Opera".

MUSICAL LEADER
CHICAGO, ILL.
JUN 1958

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

Van Cliburn

Rarely has a musician made so many headlines as the 23-year-old lanky pianist from Texas who won the International Tchaikovsky competition in Moscow on April 13. Mayor Wagner proclaimed Tuesday, May 20, as "Van Cliburn Day," the first time in New York City's history that a musician has been accorded this honor.

We had the good fortune to hear Mr. Cliburn perform at Carnegie Hall, March 26. He played the works with which he won the award—the Tchaikovsky First Piano Concerto and the Rachmaninoff Third Piano Concerto. The orchestra on this occasion was the Symphony of the Air, with conductor Kirill P. Kondrashin. Mr. Kondrashin came from the U.S.S.R. to this country to conduct the Carnegie Hall, Philadelphia and Washington concerts. Kondrashin conducted at the Tchaikovsky competition.

Mr. Cliburn is a big pianist—not only in the size of his person, but in the bigness of his quality. His tone is tremendous, his technique is brilliant. After hearing him, it is easy to understand why he made such a great impression in Moscow. But what is most impressive is the depth of musical sincerity and the lyrical outpouring that this remarkable young pianist evokes.

Musical Ambassadors

It appears that our best ambassadors for international good will recently have been our musicians. In addition to the sensational Mr. Cliburn, two of our major orchestras have been receiving cheers and ovations abroad. The **New York Philharmonic** is now making its longest journey in its 116-year history, covering more than 15,000 miles between April 27 and June 15 on the 12-country tour of Latin America. The **Philadelphia Orchestra** is touring Europe (May 12-July 4). The Orchestra will play 43 concerts in 26 cities. The 15,000 mile tour will find the symphonists making appearaces at three music festivals—in Bordeaux, France; Bergen, Norway; and Stockholm, Sweden, concluding with three performances at the Brussels World's Fair. Both orchestras have been showered with praise. Both orchestras have featured American works on their programs, and have thus brought about greater understanding of the work of our native composers. The Philadelphians have been performing on both sides of the iron curtain, and their superlative performances have been received with enthusiasm everywhere.

Cleveland Symphony

The Cleveland Symphony, under **George Szell**, gave its final concert of the season at Carnegie Hall, March 7, and featured the New York premiere of Peter Mennin's Piano Concerto. Eunice Podis was a soloist equal to the challenge of its brilliance and speed. Mr. Szell and his beautifully trained orchestra gave excellent support, and were outstanding in Mozart's Symphony No. 34 (K.338) and in Schumann's "Rhenish" Symphony.

Little Orchestra Society

The Little Orchestra Society ended its season with a concert presentation of Verdi's **Macbeth,** March 26 at Carnegie Hall. William Chapman sang the title role with robust fervor, while Donald Gramm's Banquo was a masterpiece of expressive vocalism. But it was **Leonie Rysanek** as Lady Macbeth who stole the show and the ovations. The soprano of the Vienna State Opera in her New York debut displayed a grand

(*Continued on page 22*)

New York

(*Continued from page 2*)

dramatic voice with which she could command the entire gamut of emotions and nuances. John McCollum and Madelyn Vose in smaller parts, the Choral Art Society, and **Thomas Scherman**'s dynamic direction all contributed to a rousing performance.—H.L.F.

Tanglewood

Tanglewood is the summer home of the Boston Symphony. Simultaneous, and interrelated, are the Berkshire Festival and the Berkshire Music Center. The Festival is a six-week period of musical entertainment in chamber music, opera, and orchestra. Charles Munch is featuring a different composer for each week-end of concerts: Bach, Mozart, Brahms, Debussy and Ravel, Wagner and finally Beethoven. There are other composers included, but these are the accents. Soloists for the Festival will include six outstanding young American pianists appearing on six successive weekends: Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario and Eugene Istomin. Zino Francescatti will appear on July 27, and a number of other fine soloists are scheduled. The Festival extends from July 2 to Aug. 10.

Center Trains Musicians for Professional Orchestras

The Berkshire Music Center, headed by Charles Munch, is a training school for young musicians offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians. The five departments of the Center are orchestra, chamber music, choral department, composition and opera.

Rochester Philharmonic

Theodore Bloomfield, young American conductor, was recently approved permanent conductor of the Rochester (N.Y.) Philharmonic Orchestra.

He has been the conductor and music director of the Portland Symphony for the past three years, and was the former assistant conductor of the Cleveland Symphony under George Szell.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 7 - 1958

Travel Editor's Diary

United States Needs to Sell Tourist Wares to World

By Leavitt F. Morris

Travel Editor of The Christian Science Monitor

Europe continues to "outsell" the United States to the vacationist.

Each year such progressive tourist countries as France, England, Switzerland, Austria, Norway, and Germany come up with a host of "new" attractions which they promote with such vigor and enthusiasm that the American traveler feels he must up and "go."

Such is the case again this year. The list of "special" events is a large one. Headed by the Brussels International World's Fair, opening April 17, the top attractions include the Edinburgh Festival, the Lucerne Music Festival, the Bergen Festival, the Salzburg Festival, Israel Exhibition in Jerusalem, and Lourdes Centennial Celebration, to name a few.

Americans are easy marks for special events. All a foreign country need do is put the word "festival" at the end of some event and they are in the tourist business in a big way.

Take this year, for instance. The largest number of American travelers ever will sweep across Europe. It is estimated that 660,000 of them will travel from Oslo to Istanbul, from Paris to Helsinki. This number is an increase of 10 per cent over those who went abroad in 1957.

Special Events Spur Interest in Europe

It is admitted by high travel officials that it is the special events which have spurred such an interest in Europe.

Now there are a number of domestic resort officials who feel it is high time that the United States take some counteraction to the tantalizing promotion being beamed to the American vacationist by the European countries.

These officials reason that it is necessary to sell Americans the attractions of their own country with the equal vigor that Europe sells its tourist wares. There are thousands of U.S. resorts that, this year more than ever, need some program to stimulate their vacation business.

It is true that 660,000 Americans going abroad is only a drop in the proverbial bucket in relationship to those who must vacation in the United States or adjacent Canada and Mexico for economical reasons.

However, the far-sighted resort operator can see the day coming when air and steamship fares to Europe could well be set as low as $100 round trip. Unless the various sections of the United States can come up and promote events of outstanding interest to the vacationists, resort operators visualize empty lobbies in their inns and hotels while potential customers go gallivanting to Europe as a result of the many "festival" lures dangled in front of them by high-voltage promotion programs.

Day Foreseen When Travel Will Be Two-Way Street

The day is coming when travel will be a two-way street. It is then that the United States should present a program of varied attractions keyed to the interest of the European traveler. These travelers to our shores would, in a large degree, off-set the number of Americans leaving their country for a trip abroad. Such a program also well could get more Americans to move about their own country.

Americans going abroad in larger numbers is a healthy trend. Not only are better relations established between the peoples they meet in foreign lands but dollars spent return to this country for more and more goods, thus providing more and more employment.

Minnesota, for instance, is celebrating its centennial year. The state itself is promoting a varied program of interesting events in connection with this observance. But is its voice loud enough? Can it be heard the length and breadth of the land? This is an occasion when the United States itself could step in and amplify the promotional efforts of Minnesota. Let the word go forth across the seas. Let the word go around the world informing all peoples of the great touristic advantages of the United States. The day will come when they can come and see for themselves. But the time to tell them is now.

The time is now to tell them about Colonial Williamsburg, the Berkshire Festival at Tanglewood, the Grand Canyon of the Colorado, and our great chain of scenic, national playgrounds. Promotion on the local and even state level isn't enough. The deep bass voice of the United States itself should start booming the vacation advantages of the 48 states and possessions not only for its own people to hear but for the peoples of the world.

[44]

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New York

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With The Orchestras

By Shirley Cecille Cash

Berkshire Festival

Van Cliburn

Rarely has a musician made so many headlines as the 23-year-old lanky pianist from Texas who won the International Tchaikovsky competition in Moscow on April 13. Mayor Wagner proclaimed Tuesday, May 20, as "Van Cliburn Day," the first time in New York City's history that a musician has been accorded this honor.

We had the good fortune to hear Mr. Cliburn perform at Carnegie Hall, March 26. He played the works with which he won the award—the Tchaikovsky First Piano Concerto and the Rachmaninoff Third Piano Concerto. The orchestra on this occasion was the Symphony of the Air, with conductor Kirill P. Kondrashin. Mr. Kondrashin came from the U.S.S.R. to this country to conduct the Carnegie Hall, Philadelphia and Washington concerts. Kondrashin conducted at the Tchaikovsky competition.

Mr. Cliburn is a big pianist—not only in the size of his person, but in the bigness of his quality. His tone is tremendous, his technique is brilliant. After hearing him, it is easy to understand why he made such a great impression in Moscow. But what is most impressive is the depth of musical sincerity and the lyrical outpouring that this remarkable young pianist evokes.

Musical Ambassadors

It appears that our best ambassadors for international good will recently have been our musicians. In addition to the sensational Mr. Cliburn, two of our major orchestras have been receiving cheers and ovations abroad. The **New York Philharmonic** is now making its longest journey in its 116-year history, covering more than 15,000 miles between April 27 and June 15 on the 12-country tour of Latin America. The **Philadelphia Orchestra** is touring Europe (May 12-July 4). The Orchestra will play 43 concerts in 26 cities. The 15,000 mile tour will find the symphonists making appearaces at three music festivals—in Bordeaux, France; Bergen, Norway; and Stockholm, Sweden, concluding with three performances at the Brussels World's Fair. Both orchestras have been showered with praise. Both orchestras have featured American works on their programs, and have thus brought about greater understanding of the work of our native composers. The Philadelphians have been performing on both sides of the iron curtain, and their superlative performances have been received with enthusiasm everywhere.

Cleveland Symphony

The Cleveland Symphony, under **George Szell**, gave its final concert of the season at Carnegie Hall, March 7, and featured the New York premiere of Peter Mennin's Piano Concerto. Eunice Podis was a soloist equal to the challenge of its brilliance and speed. Mr. Szell and his beautifully trained orchestra gave excellent support, and were outstanding in Mozart's Symphony No. 34 (K.338) and in Schumann's "Rhenish" Symphony.

Little Orchestra Society

The Little Orchestra Society ended its season with a concert presentation of Verdi's **Macbeth**, March 26 at Carnegie Hall. William Chapman sang the title role with robust fervor, while Donald Gramm's Banquo was a masterpiece of expressive vocalism. But it was **Leonie Rysanek** as Lady Macbeth who stole the show and the ovations. The soprano of the Vienna State Opera in her New York debut displayed a grand

(Continued on page 22)

New York

(Continued from page 2)

dramatic voice with which she could command the entire gamut of emotions and nuances. John McCollum and Madelyn Vose in smaller parts, the Choral Art Society, and **Thomas Scherman**'s dynamic direction all contributed to a rousing performance.—H.L.F.

Tanglewood

Tanglewood is the summer home of the Boston Symphony. Simultaneous, and interrelated, are the Berkshire Festival and the Berkshire Music Center. The Festival is a six-week period of musical entertainment in chamber music, opera, and orchestra. Charles Munch is featuring a different composer for each week-end of concerts: Bach, Mozart, Brahms, Debussy and Ravel, Wagner and finally Beethoven. There are other composers included, but these are the accents. Soloists for the Festival will include six outstanding young American pianists appearing on six successive weekends: Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario and Eugene Istomin. Zino Francescatti will appear on July 27, and a number of other fine soloists are scheduled. The Festival extends from July 2 to Aug. 10.

Center Trains Musicians for Professional Orchestras

The Berkshire Music Center, headed by Charles Munch, is a training school for young musicians offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians. The five departments of the Center are orchestra, chamber music, choral department, composition and opera.

Rochester Philharmonic

Theodore Bloomfield, young American conductor, was recently approved permanent conductor of the Rochester (N.Y.) Philharmonic Orchestra.

He has been the conductor and music director of the Portland Symphony for the past three years, and was the former assistant conductor of the Cleveland Symphony under George Szell.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 7 - 1958

Travel Editor's Diary

United States Needs to Sell Tourist Wares to World

By Leavitt F. Morris
Travel Editor of The Christian Science Monitor

Europe continues to "outsell" the United States to the vacationist.

Each year such progressive tourist countries as France, England, Switzerland, Austria, Norway, and Germany come up with a host of "new" attractions which they promote with such vigor and enthusiasm that the American traveler feels he must up and "go."

Such is the case again this year. The list of "special" events is a large one. Headed by the Brussels International World's Fair, opening April 17, the top attractions include the Edinburgh Festival, the Lucerne Music Festival, the Bergen Festival, the Salzburg Festival, Israel Exhibition in Jerusalem, and Lourdes Centennial Celebration, to name a few.

Americans are easy marks for special events. All a foreign country need do is put the word "festival" at the end of some event and they are in the tourist business in a big way.

Take this year, for instance. The largest number of American travelers ever will sweep across Europe. It is estimated that 660,000 of them will travel from Oslo to Istanbul, from Paris to Helsinki. This number is an increase of 10 per cent over those who went abroad in 1957.

Special Events Spur Interest in Europe

It is admitted by high travel officials that it is the special events which have spurred such an interest in Europe.

Now there are a number of domestic resort officials who feel it is high time that the United States take some counteraction to the tantalizing promotion being beamed to the American vacationist by the European countries.

These officials reason that it is necessary to sell Americans the attractions of their own country with the equal vigor that Europe sells its tourist wares. There are thousands of U.S. resorts that, this year more than ever, need some program to stimulate their vacation business.

It is true that 660,000 Americans going abroad is only a drop in the proverbial bucket in relationship to those who must vacation in the United States or adjacent Canada and Mexico for economical reasons.

However, the far-sighted resort operator can see the day coming when air and steamship fares to Europe could well be set as low as $100 round trip. Unless the various sections of the United States can come up and promote events of outstanding interest to the vacationists, resort operators visualize empty lobbies in their inns and hotels while potential customers go gallivanting to Europe as a result of the many "festival" lures dangled in front of them by high-voltage promotion programs.

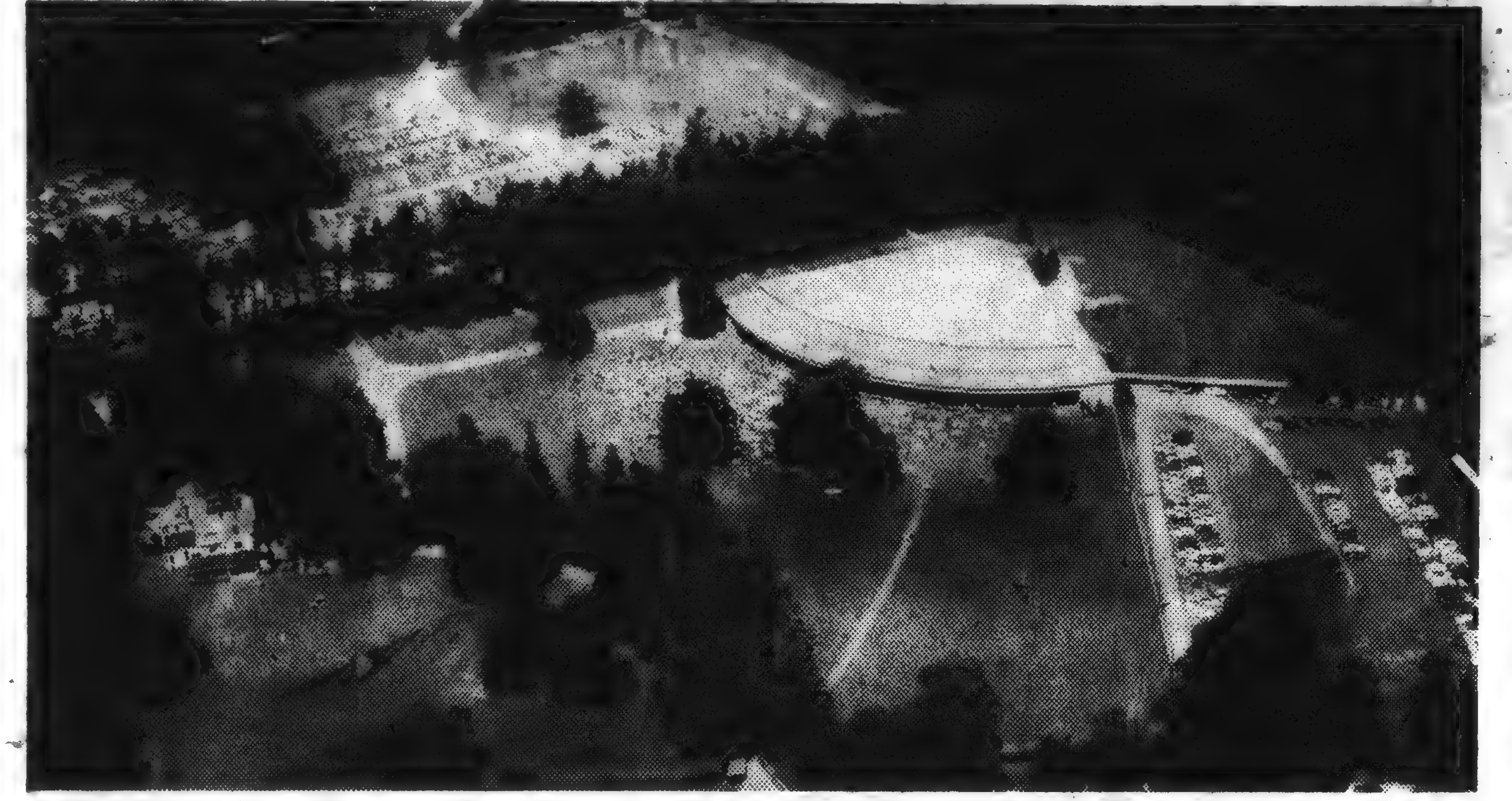
Day Foreseen When Travel Will Be Two-Way Street

The day is coming when travel will be a two-way street. It is then that the United States should present a program of varied attractions keyed to the interest of the European traveler. These travelers to our shores would, in a large degree, off-set the number of Americans leaving their country for a trip abroad. Such a program also well could get more Americans to move about their own country.

Americans going abroad in larger numbers is a healthy trend. Not only are better relations established between the peoples they meet in foreign lands but dollars spent return to this country for more and more goods, thus providing more and more employment.

Minnesota, for instance, is celebrating its centennial year. The state itself is promoting a varied program of interesting events in connection with this observance. But is its voice loud enough? Can it be heard the length and breadth of the land? This is an occasion when the United States itself could step in and [illegible] the promotional efforts of Minnesota. Let the word go forth across the seas. Let the word go around the world [illegible] peoples of the great touristic advantages of the [illegible]. The day will come when they can come and see for themselves. But the time to tell them is now.

The time is now to tell them about Colonial Williamsburg, the Berkshire Festival at Tanglewood, the Grand Canyon of the Colorado, and our great chain of scenic, national playgrounds. Promotion on the local and even state level isn't enough. The deep bass voice of the United States [illegible] start booming [illegible] vacation advantages of the 48 states and possessions [illegible] its own people to hear but for the peoples of th[illegible]



This pleasant, wooded green at Lenox, Mass., is called Tanglewood and is the scene of the annual Berkshire Music Festival. Music students and musicians of the Boston Symphony perform a six-week series of programs.

Since the concerts began in 1934 in a tent, a permanent concert hall has been erected. It is called "The Shed" and is partially open so that the music may flow out across the lawns where many concert-goers like to sit.

Tanglewood—Music In The Making

By GEORGE ELLIOTT 3D

LENOX, MASS.

DO, Re, Mi, Fa, Sol, La, Ti, Do.

Two pianos trip discordantly through the diatonic scales. A violin, muted by broad expanses of lawn, stately birches, elms and pines, squeals a theme.

Or a young Baltimorean, with a long pull ahead, nervously bows at a chamber music concert. Or, magnified in dimension, the music of the Boston Symphony Orchestra cascades in splendor down to the shores of Lake Mahkeenac.

For this is famed Tanglewood—scene of the 1958 Berkshire Music Festival. This is where musical history is being written or, budding, is still untold.

The twenty-first season of the traditional festival in western Massachusetts will end August 10. Until then, major concerts will be held Friday and Saturday nights and in the afternoon on Sundays during the six-week program. Other events are scheduled on most weekdays.

In European Tradition

The Boston Symphony, conducted by Charles Munch (or Pierre Monteux, its "conductor emeritus"), will feature works by Brahms, Debussy, Ravel, Tchaikovsky, Wagner and Beethoven in remaining concerts. The annual Tanglewood-on-Parade benefit concert, with Arthur Fiedler and the Boston Pops Orchestra, will be given August 7. There will be many soloists and guest programs.

Here, where Nathaniel Hawthorne planned his "Tanglewood Tales," is the gathering place of music lovers in the tradition of the great European festivals. The crowds, which have exceeded 15,000 at one concert, may surpass last year's total of some 162,936 persons.

But Tanglewood is more than a summer showplace for Dr. Munch and his Bostonians. It is also a noted campus of musical learning.

There are, for instance, 70 pianos on the "campus" of the Berkshire Music Center.

A Farewell Concert

The gloomy, overcast Sunday, July 6, rather typified the operation of Tanglewood's festival and school. That afternoon a crowd of 4,232 applauded the artistry of G. Wallace Woodworth, leading his farewell concert after 25 years as conductor of the Harvard Glee Club and Radcliffe Choral Society. History was unfolding at Tanglewood.

That morning a smaller, yet sizable, crowd heard Ronald Knudsen, one of three Baltimoreans among 325 students at the Berkshire Music Center, perform in the first of a series of Sunday morning chamber music concerts.

The students come from 36 states and 17 foreign countries for study, concurrent with the festival, under some of the world's top artists.

"When music means so much to so many people," says Thomas D. Perry, Jr., manager of the Boston Symphony, "a place like this is justified."

The history of both festival and school are wrapped around the personality of the late Serge Koussevitzky, the longtime conductor of the Boston orchestra who died in 1951. The school, opened in 1940, was the realization of one of the maestro's fondest dreams.

Inaugurated In 1934

Actually, the festival was inaugurated in 1934 when a committee of citizens erected a wooden concert shell on a nearby estate to start a program.

Some 5,000 persons that summer heard Henry Hadley lead 65 players from the New York Philharmonic Symphony Society in three concerts. In 1935 the same cast performed in a hired tent. The site was shifted in 1936 and, with the shift, Dr. Koussevitzky entered the picture.

The Boston Symphony Orchestra "moved" to the Berkshires. In the Winter of 1936 the historic, 210-acre estate called Tanglewood was presented to the orchestra by Mrs. Gorham Brooks (later Mrs. Andrew Hepburn) and her aunt, Miss Mary Aspinwall Tappan. Then came a storm.

In the Summer of 1937, Dr. Koussevitzky was conducting an all-Wagner program in the tent. The storm struck, halting the music several times and drenching many in the audience.

It is said that Dr. Koussevitzky insisted that a permanent auditorium be erected if the orchestra was to stay at Tanglewood. The result was a campaign that raised $80,000. The present main concert hall, called "The Shed," which seats 6,037 persons, was completed for the 1938 season.

The Shed was designed by Eliel Saarinen, a Finnish architect, while the remarkable acoustics for the partially-open structure were planned by Prof. Richard D. Fay, of the Massachusetts Institute of Technology. So fine are the acoustics that the slightest pianissimo carries clearly across the lawn.

And so, the Shed was opened on August 4, 1938, with Beethoven's "Ninth Symphony." There was more rain—but the roof was soundproof and the setting dry.

Season Is Extended

The 1938 season of six concerts in two weeks drew some 38,000 persons. Dr. Koussevitzky increased the season steadily over the years until World War II brought the program to a temporary halt. When it resumed, the crowds swelled again.

In addition to the Shed, facilities at Tanglewood include a 1,200-seat theater-concert hall; a barn, a garage and rehearsal stage, all used for studies, and ten small studio buildings. The rambling mansion house, completed in 1865 and used by the school, harks back to Tanglewood's beginning.

The distant past is clouded, although a tribe of Mohican Indians reputedly lived by the lake. The present estate was laid out in 1849 by William Aspinwall Tappan, a Boston merchant and banker, whose daughters lived there many years and entertained many literary celebrities.

Nathaniel Hawthorne lived at Tanglewood in a little red cottage from 1851 to 1853. He also wrote "The Wonder Book" and assembled material for "The House of Seven Gables" in those years. A reproduction of his cottage stands on the original site.

His creativity is the heritage of students at the Berkshire Music Center. Such is the record of the school that its alumni make up more than 10 per cent of all major United States symphony orchestras.

In addition to Dr. Koussevitzky and Dr. Munch, the director, the school's faculty has included Aaron Copland, assistant director, and Paul Hindemith as teachers of composition; Dr. Herbert Graf and Boris Goldovsky, as opera instructors; Eleazar de Carvalho, the eminent Brazilian conductor who is also an alumnus, and the principal and solo players of the Boston Symphony Orchestra.

Baltimoreans At Center

The Baltimoreans at the center are Mr. Knudsen, of 12 East Centre street, and Joanne Cohen, of 3714 Springdale avenue, both members of the violin section of the Berkshire Music Center Orchestra, and Philip Eisenberg, of 3100 Gibbons avenue, a student in the Opera Department.

Their school routine is a 9 to 5-plus combination of classes, rehearsals, individual instruction, after-hours practice and attendance at concerts. But there are also informal parties, dances, swimming, boating and other events.

Climaxing the noncredit course is the final student concert on August 9 when various awards are given, including the Koussevitzky Award to the most promising conductor.

Perhaps the most unusual offering of the school is the Tanglewood Study Group, an informal program conducted chiefly for amateur musicians. These music devotees may spend two-week periods or longer at Tanglewood. They share all facilities and perform together. If there happens to be twenty pianists at one time, all twenty may play in one concert session.

The Mood Is Informal

With the clanging of an ancient railroad bell, a crowd begins to file into the Shed for a typical concert. They sit on folding seats under the bare, gray girders of the suspended ceiling.

But this is Tanglewood—best known for those hundreds more who recline on the grass. The mood is informal. Under the trees they spread blankets, open picnic lunches, stare at the sky. The baton raps for quiet.

The music of the Boston Symphony Orchestra surges across the lawn and rings forth its splendor.

This is Tanglewood—1958.

Charles Munch will conduct the Boston Symphony Orchestra in a series of programs at the festival.

Two of the three Baltimoreans at the festival are Ronald Knudsen, of East Centre street, and Joanne Cohen, of Springdale avenue. Both are violinists.

[46]

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178
MAY 17 1958

Books and Authors

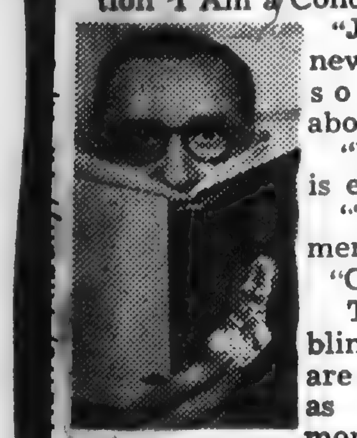
Scribbles Noted

By DUANE LaFLECHE

I HAVE before me a pile of scribblings that have been accumulating on my desk.

They say:

"Tanglewood opening. Mention 'I Am a Conductor.'"


LaFleche

"John O'Hara's new novel. Say something about it."

"Women. East is east, etc."

"The new Simenon."

"Clark Gable!"

Those scribblings, if they are to be taken as anything more than evidence that I am given to talking to myself, require some considerable explanation. This is it.

★ ★ ★

THE APPROACH of a new season for the Boston Symphony Orchestra at Tanglewood makes it appropriate to mention a not-so-new book, Charles Munch's "I Am a Conductor".

Two years ago Mr. Munch, the dynamic and handsome Alsatian who came to America to become conductor of the Boston Symphony, was persuaded by a French publisher to write one in a series of "I Am a ———" books.

This little book that resulted (it has fewer than 100 short pages) is as lilting as a Mozart fantasia and as thoughtful as a Beethoven symphony. It is a book both modest and wise, and the reading of it now will, I am sure, add to your enjoyment when you watch Mr. Munch mount the podium at Tanglewood this summer.

And how does a conductor feel when he mounts that podium?

"You perch on a pedestal in the middle of a battlefield. You are Saint Sebastian exposed to the Roman arrows. You are Joan of Arc ready to burn at the stake for what you love."

So says Mr. Munch.

And once on his pedestal, what then?

"I believe that every human being endowed with intelligence, memory, and strength of character bears within him a little of the supernatural as well. The highest purpose of the conductor is to release this superhuman potential in every one of his musicians," Mr. Munch declares.

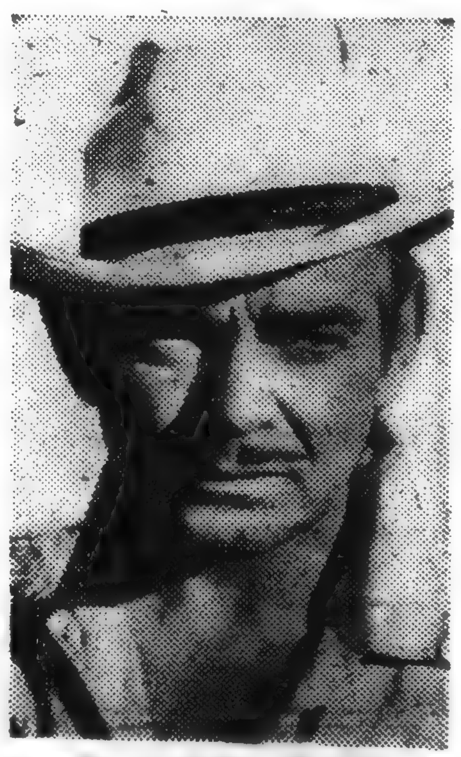
But his book is more than reflections on the conductor's lot and art. It is a very personal book. It tells how Munch became a conductor, it tells how he learned his art and how he teaches it. It tells what hard work it is to be a conductor, it tells about [illegible], about concerts and about musicians' lives, and it reveals the very practical things that Mr. Munch has learned in conducting.

"Be happy when they whistle at you in Chicago," he says, "but not in London. In one city when the audience is perfectly silent at the end of your concert, you may play an encore. In another the applause may make you think you have achieved some kind of wild triumph yet not mean a thing."

Toward critics Mr. Munch takes "a reserved attitude."

"It is not too bad to read in the papers from time to time that one is a blockhead, but if the gentlemen of the press feel free to say that what we are doing is terrible, they might at least take the trouble to let us know how they can tell."

CHARLES MUNCH — The life of a conductor.


CLARK GABLE — Prototype of a reviewer?

Mr. Munch has a point there. He has a lot of points in this book of his. All are sharp, even though that last is the most piercing.

★ ★ ★

THE SECOND of my scribbles concerned John O'Hara. It was a reminder to mention that he is nearing the end of a new novel, "From the Terrace", which will be published in the fall. It should be of particular interest in Albany, for is not Mr. O'Hara currently under indictment here on the ground his "Ten North Frederick" is obscene?

If I were asked to guess I would guess that by fall the indictment will be forgotten and that "From the Terrace" will look down unthreatened from Albany's bookshelves.

★ ★ ★

SCRIBBLE NUMBER THREE was a reminder to bring to your attention with some moderate recommendation "The Moon of Beauty," the work of Jorgen Andersen-Rosendal, a Danish man-about-the-world. It is all about women (Eastern women) with the sub-motif that, despite Kipling, sometimes the "twain" do meet.

Mr. Andersen-Rosendal's thesis is that the women of the East have preserved the "sweet femininity" that has become a rare commodity in the West. He says that Eastern women are submissive because they understand that their weakness is their strength.

Myself not liking women in large numbers (three is a large number) I found following Mr. Andersen-Rosendal around about India, Japan, Java and numerous waypoints something of a strain. At times, too, I found him just a bit too sweet.

I rather imagine a good many American women would find this book infuriating (American women, I notice, infuriate easily). And I warn them that if they follow Mr. Andersen-Rosendal in his travels, they are going to find themselves in places where nice girls don't go.

But then our Danish friend wasn't necessarily looking for "nice girls". His interest, as he says, is in "sweet femininity".

★ ★ ★

MY NOTE ON the "new Simenon" referred of course to the latest of Georges Simenon's Maigret stories. This one is "None of Maigret's Business".

It is not, I am sorry to say, the best of Simenon, but even run-of-the-mill Simenon is better than the best of Erle Stanley Gardner and his ilk.

Maigret, chief inspector of the Sureie, is on vacation when he reads the news of the murder of a doctor's wife. He can't resist dabbling in this murder, but on the other hand he can't resist the insistence of friends and family that he continue with his vacation.

So what Maigret does is read the newspaper reports of the murder. Of course I must say here that they are French newspaper reports and believe me they aren't like any murder reports that I have read in the American press.

But they are most enterprising reports and in some cases, I fear, most libelous. But more important they do let Maigret solve the murder, and Maigret, I must add, is as quietly competent and charmingly reticent as ever.

★ ★ ★

AND THE LAST of my scribbles says "Clark Gable!"

That was written the day I noticed that a young whippersnapper of a movie reviewer had said in the public prints that I am not as pretty as that well-worn star.

For three days I was crushed.

Then I looked at a picture of Mr. Gable.

"I Am a Conductor," Oxford University Press—$2.95.

"From the Terrace," Random House—Fall publication.

"The Moon of Beauty," The John Day Company—$3.95.

"None of Maigret's Business," Doubleday & Company—$2.95.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - Sat. 232,097
MAY 21 1958

Tanglewood Opera Readies Season

Boris Goldovsky, director of the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass., has announced his plans for the Boston Symphony Orchestra's summer school, June 30 to Aug. 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music. The opera department will also present a condensed version of Gounod's "Romeo and Juliet," Acts 2 and 4 of Verdi's "La Traviata" and Act 3 of "La Rondine" by Puccini. Opera performances will take place on three Monday evenings (July 21, 28 and Aug. 4) at 8:30.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512
JUN 8 1958

Highlights of Berkshire Fete at Tanglewood

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 2 to August 10.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct most of the concerts. Pierre Monteux will bd guest conductor at four concerts, and G. Wallace Woodworth will conduct a special performance of Bach's B Minor Mass on Sunday, July 6 with the Harvard Glee Club, Radcliffe Choral Choral Society and soloists.

Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt, and Rachmaninoff.

Violinists will include Zino Francescatti, Berl Senofsky; and Ruth Posselt and Joseph de Pasquale, viola. Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him.

Margaret Harshaw, soprano, will appear in two Wagner concerts and Hilde Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahm's "Requiem."

The annual Tanglewood-on-Parade benefit concert will take place on August 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six week ends: July 4-5-6 (devoted to the music of Bach and held in the Theatre-Concert Hall); July 11-12-13 (devoted to the music of Mozart and also held in the Theatre-Concert Hall) and the final four week ends by the full Boston Symphony Orchestra in the 6000 seat Music Shed.

The concerts of July 18-19-20 will feature music of Brahm; July 25-26-27 music of Deubssy, Ravel and Tchaikovsky; August 1-2-3 music of Wagner; and August 8-9-10 music of Beethoven. Six concerts of Chamber Music will be presented on Wednesday evenings and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua, and Margaret Harshaw, soprano, in a song recital.

SPACIOUS LAWNS

Single tickets for all concerts are available at the Festival Office, Tanglewood, Lenox, Masachusetts.

Visitors to the Berkshire Festival may attend concerts in the intimate Theatre-Concert Hall or in he Music Shed, or may enjoy the music from Tanglewood's spacious lawns.

Many events of the Boston Symphony's summer school of musical performance, the Berkshire Music Center, are open to Friends of the Center, including student performance of Orchestra, chamber music, choral music and opera.

Tanglewood and the surrounding area of the Berkshire Hills, which offer many attraction to the visitor, is easily reached by the Massachusetts Turnpike, the New York Thruway and Route 7 from New York City. Single tickets to all concerts and further information about events open to the Friends are available at the Festival Office, Tanglewood, Lenox.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162
JUN 7 1958

Chamber Music At Tanglewood

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, are announced by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major; Bartok's Quartet, No. 1 in A minor, and Beethoven's Quartet No. 8.

The Beaux Arts Trio of New York will be heard at the concert of July 9 in a program featuring Beethoven, Faure and Mendelssohn.

The New York Pro Musica Antiqua, under Noah Greenberg, will present music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others, on July 16.

On July 23, Margaret Harshaw, soprano, will present German and English songs, including works of Schubert, Schumann and Brahms.

The final concerts will be given by the Kroll Quartet July 30 and Aug. 6.

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,200
JUN 8 1958

Tanglewood . . .

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. are announced by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July 9. The program will be Beethoven's Trio in E-flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120, Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua under the direction of Noah Greenberg will present a program of music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others on July 16.

On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahm.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6. The program for July 30 includes Mozart's Quartet in C major, K. 465, Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51 No. 1. On August 6, the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox, Mass.

N. Y. POST JUNE [illegible] 1958

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Lists Programs

The orchestral programs of the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Lenox, Mass., a six-week summer season, opens Wednesday night, July 2, with a chamber music concert by the Budapest String Quartet.

Highlights of each week-end:

Friday night, July 4: Bach Suites, Nos. 1, 2, 3, 4; Saturday night, the Bach Piano Concerto in D Minor, with Lukas Foss as soloist, plus "The Art of the Fugue"; Sunday afternoon, the "Bach B Minor Mass" with soloists Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm, assisted by the Harvard Glee Club and the Radcliffe Choral Society. Charles Munch will conduct the first two events which will be held in the Theater-Concert Hall. G. Wallace Woodworth will conduct the Mass, to be held in the 6,000-seat Music Shed.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138
JUN 5 - 1958

Tanglewood Berkshire Night Interest Jumps

Berkshire Night subscriptions to the Berkshire Music Festival concerts at Tanglewood have increased to 402 this year, a gain of 46 per cent.

This was announced yesterday by Mrs. John G. W. Mahanna of Pittsfield, Berkshire Nights Committee chairman.

Under the Berkshire Nights plan, tickets for four Friday evening concerts, July 18 and 25 and Aug. 1 and 8, were offered as a special series to residents of this area. Normal series subscriptions cover one weekend. The plan was inaugurated last year when subscriptions totaled 287. Mrs. Mahanna said that this year many residents of the Albany-Troy, Springfield-Holyoke and Southern Vermont areas were among subscribers.

Beautiful bed-
spread • 2 brass boudoir
lamps
DOWN

[4a]

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178
MAY 1 7 1958

Books and Authors

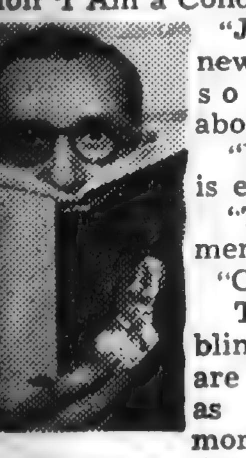
Scribbles Noted

By DUANE LaFLECHE

I HAVE before me a pile of scribblings that have been accumulating on my desk.

They say:

"Tanglewood opening. Mention 'I Am a Conductor.'"


LaFleche

"John O'Hara's new novel. Say something about it."

"Women. East is east, etc."

"The new Simenon."

"Clark G[illegible]"

Those scribblings, if they are to be taken as anything more than evidence that I am given to talking to myself, require some considerable explanation. This is it.

★ ★ ★

THE APPROACH of a new season for the Boston Symphony Orchestra at Tanglewood makes it appropriate to mention a not-so-new book, Charles Munch's "I Am a Conductor".

Two years ago Mr. Munch, the dynamic and handsome Alsatian who came to America to become conductor of the Boston Symphony, was persuaded by a French publisher to write one in a series of "I Am a ———" books.

This little book that resulted (it has fewer than 100 short pages) is as lilting as a Mozart fantasia and as thoughtful as a Beethoven symphony. It is a book both modest and wise, and the reading of it now will, I am sure, add to your enjoyment when you watch Mr. Munch mount the podium at Tanglewood this summer.

And how does a conductor feel when he mounts that podium?

"You perch on a pedestal in the middle of a battlefield. You are Saint Sebastian exposed to the Roman arrows. You are Joan of Arc ready to burn at the stake for what you love."

So says Mr. Munch.

And once on his pedestal, what then?

"I believe that every human being endowed with intelligence, memory, and strength of character bears within him a little of the supernatural as well. The highest purpose of the conductor is to release this superhuman potential in every one of his musicians," Mr. Munch declares.

But his book is more than reflections on the conductor's lot and art. It is a very personal book. It tells how Munch became a conductor, it tells how he learned his art and how he teaches it. It tells what hard work it is to be a conductor, it tells about [illegible], about concerts and about musicians' lives, and it reveals the very practical things that Mr. Munch has learned in conducting.

"Be happy when they whistle at you in Chicago," he says, "but not in London. In one city when the audience is perfectly silent at the end of your concert, you may play an encore. In another the applause may make you think you have achieved some kind of wild triumph yet not mean a thing."

Toward critics Mr. Munch takes "a reserved attitude."

"It is not too bad to read in the papers from time to time that one is a blockhead, but if the gentlemen of the press feel free to say that what we are doing is terrible, they might at least take the trouble to let us know how they can tell."

CHARLES MUNCH — The life of a conductor.

CLARK GABLE — Prototype of a reviewer?

Mr. Munch has a point there. He has a lot of points in this book of his. All are sharp, even though that last is the most piercing.

★ ★ ★

THE SECOND of my scribbles concerned John O'Hara. It was a reminder to mention that he is nearing the end of a new novel, "From the Terrace", which will be published in the fall. It should be of particular interest in Albany, for is not Mr. O'Hara currently under indictment here on the ground his "Ten North Frederick" is obscene?

If I were asked to guess I would guess that by fall the indictment will be forgotten and that "From the Terrace" will look down unthreatened from Albany's bookshelves.

★ ★ ★

SCRIBBLE NUMBER THREE was a reminder to bring to your attention with some moderate recommendation "The Moon of Beauty," the work of Jorgen Andersen-Rosendal, a Danish man-about-the-world. It is all about women (Eastern women) with the sub-motif that, despite Kipling, sometimes the "twain" do meet.

Mr. Andersen-Rosendal's thesis is that the women of the East have preserved the "sweet femininity" that has become a rare commodity in the West. He says that Eastern women are submissive because they understand that their weakness is their strength.

Myself not liking women in large numbers (three is a large number) I found following Mr. Andersen-Rosendal around about India, Japan, Java and numerous waypoints something of a strain. At times, too, I found him just a bit too sweet.

I rather imagine a good many American women would find this book infuriating (American women, I notice, infuriate easily). And I warn them that if they follow Mr. Andersen-Rosendal in his travels, they are going to find themselves in places where nice girls don't go.

But then our Danish friend wasn't necessarily looking for "nice girls". His interest, as he says, is in "sweet femininity".

★ ★ ★

MY NOTE ON the "new Simenon" referred of course to the latest of Georges Simenon's Maigret stories. This one is "None of Maigret's Business".

It is not, I am sorry to say, the best of Simenon, but even run-of-the-mill Simenon is better than the best of Erle Stanley Gardner and his ilk.

Maigret, chief inspector of the Sureie, is on vacation when he reads the news of the murder of a doctor's wife. He can't resist dabbling in this murder, but on the other hand he can't resist the insistence of friends and family that he continue with his vacation.

So what Maigret does is read the newspaper reports of the murder. Of course I must say here that they are French newspaper reports and believe me they aren't like any murder reports that I have read in the American press.

But they are most ent[illegible]prising reports and in so[illegible] cases, I fear, most libelo[illegible] But more important they [illegible] let Maigret solve the murde[illegible] and Maigret, I must add, [illegible] as quietly competent an[illegible] charmingly reticent as eve[illegible]

★ ★ ★

AND THE LAST of m[illegible] scribbles says "Clark Gable[illegible]

That was written the da[illegible] I noticed that a young whip[illegible]persnapper of a movie re[illegible]viewer had said in the pub[illegible] prints that I am not as prett[illegible] as that well-worn star.

For three days I was crushed.

Then I looked at a pictur[illegible] of Mr. Gable.

"I Am a Conductor," Oxfor[illegible] University Press—$2.95.

"From the Terrace," Random House—Fall publication.

"The Moon of Beauty," Th[illegible] John Day Company—$3.95.

"None of Maigret's Business," Doubleday & Compan[illegible]—$2.95.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512
JUN 8 1958

Highlights of Berkshire Fete at Tanglewood

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 2 to August 10.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct most of the concerts. Pierre Monteux will bd guest conductor at four concerts, and G. Wallace Woodworth will conduct a special performance of Bach's B Minor Mass on Sunday, July 6 with the Harvard Glee Club, Radcliffe Choral Choral Society and soloists.

Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt, and Rachmaninoff.

Violinists will include Zino Francescatti, Berl Senofsky; and Ruth Posselt and Joseph de Pasquale, viola. Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him.

Margaret Harshaw, soprano, will appear in two Wagner concerts and Hilde Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahm's "Requiem."

The annual Tanglewood-on-Parade benefit concert will take place on August 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six week ends: July 4-5-6 (devoted to the music of Bach and held in the Theatre-Concert Hall); July 11-12-13 (devoted to the music of Mozart and also held in the Theatre-Concert Hall) and the final four week ends by the full Boston Symphony Orchestra in the 6000 seat Music Shed.

The concerts of July 18-19-20 will feature music of Brahm; July 25-26-27 music of Deubssy, Ravel and Tchaikovsky; August 1-2-3 music of Wagner; and August 8-9-10 music of Beethoven. Six concerts of Chamber Music will be presented on Wednesday evenings and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua, and Margaret Harshaw, soprano, in a song recital.

SPACIOUS LAWNS

Single tickets for all concerts are available at the Festival Office, Tanglewood, Lenox, Masachusetts.

Visitors to the Berkshire Festival may attend concerts in the intimate Theatre-Concert Hall or in he Music Shed, or may enjoy the music from Tanglewood's spacious lawns.

Many events of the Boston Symphony's summer school of musical performance, the Berkshire Music Center, are open to Friends of the Center, including student performance of Orchestra, chamber music, choral music and opera.

Tanglewood and the surrounding area of the Berkshire Hills, which offer many attraction to the visitor, is easily reached by the Massachusetts Turnpike, the New York Thruway and Route 7 from New York City. Single tickets to all concerts and further information about events open to the Friends are available at the Festival Office, Tanglewood, Lenox.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162
JUN 7 1958

Chamber Music At Tanglewood

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, are announced by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major; Bartok's Quartet, No. 1 in A minor, and Beethoven's Quartet No. 8.

The Beaux Arts Trio of New York will be heard at the concert of July 9 in a program featuring Beethoven, Faure and Mendelssohn.

The New York Pro Musica Antiqua, under Noah Greenberg, will present music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others, on July 16.

On July 23, Margaret Harshaw, soprano, will present German and English songs, including works of Schubert, Schumann and Brahms.

The final concerts will be given by the Kroll Quartet July 30 and Aug. 6.

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,200
JUN 8 1958

Tanglewood . . .

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall, at Tanglewood, Lenox, Mass., are announced by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July 9. The program will be Beethoven's Trio in E-flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120, Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua under the direction of Noah Greenberg will present a program of music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others on July 16.

On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahm.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6. The program for July 30 includes Mozart's Quartet in C major, K. 465, Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51 No. 1. On August 6, the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox. Mass.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - Sat. 232,097
MAY 2 1 1958

Tanglewood Opera Readies Season

Boris Goldovsky, director of the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass., has announced his plans for the Boston Symphony Orchestra's summer school, June 30 to Aug. 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music. The opera department will also present a condensed version of Gounod's "Romeo and Juliet," Acts 2 and 4 of Verdi's "La Traviata" and Act 3 of "La Rondine" by Puccini. Opera performances will take place on three Monday evenings (July 21, 28 and Aug. 4) at 8:30.

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Lists Programs

The orchestral programs of the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Lenox, Mass., six-week summer season, opens Wednesday night, July 2, ith a chamber music concert by the Budapest String uartet.

Highlights of each week-end:

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Transcript (e)
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Independent
Circ. 13,138
JUN 5 - 1958

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Beautiful bed-spread • 2 brass boudoir lamps
DOWN

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

JUN 8 1958

GOING PLACES?

On What to Take Where Here Are Some Tips

By ELIZABETH BERNKOPF

This year, the question seems to be not if you're going on a trip, but where you're going on your trip. America is on the move.

And it's up to the lady of the household to plan and pack the wardrobe. Her lord and master is apt to be very casual about the whole thing. And then, when he arrives some place, ask with righteous indignation "why didn't you tell me to bring along a heavy sweater?"

★ ★ ★

Of course, where you go and how you get there determines what you will take. So this can be no more than a broad outline of what to wear, where; but we hope it will be helpful.

If you're discovering—or rediscovering — the great beauty of our own New England, here are a few things to think about.

★ ★ ★

Northern New England—the beautiful Green Mountains of Vermont, the exciting coastline of Maine—has warm, sunny days (we hope), delightfully cool nights. But you will need warm clothing.

★ ★ ★

Here is where those wonderfully packable wool knits are the answer to prayer. In light colors, with slightly scooped necks, they can answer every but the most formal evening need.

Another fine deal here is the coordinated skirt and blouse (these can be cotton or linen) with matching sweater. They always look trim if you stop at one of the good inns or restaurants (and New England abounds in them) for lunch or dinner, and can adjust so re[illegible]ly to the temperature.

Those northern waters can be cold, too. So here is the perfect place for one of the very smart wool swimsuits that are having a revival right now.

And if you plan to stay for any length of time, you might take the advice of a Mainiac friend of ours—"I wouldn't dream of leaving my flannel nighties at home."

★ ★ ★

Now Tanglewood is something else again. The beautiful music festival which is one of the great glories of New England attracts people from all over the world. And it is true that you will see every type of dress from the music-mad youngsters who hitch-hike up, bring their own sleeping bags and live in jeans to some very elegant folk in full evening clothes.

★ ★ ★

A happy medium, and most worn are the soft, pretty Summer dresses in silk or cotton print, or plain color, if you prefer. But here, too, a cardigan to throw over the shoulders is a good idea.

Now the South Shore, the Cape and the Islands provide you with warmer waters, usually more balmy evenings. And unless you plan to go to a resort hotel, dress is quite informal.

Shorts are very much the order of the day—tapered pants with a bright, tied-at-the-waist blouse even go out in the evening. But if you are planning to do the Summer Theaters, you'll want an approximation of a cocktail dress. For this, there are many enchanting sun dresses that do double duty.

For travel abroad—going to the Brussels Fair?—the problems are different. If you're going by ship, you will need some formal clothes. Dances on board are a big part of the fun.

If you're flying, there is the matter of weight. Sixty-six pounds for de luxe — 44 pounds for tourist. But you'd be surprised at the amount of clothes you can get into 44 pounds.

Of course, this presupposes lightweight luggage to start with. We've found those fold-over cases where you hang things a perfect answer. The new ones have frames that won't squash either, and your clothes stay as fresh and unwrinkled as when you started. Furthermore, you arrive complete with hangers — not always readily available.

Again, we must consider where you're going. You can always count on some cold and rainy weather in England and Scotland—that's for sure. And Scandinavia is far from tropical.

Wool is what you'll want. Wool jersey, wool knits, wool sweater and skirt combinations are a must. Also good stout leather shoes. The Nordic peoples walk—and so will you.

★ ★ ★

London dresses after dark. Not necessarily formal—but not casual, either. Dinner and theater—or rather, the other way around, London has never got over the early curtain times of the war—is one of the great and inexpensive pleasures. Particularly theaters which cost incredibly little, by our standards, and which is almost universally excellent.

★ ★ ★

However, there are very chi-chi supper clubs which demand formal clothes. They say they don't, but you'll notice they just never happen to have a table, if you don't meet the captain's critical eye.

On the continent—Amsterdam, Brussels, Paris—smart women wear dark clothes and white gloves. A dark cotton or cotton-and-dacron town suit, a black or navy, very simple but elegant dress marks you as knowing your way around.

(Color is another thing to watch. Pick one that you can harmonize with one set of accessories. You can get your variety by changing costume jewelry, scarves, adding a flower.)

Italy is hotter and gayer and brighter-colored all around. A simple and a-so-packabl chemise in a small-figured all over print, preferably silk be cause it's cool, has no weigl you'll live in. Plus a skir maybe sharkskin or silk dacron—that wraps, witl collection of the lovely o blouses all around this se

And again, comfortable with pretty thick soles. tween the museums ar

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KINGSTON, N. Y.
DAILY FREEMAN

MAY 14 1958

Music Scholarships Now Available for Tanglewood Sessions

Charles Munch, director of the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood, Lenox, Mass., announces a number of scholarships and prizes available to its students.

Important prizes are offered in the names of three great virtuosi interested in the school. The Jascha Heifetz Prize for an outstanding violin student and the Gregor Piatigorsky Award for a cellist were established by the artists whose names they bear. The Albert Spalding Prize for the most promising instrumentalist in the student body was established in the late violinist's name by his widow.

Residents of Berkshire County established the Koussevitzky Memorial Scholarship in memory of Serge Koussevitzky to aid a conducting student. Miss Gertrude Robinson Smith, a long time friend of the orchestra, last year established the Berkshire Symphonic Festival Scholarship Fund for students of conducting. The Koussevitzky Music Foundation offers a prize to a composition student for the best work written at Tanglewood and also makes grants to students in other departments of the Center. The National Federation of Music Clubs also offers scholarships and grants in its own name and in the name of its former President Mrs. Ann M. Gannett.

Samuel Wechsler of New York offers a commission each year to a present or former composition student of the Berkshire Music Center. Also interested in young Tanglewood composers are Margaret Lee Crofts, who contributes two scholarships, and the Sagalyn family, which offers the Raphael Sagalyn Award for the best orchestral work to a composition student.

The Berkshire Scholarships, for residents of Berkshire County, are offered again this year to students in any division of the departments of instrumental music, choral music, or the Tanglewood Study Group. A Tanglewood neighbor, High Fidelity Magazine, which is published in Great Barrington, Mass., offers a scholarship to the Music Center.

New scholarships for this year are offered by David M. Morgenstern designed to aid outstanding string players in the Tanglewood Study Group.

Other scholarships and grants include Delta Omicron National Professional Music Fraternity Scholarship; Carlotta M. Dreyfus Scholarship; Selly A. Eisemann Scholarship; Jenny Fels Memorial Scholarship; Fromm Music Foundation Fellowships; Minneapolis Star-Tribune Scholarship; Saint Louis Symphony Society Women's Association Scholarship and Wyomissing Institute of Fine Arts Award.

The Berkshire Music Center's sixteenth session will be held at Tanglewood, Lenox, Mass., this summer between June 30 and August 10. Applications for admission for scholarships are now being received by the registrar at the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

MAY 25 1958

Morristown Is Named As N. J. Music Capital

By FRANCIS D. PERKINS

Morristown will be New Jersey's musical capital from next Saturday through June 7, a period which Gov. Robert B. Meyner has designated as a state-wide Masterwork Chorus Week. The principal events will be two performances of Bach's St. John Passion by the Masterwork Chorus under David Randolph's direction at 8 p. m. Friday and Saturday, June 6 and 7, in the Morristown High School, where the Morris County Art Association will hold an exhibition of paintings on both evenings.

Carl Mosbacher, pianist, will open the festival with a recital at 8 p. m. Saturday, May 31, in Morristown's Macculloch Hall. Mr. Randolph will discuss the music of Bach and his contemporaries in that hall Tuesday night, June 2, with choral illustrations. Many of the members of the orchestra for the St. John Passion have been playing in the recent Casals Festival in Puerto Rico. The orchestral line-up will include all of the contemporary instruments called for in the score. Information about tickets may be obtained by writing to the Masterworks Chorus, Box 106, Morristown, N. J.

• • •

Tanglewood Novelty

Rossini's locally little known "Count Ory" will be the principal production of the Berkshire Music Center's opera department under Boris Goldovsky's direction this summer at Tanglewood, Lenox, Mass. The opera schedule also includes a condensed version of Gounod's "Romeo and Juliet," two acts of Verdi's "La Traviata" and the third act of Puccini's "La Rondine."

The Rossini work will probably be given on the last of the Center's three operatic Monday evenings, July 21, 28 and Aug. 4. It will be sung in an English version by Robert A. Simon which was commissioned by the Juilliard School. The opera department will be supported this summer by the New England Opera Theater's Leadership Training Program, which has benefited from a Ford Foundation grant to be used for developing new scenic materials.

• • •

Benno Lee Honored

Benno Lee, director of the Hunter College concert series, has received the Austrian government's Gold Medal of Honor as a tribute to his services for Austrian culture and music. The award was made soon after Dr. Lee's recent seventy-fifth birthday by the Austrian Consul-General, Dr. Eduard Schiller.

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 12,207

JUN 24 1958

Boston Pops to Move Outdoors

BOSTON, June 24 (UPI)—Music from rock 'n' roll to Rachmaninoff awaits the visitor to New England this summer.

Rhythms will be heard from sea coast to mountains, from intimate garden settings to a 5,8[illegible]-seat covered amphitheater.

With the close of the Boston Pops concerts in Symphony hall this week, music moves out of doors. The Pops musicians give free concerts on the Charles River esplanade in Boston between assignments at the Berkshire Music center in Tanglewood, beauty spot of the Berkshires.

ATLANTIC CITY, N. J.
PRESS
Circ. D. 37,128 - S. 27,530

MAY 25 1958

This Week in MUSIC

by William McMahon

VAN CLIBURN, the young Texan who since he won the International Tchaikovsky Award in Moscow has been the hottest concert item since the heyday of Iturbi, will be "visited" on the Edward R. Murrow "Person to Person" show on Channel 10 Friday at 10:30 p.m. Cliburn, who got an ovation for his powerful technique in Carnegie Hall, and who is being reserved further ahead than "My Fair Lady" tickets, is a product of American teaching. He went to the Juilliard School of Music on a scholarship to start this trail of training under experts.

Cliburn will also be on the air tonight as a guest of Steve Allen. We hope for a change that Allen shows some breeding and lets the kid play without trying to clown him up for his own glory, as is usually the case.

— — —

O. C. CONCERT

A Memorial Day concert will be played at the Ocean City Music Pier on Friday at 2:30 p.m. by an orchestra under the direction of Harry Chazin of this city. This concert has been arranged between the city of Ocean City and the Atlantic City local, AFM.

The orchestra that plays the pier throughout the summer is under jurisdiction of the AC local. Conductor Chazin has arranged a program in keeping with the day. Dennis McMahon will be master of ceremonies for the occasion.

The program follows:

"Il Guarany"	Gomez
"Over the Waves"	Rosas
"American Patrol"	Meaham
"Nell Glynn Dance"	German
"Without a Song"	Youmans
"Rodger Young"	Loesser
McMahon, baritone,	
"Sunny South"	Lampe
"Waltzing Cat" and "Trumpeter"	Anderson
Victor Herbert Favorites	
Medley from "My Fair Lady"	

— — —

TANGLEWOOD

THE MAJOR operatoric production at the Berkshire Music Center at Tanglewood, Lenox, Mass., this year will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music for its own opera theatre and has been released to the Berkshire Center for performance this summer. The opera dept. of the center will also do a condensed version of Gounod's "Romeo and Juliet".

— — —

TENT SEASON OPENS

SUMMER IS officially here when St. John Terrell opens up his music tent at Lambertville. He begins his 10th season on Saturday, as the Music Mountain tent first raised its flaps as America's first musical arena theatre in 1949.

In the ten years since the initial Lambertville season, 24 more tents have sprung up throughout the United States and Canada. All indications are that outdoor theatres this summer will draw more than ever before with everyone heading for the open country.

Another first for Terrell will be his opening production "Most Happy Fella", Frank Loesser's award - winning musical under canvas for the first time.

— — —

THE TOURING SOVIETS

This area will get a chance to see the well publicized Moiseyev Dance Company of the Soviet Union when it appears for two performances at the Convention Hall, Philadelphia, June 11-12 under the wing of Emma Feldman.

The energetic troupe of 100 dancers and full symphony is the first Soviet Company to come to the U. S. under the new cultural exchange program. It is also the largest dance troupe ever to visit this country.

— — —

The National Braille Print**ing and Distributing** Co. of **Upper Darby, Pa.**, announced **this week it has** acquired the **rights to all** publications of **classical and** semi-classical **music study books** written in **the Faber System** of Braille **Music Notation,** and perfected **during the past** year by Mar**ion Faber of** Pleasantville.

TO TOUR EUROPE

THREE LOCAL teachers will joint the All-America Chorus of Dr. Allen Dash this summer for a concert tour throughout Europe leaving here July 2 and returning by way of Canada in Late August.

They are Mida Blake, organist and teacher at the Atlantic City High School; Irma Geiger, supervisor of music in the Pleasantville schools, and Mary Palmer, teacher in the Massachusetts Ave. school.

The chorus was highly acclaimed last year on a similar junket.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUN 6 - 1958

Tanglewood's Opera Dept Announces Summer Plans

Boris Goldovsky, director of the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, Mass., announces his plans for the coming summer session of the Boston Symphony Orchestra's summer school between June 30 and August 10.

The major production of the season will be Rossini's "Count Ory" in an English version by Robert A. Simon. The English version was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The Opera Department will also present a condensed version of Gounod's "Romeo and Juliet, Acts II and IV of Verdi's "La Traviata and Act III of "La Rondine" by Puccini. Opera performances will take place on three Monday evenings, July 21, 28 and August 4, in the Theatre-Concert Hall at 8:30.

The support of the Berkshire Music Center Opera Department has been undertaken by the Leadership Training Program of the New England Opera Theatre. This program has benefited from a generous Ford Foundation grant to be used in developing the new scenic materials, a program started by Mr Goldovsky last season at Tanglewood. The new materials will be used in all opera productions.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

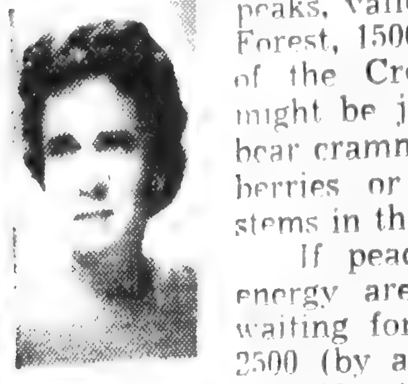
JUN 8 1958

NEW ENGLAND VACATION

Nature Puts On a Show; Man Adds His Wonders

By MARY CREMMEN

You're only young once—except in New England where another chance comes with every vacation.



A vacation anywhere—from Vermont with its 400 lakes to New Hampshire and a wonderland of capped peaks, valleys and its own Sherwood Forest, 1500 feet up in the highlands of the Croydon Range where you might be just in time to see a wild bear cramming its mouth with elderberries or a mouse munching lily stems in the swamp north of the lake.

If peace of mind and renewed energy are what you need they're waiting for you in Maine, with her 2500 (by actual count) lakes, mountains ranging from 3000 to the 4000 foot peak of mighty Mount Katahdin where the famed Appalachian Trail begins.

★ ★ ★

The rock-ribbed coast of Maine goes just where it pleases. Measured as a straight line, the actual distance from southernmost to northernmost tip would run about 210 miles. But the Pine Tree State has the kind of coast that takes its time with a myriad of bays, estuaries, coves, harbors and every other kind of natural indentation that makes it measure 10 times that.

Look any place in Massachusetts, on the shores or inland, to see where American history was in the making when the state was unborn, New England was still to unfold and our nation had yet to be united.

★ ★ ★

Anyone who has the time—and if he doesn't, he should make it—owes it to himself to take Freedom Trail. It starts in front of the State House at the corner of Beacon and Park streets. Along the way is the Park Street Church, described by Henry James as "the most interesting mass of brick and mortar in America." The Old South Meeting House at the corner of Milk and Washington sts. is where Samuel Adams and his "Indians" rallied before proceeding to Griffith's Wharf to hurl the taxed tea into the harbor.

★ ★ ★

But there's more to the Bay State than the past. In the Berkshire's, the westernmost Massachusetts county, nature and culture hold hands when the Music Festival comes to Tanglewood from the first week in July through mid-August. If you love music—the best there is—it would be hard even to day-dream better than listening to a concert by the Boston Symphony under the baton of Charles Munch while you lounge on the lawns of a beautiful estate.

And the Berkshires are hep. The Music Barn in Lenox, a hot trumpet away from the Boston Symphony's Brahms, has nationally known artists sitting in on a weekly series of jazz and folk music concerts from late June to September.

For the art minded, there's also Jacob's Pillow Dance Festival in Becket with its ballet and modern dance companies entertaining throughout July and August for their 26th season.

An 1878 New England remedy for headaches was "two teaspoonfuls of powdered charcoal taken in a tumbler of hot water." Nowadays it's a drive through tranquil Pioneer Valley where 2500 miles of peaceful meadows, checkered farmlands and picture book villages look small and white and happy against the Berkshire Hills, the Holyoke Range and Mount Tom.

★ ★ ★

Old roads corkscrew through tunnels of green, bringing the traveler to such undisturbed towns as Deerfield. Its main street, a mile long and shaded by some of the noblest elms remaining in New England, is known as "the most beautiful in America." Fine old houses, standing for three centuries, have been tended and restored so painstakingly that the street could be the same one the Indians raided in the 18th century.

★ ★ ★

Enjoying Pioneer Valley could include looking for dinosaur tracks in Gill, golf courses, tennis courts, trails and camp sites or wondering what in the world balances the famous balancing rock in Leyden.

How the inhabitants of Massachusetts' wondrous North and South Shore feel about each other is best told in a story. A traveler, after hearing a list of the advantages attributed to the North Shore, turned to his guide, a Gloucester man in his middle years, and asked: "You really mean that life is better here than on the South Shore?"

His erstwhile instructor and guide eyed the completely sober traveler: "I dislike people who drink."

"Why?" stammered the other, astonished at the sudden turn in his attitude.

"Because they talk darn foolish."

The North Shore has a strong case with its House of Seven Gables and Old Witch Jail in Salem and with Marblehead, just 17 miles north of Boston, claiming the honors "Birthplace of the American Navy" and "Yachting Capital of the World." Beverly has the North Shore Music Theatre, presenting outstanding musicals-in-the-round during the Summer season, at Cape Ann the men still "go down to the sea in ships" and Rockport, a quiet, almost pastoral seacoast town, is a painter's favorite. The town's famed "Motif No. 1"—a quaint wooden fish house on a stone pier—is said to be the most popular single subject in the nation for artists.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUN 7 1958

Programs for Tanglewood Wednesday Concerts Given

Lenox, June 6—Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theater-Concert Hall at Tanglewood are announced by the Boston Symphony Orchestra.

Opening Concert July 2

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July 9. The program will be Beethoven's Trio in E-flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120, Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua under the direction of Noah Greenberg will present a program of music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others on July 16.

On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahms.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and August 6. The program for July 30 includes Mozart's Quartet in C major, K. 465, Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51, No. 1. On August 6, the Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 142.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUN 7 1958

Festival Chamber Music Concert Programs Listed

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the theater-concert hall at Tanglewood, Lenox, were announced today by the Boston Symphony Orchestra.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July 9. The program will be Beethoven's Trio in E-flat, Op. 1, No. 1; Faure's Trio in D minor, Op. 120; Mendelssohn's Trio No. 2 in C minor, Ap. 66.

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The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6. The program for July 30 includes Mozart's Quartet in C major, K. 465; Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51 No. 1. On Aug. 6, the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3; Bartok's Quartet No. 2, Op. 17, and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office at Tanglewood.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUN 6 1958

Berkshires to Echo Music and Drama

Western Massachusetts Inks Summer Program

Special to The Christian Science Monitor

Pittsfield, Mass.

Dates for six major summer attractions in the Berkshire Hills have been announced.

In the lead-off position is the Berkshire Playhouse in the town of Stockbridge, where the summer stock season will run from June 23 through Aug. 30, featuring Broadway and Hollywood stars. The Berkshire's other summer theater, the Williamstown Theater in Williamstown, will open July 3 and run through Aug. 30, with performances Tuesday through Saturday evenings and Saturday matinees. The Berkshire Playhouse will operate evenings, except Sundays, and present matinees Wednesdays and Saturdays.

The Boston Symphony Orchestra Berkshire Festival at Tanglewood in Lenox will run from July 2 through Aug. 30. Chamber music concerts will be given at Tanglewood Wednesday evenings July 2, 9, 16, 23, 30, and Aug. 6. The first two weekend concerts in the theatre-concert hall by a small orchestra will be devoted to music by Bach and Mozart and will be conducted by Boston Symphony director Charles Munch.

Guest conductor Pierre Monteux will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the season. During the last four weeks the concerts will be by the full Boston Symphony Orchestra in the 6,000-seat Music Shed. Each weekend will feature the works of the great composers, including Brahms (July 18-20), Debussy and Ravel (July 25-27), Wagner (Aug. 1-3), and Beethoven (Aug 8-10).

Ted Shawn's Jacob's Pillow Dance Festival will open its 26th season on June 26 at Jacob's Pillow in Becket. For the first weekend the Pillow schedule calls for matinees Thursday, Friday, and Saturday evenings and matinees Friday and Saturday.

The Berkshire Music Barn in Lenox will open its season on June 29 and operate through Aug. 31, with folk music concerts Saturdays at 4 p.m. and jazz concerts Sundays at 8:30 p.m. Special midweek concerts will be held Wednesdays or Thursdays. Music Barn features national headliners in the fields of jazz and folk music.

The Berkshire Hills Conference, 50 South Street, Pittsfield, Mass., will handle room reservations for stays of more than one night. The conference will send, on request, informational brochures on Berkshire attractions, including a Circle-Tour Folder which outlines six half-day automobile tours of Berkshire County.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

APR 13 1958

Berkshires To Offer 6 Attractions

PITTSFIELD, Mass.

Dates for six of the major summer attractions in the Berkshire Hills have been announced by John F. Downing, executive director of the Berkshire Hills Conference.

In the lead-off position is the Berkshire Playhouse in the town of Stockbridge, where the summer stock season will run from June 23 through Aug. 30, featuring Broadway and Hollywood stars. The Berkshires' other summer theater, the Williamstown Theater in Williamstown, will open July 3 and run through Aug. 30.

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox will run from July 2 through Aug. 30. Chamber music concerts will be given at Tanglewood Wednesday evenings July 2, 9, 16, 23, 30 and Aug. 6.

Monteux Guest Conductor

Guest conductor Pierry Monteux will share the concerts with Dr. Charles Munch. Each week end will feature the works of the great composers, including Brahms (July 18-20), Debussy and Ravel (July 25-27), Wagner (Aug. 1-3), and Beethoven (Aug. 8-10).

Ted Shawn's Jacob Pillow Dance Festival will open its twenty-sixth season June 26, while the Berkshire Music Barn in Lenox gets under way June 29 and operates through Aug. 31 with folk-music concerts Saturdays at 4 p. m. and jazz concerts Sundays at 8:30 p. m.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,653,302

JUN 15 1958

Vamp Muster In Pittsfield

Pittsfield, Mass., June 14 (Special).—With 30 volunteer fire outfits from New England and New York expected to be on hand, there'll be a hot time in this Berkshire Hills town on July 4. The 12th annual Pittsfield Permanent Firemen's Association muster at Wahconah Park also will have 15 drum corps and five bands taking part in the festivities.

Each of the colorfully uniformed volunteer fire companies will show vintage and modern firefighting equipment in a three-hour parade to be held the morning of July 4. That afternoon the vamps will compete in old-fashioned hose cart and pumping races and there will be a tug of war and a ladder race. Also on the agenda are competitions for the bands and drum corps.

Dance Fete

Visitors to the Berkshires in early July will find many other items of interest on the menu. July 1 is opening date for the 26th season at Jacob's Pillow Dance Festival in Becket. At Tanglewood in the town of Lenox the Boston Symphony Orchestra will open its annual six-week Berkshire Music Festival on July 2.

At the Berkshire Music Barn in Lenox the regular schedule of Saturday folk music concerts and Sunday jazz concerts will be under way.

The Berkshire Hills Conference, 50 South St., Pittsfield, Mass., can supply data on what to do and where to stay in the area.

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,200

JUN 15 1958

MUSIC

BERKSHIRE FESTIVAL: At Tanglewood Lenox, Mass.: The Boston Symphony Orchestra headed by Charles Munch, the Orchestra Music Director announces the 16th season during 6 weeks from June 30-Aug. 10. Program to be announced. For information write Friends of the Berkshire Music Center at Tanglewood, Miss Margo Miller.

"JAZZ" AT THE WESTNOR: Westnor Restaurant, 260 Post Rd., Tel. CA 7-3539.
Tomi & Eddy, the intimate swing duo nightly in the Playgoer Room. Sat. night dancing in the Exurban Room to the Music of Hugh Golden's orch.
Tues. night Jazz, June 17: Emmett Berry, trumpeter with an all star group.

WESTON MUSIC FESTIVAL: Fri. June 27 at 8:45 p.m. at the Weston Music Center, Steep Hill Rd., Weston. Box office CA 7-2186 featuring Anabel Brieff, flute; Tossy Spivakosky, violin; Frank Brieff, viola; Aldo Parisot, cello.

INFORMATION OBSCURED

[49]

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 143,181

MAR 4 - 1958

Travel Notes Here and Abroad

By means of replacing, rearranging and adding to present collections, Mystic Seaport's largest exhibition gallery has been renovated and transformed into what is now called "Figurehead Hall."

Figureheads from a dozen ships have been set along both sides of the south wing of the Stillman Building at the seaport, with carvings some seven feet high in all four corners. Extensive cases below house vast collections of historic maritime artifacts. In the center of the room are two rows of ship models.

The Museum, its exhibitions, ships and lofts, are open to visitors each day, save Thanksgiving and Christmas. Descriptive folders may be had on request by writing to the office of the director.

Vermont Real Estate

The Vermont Development Commission at Montpelier has just published its 1958-59 edition of "Vermont Farms and Summer Homes for Sale," a booklet describing 372 properties available from $600 to $70,000. It's designed for those who are seeking a hidaway in upper New England, either for Summertime purposes, or simply as a retirement home. Free copies may be had by writing to the commission offices at Montpelier.

Festival Tourney

The largest international golf tournament ever planned in Ireland is scheduled at Dublin May 16-18 during An Tostal, Ireland's Spring Festival.

The $14,000 meet will be held at Woodbrook, close to Dublin City, and is open to all members of the PGA as well as amateurs with a handicap scratch or better.

Berkshire Events

Dates for five major events in the Berkshires this Summer have been announced by the Berkshire Hills Conference.

The Berkshire Playhouse at Stockbridge will be in session from June 23 to Aug. 30. The Williamstown Theater at Williamstown opens July 3, and closes on the same date.

The Boston Symphony Orchestra runs its Tanglewood Festival at Lenox from July 2 through Aug. 30.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 147,099

FEB 17 1958

background

Low-brow nation?

A group of American scholars and thinkers says things aren't quite so bad as supposed

From the Advertising Council

Is the United States a nation of cultural barbarians, concerned only with material wealth, low-brow pleasures and gadgets, as so many critics of American civilization would have us believe? A qualified "no" to this question has been given by some people who ought to know.

A group of intellectual leaders who held an all-day discussion under the joint auspices of Yale University and The Advertising Council agreed that "despite certain manifestations of low taste" America's present performance in the arts compares very favorably with contemporary culture abroad and our culture in the past.

In fact, America's cultural creativity now is out-pacing the various anti-intellectual forces in our society, the panel agreed, indicating that the minority of highbrows are steadily adding to their numbers from the ranks of the middlebrows and lowbrows.

Wriston presided

The all-day discussion, held at the Yale Club in New York, was led by Henry M. Wriston, president emeritus, Brown University.

David M. Potter, Coe professor of American History at Yale, served as recorder and author of the digest of the round table just released.

Under the general heading of "People's Capitalism," the round table conducted "an inquiry into the cultural trends in America under the American system of widely shared material benefits." This was one of a series of panel inquiries started in 1952, under the auspices of the American Round Table, sponsored by The Advertising Council.

In addition to Dr. Wriston and Professor Potter, the following participated in the latest discussion on cultural trends in the United States: Ralph F. Colin, lawyer, trustee, Museum of Modern Art; Lewis Galantiere, counselor, Free Europe Committee, Inc.; Russell Lynes, Jr., managing editor, Harper's Magazine; Mark A. May, director, Institute of Human Relations, Yale University; Norman Holmes Pearson, associate professor of English, Yale University; Liston Pope, Dean, Divinity School, Yale University; Virgil Thomson, composer, music critic; Sylvester L. Weaver, Jr., president, Program Service, Inc. and former president of National Broadcasting Co.; Robert H. L. Wheeler, History instructor, Yale University.

Mass media

The tremendous improvement in all sorts of communications media, such as broadcasting, magazines and newspapers under American capitalism received much attention from the group. The consensus was that while the so-called mass media have tended to develop a mass culture of rather low taste the same media also have given millions of Americans exposure to higher cultural tastes.

The discussion produced convincing evidence that our mass culture still benefits from a great deal of vigor and that this vigor is still increasing. While only a minority of Americans read serious books, listen to serious music, or seek enlightening, educational radio and television programs there still emerge signs which point to an increase of new recruits to the higher cultural interests. Among them: increased buying and borrowing (from libraries) of books and classical records, rising attendance at legitimate theaters and concerts as well as a notable jump in the number of local theater groups and musical organizations throughout the country.

These were some of the significant developments mentioned during the discussion of cultural progress and improvement in America:

More people now visit museums than pay admission to baseball games.

American painters, sculptors, novelists, poets and musicians enjoy higher prestige abroad than ever before in our history.

Today [illegible] major symphonies perform in this country, and the American Symphony League lists 650 professional and semi-professional orchestras (exclusive of college groups) across the country.

More than 25,000 high schools and 2,300 community and civic theaters produce drama.

Many an owner of an LP record collection can hear more first class music than did Beethoven in his whole lifetime.

Millions of Americans have either experimented with oil painting or have adopted it as a hobby.

The total testimony as to public interest in the arts has reached an impressive volume, the panel agreed, and standards of values are improving in many important areas. But some members of the panel thought it would not be realistic to rejoice over these assets without balancing them against certain striking liabilities in the cultural picture.

One of these liabilities, said Mr. Potter, was a strong drive toward conformity in American life.

He pointed out that critics of American conformity blame it on "the desire of every citizen to be 'one of the boys' . . . and this has led to wide public repudiation of anything intellectual or aesthetic as being 'egghead' or 'long hair' . . . and therefore to be avoided. The result has been a pronounced anti-intellectual strain in American life, cutting off the majority of Americans from the cultural values which are, without doubt, present in our society."

Low taste

Some manifestations of low taste are painfully conspicious, the panelists concurred, but they do not represent dominant forces. They seem worse than they are because the media have given them a high degree of public visibility. At the same time, the group did not advocate that the media adhere to or impose any given standard of taste. In a democratic society, they agreed, public taste will extend through a fairly wide range and the media have neither the right nor obligation to sanction one level of taste to the exclusion of others. The obligation of the media, they said, is to make the public aware that there are different levels of taste and different ways of using one's leisure.

Professor Potter summed up the round table findings thus:

"In the final analysis, the entire discussion was devoted to the question whether people's capitalism has weakened the American culture or has strengthened it. On the one hand, people's capitalism can be accused of weakening it by fostering a materialism which neglects spiritual values, and by encouraging what is most popular rather than what is best and by making it the goal of the media to satisfy rather than to cultivate mass taste.

Widened horizons

"On the other hand it is the marriage of capitalism with democracy which has given the people at large access to a great wealth of cultural values and has given them freedom to elect these values or not, as they prefer. While they have not elected them it is also this marriage which has conspicuously multiplied universities, concert halls, theaters, art galleries, and foundations; has extended leisure from the privilege to the many, and through its equalitarianism has made the former heritage of the elite the birthright today of any claimant.

"While the extension of serious cultural values may still have hardly touched the majority in any direct way, it does touch increasingly large numbers of people. If it should later extend to the majority, the resources and the drives of a democratic capitalism will be the forces which have enabled it to do so."

Music lovers crowd the shed at Tanglewood to hear the Boston Symphony.

[50]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

FEB 26 1958

Name in the News

Berkshire Benefactor From St. Paul

Mrs. Bruce W. Sanborn, with artist Norman Rockwell at Stockbridge art exhibit last summer.

Mrs. Bruce Walter Sanborn is one of the innumerable summer residents who have become taxpayers in Berkshire County because of Tanglewood. But her interests have not been confined to the offerings of the Boston Symphony Orchestra as is attested by her just announced $10,000 gift to the Lenox Library to start a record-lending library.

Actually, she has been active in library affairs almost from the time in 1941 when she bought the rambling white clapboarded house at the foot of Courthouse Hill on Stockbridge Road in Lenox. She was a leading light in establishing the library's music room and has continued her interest as the fine collection of recordings grew. In 1953 she was elected to the executive committee of the Massachusetts Library Trustees' Assn.

A familiar figure at Tanglewood, she is a regular boxholder, a Friend of the Berkshire Music Center, and has served with various groups such as the Tanglewood on Parade Committee. Her interest in music extends also to the opera. She is a member of the National Auditions Committee of the Metropolitan Opera Assn. in New York. At her permanent home in St. Paul, she functions as a board member of the nearby Minneapolis Symphony.

Music comes first, but she also travels in art circles. She has supported the Berkshire Art Assn. in several ways and is on the board of the St. Paul Art Institute.

On Museum Board

Mrs. Sanborn served as a trustee of the Berkshire Museum from 1948 to 1956. Upon the recent formation of the Berkshire zation to foster exhibitions, sales zation to foster txhibitions, sales and education in the field of contemporary fine arts, she was quick to declare her support.

After renting a house in Stockbridge during the Tanglewood season for several years, Mrs. Sanborn bought Plumsted, the former summer home of Joseph S. Whistler, a nephew of the noted painter James McNeill Whistler. She bought the estate just before World War II from Louis Sherman Taylor of Chicago, a vice president of the Pullman Co., who had owned it since 1932. Mrs. Sanborn lives there during the summer, entertaining guests frequently but not ostentatiously.

Born Maud Moon, daughter of a St. Paul lumberman, Mrs. Sanborn married her first husband, Charles A. Weyerhaeuser, in 1898. He was president of the Weyerhaeuser Timber Co. of Tacoma, Wash., which owns vast tracts of forest land in the Northwest along with numerous subsidiary enterprises. He died in 1930. She is still active in company affairs.

Husband Is Lawyer

She married Bruce W. Sanborn of St. Paul, a widower, in 1943. He is a lawyer who graduated from Dartmouth in 1904 and Harvard Law School in 1907. Since 1948, he has been general counsel and chairman of the board of the North Central Life Insurance Co. of St. Paul.

Mrs. Sanborn has a son, Carl Weyerhaeuser, who lives in Milton, Mass. She is a grandmother. Friends know her as a quiet, charming, yet on occasion plain spoken and vigorous woman. She has traveled extensively. She plays the piano and when younger studied singing. Mrs. Sanborn is an enthusiastic gardener and has been active in the Lenox Garden Club. Although now in her 70s she enjoys a daily swim in her pool in the spacious gardens of her Lenox house.

ISLIP, N. Y.
PRESS-HERALD
Circ. W. 1,568

JAN 29 1958

Smithtown Branch, N. Y.
STAR
Circ. W. 1,600

JAN 29 1958

Spencer P. Kennard Is Chosen First Headmaster of New School

To Direct School

Spencer P. Kennard

The board of trustees of Harbor Country Day School, St. James, announced today the appointment of Spencer P. Kennard Jr. as the school's first headmaster.

"After nearly four months and sixteen interviews of the many well qualified applicants for this post," said Dr. John E. Kuhlke, chairman of the board, "we are very gratified to have received the services of so able and exceptionally well qualified an educator as Mr. Kennard. We are confident that his demonstrated academic leadership will greatly benefit the school, its student body, and as well, the community."

At present head of the Science Department at the widely known Lenox School, Lenox, Mass., where he has been a faculty member for 15 years, Mr. Kennard is also an instructor in physics, mathematics and art history. Additionally, he is alumni secretary for Lenox School, of which he is a graduate, and has served as business manager of the school, 1951-1953. He has also taught English, Latin, French and history.

A graduate of Trinity College in 1938, where he received his Bachelor of Arts degree cum laude, Mr. Kennard, 41, has completed an unusually broad range of post graduate work at Columbia University, Massachusetts Institute of Technology, and the University of Chicago.

While committed to complete the current academic year at the Lenox School, Mr. Kennard will make several trips here to assist in readying the school and faculty, before moving permanently to St. James in June, Dr. Kuhlke stated. It is planned to open the school for classes next September, he added, as announced earlier. Also, a reception for Mr. and Mrs. Kennard is planned for February or early March.

Present plans are to cover grades kindergarten through 7, in the school, with a faculty of 8 or 9 instructors. It is hoped, Charles D. Miller Jr., trustee, noted, to secure the remainder of the faculty from surrounding communities, so long as this is consistent with the superior teaching standards which the trustees have set.

Mr. Kennard is married to the former Margaret Marshall Martin of Cincinnati, Ohio. They have two sons, aged six and four. They will reside in the headmaster's quarters of the school, on Three Sisters rd., Head of the Harbor, St. James. An accomplished choir director, Mrs. Kennard is a graduate of Miami University (Ohio), the Cincinnati Conservatory of Music, and has studied at the Julliard School and at Tanglewood. She was also head of the Music Department of Bennett Junior College.

Both Mr. and Mrs. Kennard have been active in outside activities, including parents' organizations, church activities, and musical circles. Mr. Kennard has done summer work for the Boston Symphony as local manager of Friends of Berkshire Music Center at Tanglewood. He is a veteran of four years military service in World War II, which included military government duty in France and Germany. He was awarded the Bronze Star medal.

Mr. Kennard is the son of Mrs. Stuyvesant F. Morris 3rd of Lynbrook, and of the late Spencer P. Kennard of New York City. Mrs. Kennard is the daughter of Mr. and Mrs. G. Marshall Martin of Cincinnati. Her father is senior partner of the well-known architectural firm of Potter, Tyler, Martin and Roth.

Special Exhibitions Open The Berkshires' Art Season

One-Man Shows Include Sculpture, Paintings and Mosaics; Miss Smith, Native of Springfield, Has Rewarding Style

By WAYNE C. SMITH

The summer season got into full swing in the Berkshires last week with the openings of special exhibitions at the Berkshire Museum in Pittsfield, the Tyringham Galleries in Tyringham, Lenox Library, the reception hall at Tanglewood and Festival House in Lenox.

Rewarding Pieces

At the Berkshire Museum the program of exhibitions includes one-man shows of sculpture by Elizabeth MacLean Smith, a native of Springfield and now a resident of Boston; paintings by Thomas Blagden of Lakeville, Conn., in the Southern Berkshires; and paintings and mosaics by David Broudo, head of the art department at Endicott Junior College in Beverly.

Miss Smith's sculpture includes figure pieces in which the female figure is the basis of the compositions and has relief panels in which the subjects, both religous and mythological in nature, are rather conventionally treated.

The figure pieces are the most rewarding of this artist's work and they display competent technical knowledge. Especially notable in this group are those in which Miss Smith has captured the moods of the subjects as "Interlude," "Tranquility" and "St. Francis."

In her explorations for formal relationships, Miss Smith has found a rich source of material in the platic poses of dancers as is evidenced by "Adagio." And she has finely expressed the intimate relationships of a mother and her child in "Mexican Mother" and "Mother and Child." The reclining figure of "Pandora" is another high light of the show.

Abstract Qualities

The contemporary abstract qualities of Blagden's paintings are an interesting contrast to the conventional, representational school of Miss Smith's sculpture. And in their colorful and formal magic the paintings make a very attractive and intriguing presentation.

The paintings, divided about equally between oils and water colors, range between complete abstract and semi-representation and between impressionistic and expressionistic modes of expression. The oils are generally bolder in the execution of the lines and forms and the relationships of the colors, but in their spontaneous creation the artist has achieved compelling and pleasing works in completely contemporary modes.

The water colors are less dashing and daring and have a sort of lyrical beauty in their rich coloring and broader treatment of forms. Especially notable among the water colors are "Miramichi," "Dark Cross," "Medomak Evening," "Autumn" and "Esquinox." "Long Winter," "Big Blue Mountains" and "Thawing Wind" are outstanding among the oils.

Distinguished Works

The work of Broudo is new to these parts but he is visiting the Berkshires this summer as a member of the faculty of the Summer Arts Workshop at the Festival House in Lenox. The group of paintings in water colors includes quite distinguished works, especially "Mountain Forms" and "Brown Mountains," but the most significant part of his group are the mosaics which have an unusual and pleasing quality and it is interesting to see how this artist has adapted this ancient art form to contemporary modes. The treatment of the bull and rooster mosaics is rather conventional but he has achieved very impressive works in "Three Kings" and "Birds and Sun."

The Tyringham Galleries is one of the most attractive and reward of the art centers in the Berkshires with its unusual structure, based upon fairytale lore and old-world architecture, and the quality of the exhibitions planned by Donald Davis, owner-director of the gallery.

The program, as usual, is varied as to the mode of representation and contains the work of some of the foremost artists in the eastern part of the country with Western Massachusetts and neighboring areas in New York and Connecticut being featured.

Included in the present group are one-man shows of paintings by Stanley Bate of Crarvville, N. Y.; Anthony Toney, director of the Summer Arts Workshop in Lenox; Joseph Barber of South Egremont and Liz Nicholls of Pittsfield.

Miss Nicholls' group also contains some brilliantly executed pen and ink drawings which are clever, but not malicious satires including ". . . and the dust shall return to the earth," "Sidewalk" and "Pond in Summer." The paintings are also notable in their formal qualities and individual treatment of subject, especially "Juggler and Lady" and "Danph and Apollo."

Barber's oils are in a representational vein but are unique in their spacial qualities and in the dramatic use of light to soften the contours of the objects. The more notable items in the distinguished group include "The Kite," "Mannano Island," "Desert Storm" and "Taconic Winter."

Abstract Artist

Toney is especially well represented in the Berkshires at this time because his work is being shown in one-man shows both at the Tyringham Galleries and at the Lenox Library. In both of these shows, Toney is seen to be essentially an abstract artist although working entirely within representational limits because he is more concerned with the aesthetic materials of his art than in the representation of his subject.

His work is unique in that his pictures are generally divided into two parts as if a shadow laid over a part of the canvas while being painted, with one part being painted in rich deep colors while the other is painted in lighter hues.

The Bate group of paintings at the Tyringham Gallery is also notable in their varied abstract modes of expression. And particularly interesting in the group are "Bouquet," "Samson and Delilah," "Still Life," "Salmon Run," "Winter Pattern" and "Winter Landscape."

Tanglewood Exhibits

One of the interesting side presentations each year at Tanglewood is the program of weekly exhibitions which are displayed in the reception hall at the main gate by the Berkshire Museum.

The exhibtion this past week was a one-man show of sculptures and drawings by Homer Gunn of West Stockbridge and Deerfield. The drawings showed a new facet of Gunn's art and they were impressive in the character and the quality of the delineations — especially those of the rooster and the horse.

The sculpture group was particularly notable for the presence of two of Gunn's most distinguished works — "The Wrath of Moses" and "Richard III." These contrasting styles showed the depth and the quality of this artist's work and demonstrated the great possibilities present in the construction type of wood sculpture which is based upon the planar character of wood, as used in construction work, rather than that of the block which is the basis from which the wood carvers work.

The Festival House has quite an impressive program lined up for the season as the faculty of the Summer Arts Workshop, housed there, includes distinguished artists and a roster of visiting artists including Anton Refregier, Maxwell Gordon and Moses Soyer. Weekly seminars are also planned and there is on display an exhibition of paintings by artists within the stables of the ACA Gallery in New York.

Included in this exhibition is a painting by Mervin Jules of Northampton entitled "The King" which is in the expressionist traditions and which continues the musical theme for which Jules is famous. Other artists include Evergood, Harry Gottlieb, Gropper, Gwathney, Refregier, Joseph Solman, Moses Soyer, Sternberg, Toney, Reisman and Cikosky.

ART EXHIBITIONS FOR COMING WEEK

CLARK ART INSTITUTE, WILLIAMSTOWN: Exhibitions of paintings, sculpture, silver and ceramics featuring 33 canvases by Renoir.

BERKSHIRE MUSEUM, PITTSFIELD: One-man shows of sculpture by Elizabeth MacLean Smith, paintings by Thomas Blagden and paintings and mosaics by David Broudo.

LENOX LIBRARY, LENOX: One-man show of paintings by Anthony Toney.

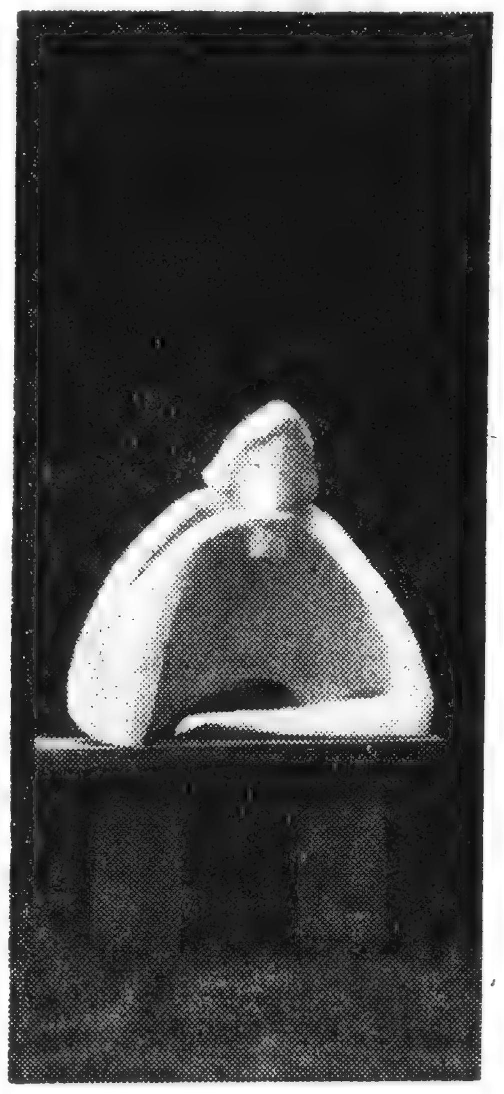
FESTIVAL HOUSE, LENOX: Exhibition of paintings by contemporary American artists, lent by ACA Gallery, New York.

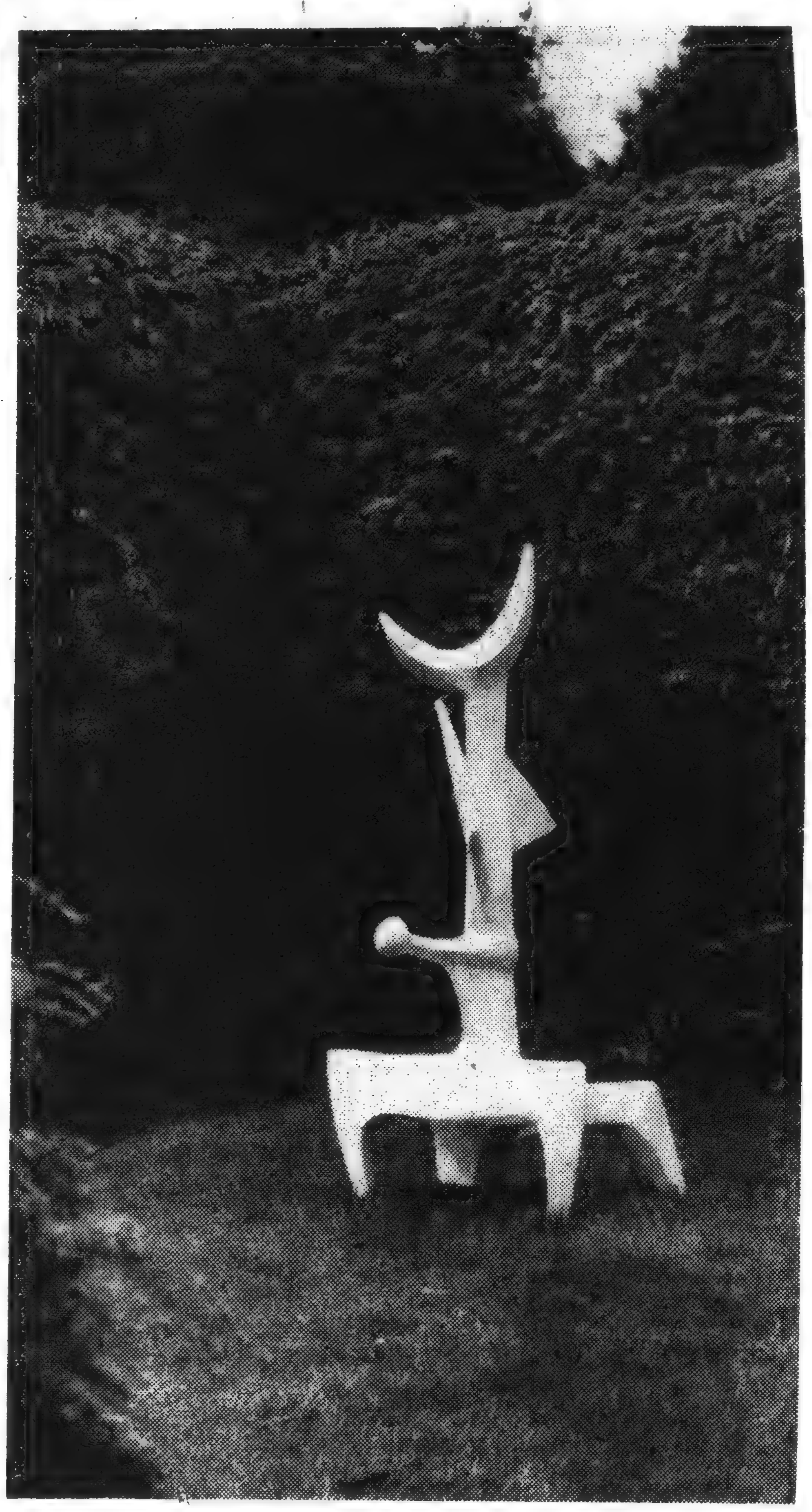
RECEPTION HALL, TANGLEWOOD: One-man show of paintings by Thomas Blagden.

TYRINGHAM GALLERIES, TYRINGHAM: Program of exhibitions including one-man shows of paintings by Stanley Bates, Anthony Toney, Joseph Barber and Gerson Leiber and of paintings, and drawings by Liz Nichols.

TANGLEWOOD GALLERY, STOCKBRIDGE: Exhibition of paintings selected from New York galleries.

Tanglewood Shows Gunn Sculpture





Fourteen sculptures by Homer Gunn, art instructor at Deerfield Academy, are being shown at Tanglewood. Pictured are two of five works on display in the formal gardens. The tall figure is titled "Garden Piece." Smaller one, on pedestal, is "Coffee Break." Gunn, who has a part-time home in Richmond, is active in the Berkshire Art Assn. and has exhibited frequently here as well as in New York. He is represented in New York at the Sculpture Center and at Contemporary Gallery.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

JUL 2 1958

TANGLEWOOD SHOWS HOMER GUNN WORKS

Sculptures by West Stockbridge Man In Glass Exhibition Room

A group of sculptures in various materials by Homer Gunn of West Stockbridge is now being shown in the Glass Exhibition Room at the main gate of Tanglewood in Lenox. Two additional sculptures are placed in the estate's formal gardens.

Mr. Gunn is a native of Massachusetts and has exhibited his work frequently in the Boston area. He has had one-man shows in New York city, as well as the Berkshire Museum, the Tyringham Gallery and Hofstra College. He is represented in New York city at the Sculpture Center and at the Contemporary Gallery.

Sculptures on display include the following: Wounded Bird, Fish, Spring Hat, Sun Worshipper, Moby Dick and Friends, Lovers, The Wrath of Moses, Snake, Richard III, Uptown Express, and Eagle. Works in the formal garden are entitled The Family, and Coffee Break.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JUL 10 1958

Tanglewood Sculptures

A group of sculptures in various materials by Homer Gunn is now being shown in the Glass Exhibition Room at the Main Gate of Tanglewood, Lenox. Two additional sculptures are placed in the estate's formal gardens.

Mr. Gunn is a native of Massachusetts and has exhibited his work frequently in the Boston area. He has had one-man shows in New York City, as well as the Berkshire Museum, the Tyringham Gallery and Hofstra College. He is represented in New York City at the Sculptures Center and at the Contemporary Gallery.

B Herald - July 13

Gunn Sculpture At Tanglewood

A group of sculptures in various materials by Homer Gunn is now being shown in the Glass Exhibition Room at the main gate of Tanglewood. Lenox, Mass. Two additional sculptures are placed in the estate's formal gardens.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 3 - 1958

SCULPTURE AT TANGLEWOOD

A group of sculptures in various materials by Homer Gunn is now being shown in the Glass Exhibition Room at the Main Gate of Tanglewood, Lenox. Two additional sculptures are placed in the estate's formal gardens. Mr. Gunn is a native of Massachusetts and has exhibited his work frequently in the Boston area.

[52]

Item (e)
WAKEFIELD, Mass.
Independent
Circ. 6,360

JUN 25 1958

Miss Capone Wins Music Scholarship

Patricia L. Capone
(Photo by Donald Young)

A full scholarship for this summer to "Tanglewood," the Berkshire ~~Music Festival~~, has been awarded by Delta Omicron, National Professional Women's Fraternity, to Miss Patricia L. Capone gifted young lyric coloratura soprano of Wakefield, and daughter of Mr. and Mrs. Louis P. Capone of 351 Lowell st.

"Tanglewood," the pride of New England, is the summer home of world-famous Boston Symphony orchestra, under the direction of Charles Munch. It is located between Lenox and Stockbridge in the Berkshire Hills of Massachusetts.

The Music Center offers to a limited number of especially gifted musicians, who come from all over the world, a summer of unique musical experience, stimulating and practical. It is a school for the training of performers through performance. Here the young artist on the threshold of a distinguished career is guided by world-famous teachers and performers, to practice his profession under professional conditions. These performances have a twofold benefit, the experience of the young artist, and music of a high order for the listeners, who in past seasons have totaled audiences of 40,000.

See MISS CAPONE Page 4

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806

JUL 5 1958

Sculpture by Gunn Now at Tanglewood

A group of sculptures in various materials by Homer Gunn is now being shown in the Glass Exhibition room at the main gate of Tanglewood, Lenox, Mass. Two additional sculptures are placed in the estate's formal gardens.

Mr. Gunn is a native of Massachusetts and has exhibited his work frequently in the Boston area. He has had one-man shows in New York city, as well as the Berkshire Museum, the Tryingham Gallery and Hofstra College. He is represented in New York city at the Sculpture Center and at the Contemporary Gallery.

Sculptures on display include the following:

"Wounded Bird," "Fish," "Spring Hat," "Sun Worshiper," "Moby Dick and Friends," "Lovers," "The Wrath of Moses," "Snake," "Richard III," "Uptown Express," and "Eagle." Works in the formal garden are entitled "The Family" and "Coffee Break."

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13 Eagle - July 3

Homer Gunn Sculptures Shown At Tanglewood

A group of sculptures in various materials by Homer Gunn is now being shown in the Glass Exhibition Room at the main gate of Tanglewood. Two additional sculptures are placed in the estate's formal gardens.

Mr. Gunn is a native of Massachusetts and has exhibited his work frequently in the Boston area. He has had one man shows in New York City, as well as the Berkshire Museum, the Tyringham Gallery and Hofstra College. He is represented in New York City at the Sculpture Center and at the Contemporary Gallery.

Sculptures on display include the following: "Wounded Bird," "Fish," "Spring Hat," "Sun Worshiper," "Moby Dick & Friends," "Lovers, "The Wrath of Moses," "Snake, "Richard III," "Uptown Express," and "Eagle." Works in the formal garden are entitled "The Family" and "Coffee Break."

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

JUN 29 1958

Berkshire Music Center, Festival Open This Week

Dr. Charles Munch, director of the Berkshire Music Center, the ~~Boston Symphony~~ Orchestra's summer school of musical performance at Tanglewood, will welcome students from all over the United States and from many European countries to the school's 16th session at the Opening Exercises this afternoon.

The Music Center offers an integrated program of study to young musicians of advanced standing to work for six weeks in music with noted musicians. Students of orchestral conducting may have actual experience in their field under the close supervison of Eleazar de Carvalho, assisted by Seymour Lipkin. Orchestral and chamber music students are under the direction of Richard Burgin and William Kroll, with the principal players of the Boston Symphony Orchestra.

The department of Choral Music under Hugh Ross, assisted by Lorna Cooke DeVaron and Alfred Nash Patterson, offers training in choral conducting. Aaron Copland once again heads the Composition Department assisted by Lukas Foss and Milton Babbitt, and once again this year the Fromm Music Foundation offers its special program for the study of contemporary music supervised by Mr. Copland. The Opera Department, headed by Boris Goldovsky, is this season supported by the Leadership Training Program of the New England Opera Theatre, assisted by a grant from the Ford Foundation.

The performance of a new English translation of Rossini's opera "Count Ory" will take place on Monday evening, Aug. 4. The Tanglewood Study Group will be directed by Ludwig Zirner, with David Kraehenbuehl and Florence Dunn and with the assistance of Vladimir Resnikoff and Einar Hansen of the Boston Symphony Orchestra in chamber music study.

Berkshire Music Center events of next week include a concert by the student orchestra in the Music Shed on Thursday evening, July 3, at 8:30; the first in the series of lectures in the Seminar on Contemporary Music in the Chamber Music Hall on Friday afternoon, July 4 at 3:15 (John Kirkpatrick speaks on Charles Ives); and the first Sunday morning chamber music concert by students in the Chamber Music Hall on July 6 at 10 a.m.

Friends of the Berkshire Music Center are cordially invited to attend these and many other activities of the school

Festival Program

The complete programs for the opening week of the Berkshire Festival at Tanglewood, Lenox, Massachusetts are as follows:

Wednesday, at 8:30, Budapest String Quartet
String Quartet in D major ("The Lark") Haydn
String Quartet No. 1 in A minor, Op. 7 Bartok
String Quartet in E minor, Op. 59 No. 2 Beethoven
Friday at 8:30, Boston Symphony Orchestra
Charles Munch, Conducting
Suite No. 1 in C major Bach
Suite No. 2, in B minor for Flute and Strings
(Flute Solo: Doriot Anthony Dwyer)
Suite No. 3 in D major
Suite No. 4 in D major
Saturday at 8:30, Boston Symphony Orchestra
Charles Munch, Conducting
Piano Concerto in D minor Bach
(Soloist, Lukas Foss)
The Art of Fugue (arr. for String Orchestra)
Sunday, 2:30, Boston Symphony Orchestra
G. Wallace Woodworth, Conducting
B Minor Mass Bach
(Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass; Harvard Glee Club and Radcliffe Choral Society).

Social Briefs

Mr. and Mrs. Sanford R. Sistare and three children of Gladwyne, Pa., are at Bumblebee Cottage, South Mountain, for the summer. Mr. Sistare will be employed at Tanglewood.

Miss Anne Russ of 36 Tamarack Rd. has gone for a month's visit with Mr. and Mrs. Raymond Strong in Mill Valley, Calif. James Russ is employed for the summer by the Adirondacks Trail Improvement Society with headquarters in St. Hubert's, N.Y. Mrs. John C. Russ, their mother, and her other four children will leave for St. Hubert's on Friday. Mr. Russ will join them later in the summer.

Mr. and Mrs. Reginald S. Bundy of 108 Allengate Ave. had as weekend guest Mrs. Bundy's niece, Mrs. Walter W. Durant of Mystic, Conn., a former Pittsfield resident.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUN 29 1958

MUSIC CENTER AT TANGLEWOOD TO OPEN TODAY

Dr. Munch, W. J. Cox, Aaron Copland to Greet Students

Lenox, June 28—The 16th season of the Berkshire Music Center at Tanglewood will open here tomorrow. Charles Munch, director of this summer school of musical performance, will again greet students from many parts of this country and Europe at the opening exercises. William J. Cox of Phillips Exeter Academy, Friends of the Berkshire Music Center chairman, also will speak, as will Aaron Copland, head of the faculty, members of which will be introduced.

Hugh Ross will conduct the student body in the traditional singing of Randall Thompson's "Alleluia" in bringing the program to a close.

Student Program

The Berkshire Music Center offers an integrated program of study to young musicians of advanced standing to work for six weeks in music with noted musicians. Students of orchestral conducting may have actual experience in their field under the close supervision of Eleazar de Carvalho, assisted by Seymour Lipkin.

The department of orchestral playing offers the opportunity, rarely available to students, of playing a different program each week under professional conditions. Orchestral and chamber music students are under the direction of Richard Burgin and William Kroll, with the principal players of the Boston Symphony Orchestra.

The department of choral music under Hugh Ross, assisted by Lorna Cooke DeVaron and Alfred Nash Patterson, offers training in choral conducting as well as performance of a large variety of choral literature and performances with the Boston Symphony Orchestra of Brahms' "Requiem" and Beethoven's ninth symphony. Aaron Copland once again heads the composition department, assisted by Lukas Foss and Milton Babbitt, and once again this year the Fromm Music Foundation offers its special program for the study of contemporary music supervised by Mr. Copland.

Opera Plans

The opera department, headed by Boris Goldovsky, is this season supported by the leadership training program of the New England Opera Theater, assisted by a grant from the Ford Foundation. The leadership training will be available in the department, as well as experimental work with new scenic materials and a number of opera scenes, and a performance of a new English translation of Rossini's opera "Count Ory."

The Tanglewood Study Group will again be directed by Ludwig Zirner, with David Kraehenbuehl and Florence Dunn and with the assistance of Vladimir Resnikoff and Einar Hansen of the Boston Symphony Orchestra in chamber music study.

Berkshire Music Center events of next week include a concert by the student orchestra in the Music Shed on Thursday evening, July 3, at 8.30; the first in the series of lectures in the seminar on contemporary music in the Chamber Music Hall on Friday afternoon, July 4 at 3.15 (John Kirkpatrick speaks on Charles Ives); and the first Sunday morning music concert by students in the Chamber Music Hall on July 6 at 10 a. m.

Friends of the Berkshire Music Center are cordially invited to attend these and many other activities of the school. Further information and a calendar of events may be obtained from the Friends office, Tanglewood, Lenox.

Miss Capone

(Continued from Page 1)

Miss Capone, who is an honor student at the New England Conservatory of Music, entering her junior year as a voice major in the department of music education, and who is the first vice president of Delta Xi chapter of Delta Omicron at the conservatory, was chosen for this distinguished award by the National Board of the Professional Women's Fraternity. She will be representative of the thousands of young gifted musicians from all over the country out of which she was chosen, to study with other such chosen students from all over the world. Letters from "Tanglewood" directors have stated that they are most pleased with Delta Omicron's choice for this season.

Miss Capone has been chosen for the "Tanglewood Choir," an ensemble of experienced choral singers, selected after audition. The choir members follow an intensive schedule of rehearsal and performance, taking part in the Bach-Mozart concerts of the symphony and performing numerous concerts on their own. The choir forms the nucleus of the famous "Festival Chorus" which will perform great works such as Brahms' "Requiem," and Beethoven's "Ninth" with the Boston Symphony.

Miss Capone has recently received word that she has been chosen as a "Chorus Leader". A limited number of especially qualified singers are chosen for this position. They are musicians who have highly trained voices, fine musicianship, good pitch, and good sight reading ability. "Chorus Leaders" are chosen to perform as soloists in Choir concerts.

Miss Capone is well known to Wakefield audiences as well as audiences in Boston and vicinity where she appears for numerous organizations as guest artist. She has worked on radio and television in Boston, New Hampshire and New York. She appears with the Tour Chorus of the New England Conservatory of Music, and recently appeared at Gardner Museum and Conservatory Night at "Pops".

She has been studying voice under the expert guidance of Dorothy Richards at the Conservatory and has recently been accepted for advanced study and coaching by the world renowned Madame Marie Sundelius.

Miss Capone has been recipient of numerous scholarships to the Conservatory for her outstanding work in the past two years. Besides her school work, professional engagements and private teaching, Miss Capone is soloist at St. Joseph's Church here in Wakefield and this past year has formed and directed an outstanding choir of young people of St. Joseph's Parish. She was graduated from Our Lady of Nazareth Academy in 1956, where she gained much musical experience as chorus soloist and operetta leading lady.

She will be taken to "Tanglewood" by her parents, Saturday, June 28. Opening exercises will be held at "Tanglewood," Sunday afternoon, June 29. She will return home the middle of August at the close of the "Tanglewood" season and will work in this area before resuming her studies at the conservatory.

~~Monitor~~ 7/12/58

Gunn Sculptures

A group of sculptures in various materials by Homer Gunn is now being shown in the Glass Exhibition Room at the Main Gate of Tanglewood at Lenox, Mass. Two additional sculptures are placed in the estate's formal gardens.

Mr. Gunn is a native of Massachusetts and has exhibited his work frequently in the Boston area. He has had one-man shows in New York City, as well as at the Berkshire Museum, the Tryingham Gallery, and Hofstra College. He is represented in New York City at the Sculpture Center and at the Contemporary Gallery.

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[53]

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUN 28 1958

Music Center School Opens Its 16th Session Tomorrow

Dr. Charles Munch, director of the Berkshire Music Center, the ~~Boston Symphony Orchestra's~~ summer school of musical performance at Tanglewood, Lenox, will welcome students from all over the United States and from many European countries to the school's 16th session at opening exercises tomorrow.

Other Features

In addition to Dr. Munch's welcome, students will be greeted by William J. Cox of Phillips Exeter Academy, chairman of the Friends of the Berkshire Music Center, and Aaron Copland, chairman of the faculty, who will also introduce the members of the faculty, including many principals of the Boston Symphony Orchestra. The exercises will close with the traditional singing of Randall Thomson's "Alleluia" by the entire student body, conducted by Hugh Ross.

The Berkshire Music Center offers an integrated program of study to young musicians of advanced standing to work for six weeks in music with noted musicians. Students of orchestral conducting may have actual experience in their field under the close supervision of Eleazar de Carvalho, assisted by Seymour Lipkin.

The department of orchestral playing offers the opportunity, rarely available to students, of playing a different program each week under professional conditions. Orchestral and chamber music students are under the direction of Richard Burgin and William Kroll, with the principal players of the Boston Symphony Orchestra.

The department of Choral Music under Hugh Ross, assisted by Lorna Cooke DeVaron and Alfred Nash Patterson, offers training in choral conducting as well as performance of a large variety of choral literature and performances with the Boston Symphony Orchestra of Brahms' "Requiem" and Beethoven's Ninth Symphony. Aaron Copland again heads the Composition Department assisted by Lukas Foss and Milton Babbitt, and again this year the Fromm Music Foundation will offer its special program for the study of ontemporary music supervised by Mr. Copland.

Opera Department

The Opera Department, headed y Boris Goldovsky, is this season upported by the Leadership Training Program of the New England Opera Theater, assisted by a grant rom the Ford Foundation. The eadership training will be available in the department, as well as experimental work with new scenic materials and a number of opera scenes. The performance of a new English translation of Rossini's opera "Count Ory" will take place on Monday evening, Aug. 4.

The Tanglewood Study Group will again be directed by Ludwig Zirner, with David Kraehenbuehl and Miss Florence Dunn, formerly of Williamstown, and with the assistance of Vladimir Resnikoff and Einar Hansen of the Boston Symphony Orchestra in chamber music study. Open for two, four or six weeks' terms, the Tanglewood Study Group offers an opportunity for teachers and reasonably proficient amateur musicians to work in music and enjoy the many and varied musical experiences and facilities of a summer at Tanglewood. Dean of the Berkshire Music Center is Ralph Berkowitz and the administrator is Leonard Burkat.

Events Next Week

Berkshire Music Center events of next week include a concert by the student orchestra in the Music Shed on Thursday evening, July 3, at 8:30; the first in the series of lectures in the Seminar on Contemporary Music in the Chamber Music Hall on Friday afternoon, July 4, at 3:15 when John Kirkpatrick speaks on Charles Ives; and the first Sunday morning chamber music concert by students in the Chamber Music Hall on July 6 at 10 a.m.

Friends of the Berkshire Music Center are welcome to attend these and many other activities of the school.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUN 28 1958

Open Center At Tanglewood

Dr. Charles Munch, director of the Berkshire Music Center, the Boston Symphony Orchestra's summer ~~school of musical~~ performance at Tanglewood, welcomed students from all over the United States and from many European countries to the school's 16th session at the opening exercises this afternoon.

In addition to Dr. Munch's welcome, students were greeted by William J. Cox of Phillips Exeter Academy, chairman of the Friends of the Berkshire Music Center, and Aaron Copland, chairman of the faculty, who introduced members of the faculty, including many principals of the Boston Symphony Orchestra. The exercises closed with the traditional singing of Randall Thomson's "Alleluia" by the entire student body conducted by Hugh Ross.

The Berkshire Music Center offers an integrated program of study to young musicians of advanced standing to work for six weeks in music with noted musicians. Students of orchestral conducting may have actual experience in their field under the close supervision of Eleazar de Carvalho, assisted by Seymour Lipkin. The department of orchestral playing offers the opportunity, rarely available to students, of playing a different program each week under professional conditions. Orchestral and chamber music students are under the direction of Richard Burgin and William Kroll, with the principal players of the Boston Symphony Orchestra.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUN 27 1958

Lenox

Lenox School To Board Entire Music Center

LENOX — For the first time the entire student body of the Berkshire Music Center will room and board at the Lenox School for Boys during the Tanglewood season.

About 195 students, both men and women, will arrive at the school tomorrow, the Rev. Robert L. Curry, headmaster of Lenox School, said today. Formal opening of the music school at Tanglewood is Sunday afternoon.

Mr. Curry said the school has boarded only women students for the past 10 years. Busses will transport students to the Tanglewood grounds and back to the school.

Classrooms of the school will become music practice rooms for Tanglewood students. Ten pianos have been moved in.

Supper and breakfast will be served by Lenox School to all students. The boarders will leave the school Aug. 10.

6/20/58

Notes and Footnotes

BATTING THE BALL: Extensive write-up in Saturday *N.Y. Herald Tribune* of Motel on the Mountain near Suffern, by food columnist Clementine Paddleford. Elaborate Japanese-style establishment, and photo shows Harold Reder, Pittsfield, who owns the handsome motel restaurant and dining room, called Restaurant on the Mountain. Menu follows that of 1896 House, Williamstown, owned by Reder family. . . . Too-short visit with Miss Irene Poirier at Tanglewood reception and tea yesterday. Miss Poirier former librarian at Lenox Library, now holds similar post at North Easton. Appeared in fine health and spirits. . . See where new refreshments stand, hot dogs, hamburgs, coffee, soda has been set up off parking lot near water tower at Jacob's Pillow so operation won't disturb performances in Ted Shawn Theater. . . . Greatest tribute in history of these hills comes from a native Texan employed at GE ordnance plant. "The Berkshires," says he, "is the most beautiful spot I've ever seen, including Texas." . . . Couldn't keeps eyes off large toad crouching inside Tanglewood theater-concert hall yesterday as folks arrived for student reception ceremony. When speeches started, gathered self together and squeezed out through hole in wall. He was unduly alarmed. Talks brief and interesting . . . See where Domnall F. Kelly listed as one who gave correct source of "conversation between the tramp and the angel" in questions department of Sunday *New York Times Book Review*. From H. G. Wells' "The Wonderful Visit." Mr. K lives in Lanesboro, or "Lanesborough" as *Times* has it in fine, original spelling.

In Brief . . .

The gallery may have been split on the two finalists in the NCAA championship at Williamstown yesterday, but there was no disagreement at all on the superb condition of the course and facilities. From the standpoint of winner Phil Rodgers, even the Berkshire weather cooperated by being hot and Houston-like . . . Each year we are surprised again to see how many events the Berkshire Music Center can pack into its tight, six-week schedule. As chairman William J. Cox of the Friends of the BMC noted yesterday at the opening exercises, there are 39 of them in all, making membership in the Friends the biggest entertainment bargain of the summer, as well as an important aid to musical scholarship . . .

Establishment of house-to-house mail delivery proves that old Lenox is stepping up into the big-town category. With it, the post office will inevitably become less of a meeting spot and center for the distribution of news, written and verbal . . . The timing of the laurel display on Mount Everett, some weeks behind this year, could not be better for catching the big holiday crowds . . .

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUN 29 1958

Music at Tanglewood

In his welcoming remarks at the opening exercises of the Berkshire Music Center at Tanglewood one year ago, Charles Munch stressed the importance of giving contemporary music and its composers a fair hearing. The Boston Symphony Orchestra, which he will again conduct at the annual six-week festival now about to start, has even been reproached for playing so much new music on its regular programs, he noted.

"Is this not our duty?" he asked. "In defending the present, we are preparing the future—without neglecting the past." That Dr. Munch has remained firm in his conviction is evident from a glance at the Music Shed programs for this season; though not all of them are living, the composers Stravinsky, Bartok, Milhaud, Honegger, Hindemith, Vaughan Williams and Walter Piston all are "contemporary," and so is the music of Ravel, Rachmaninoff and Debussy, even if some of the works by which all these men will be represented at Tanglewood were created long ago, and have been often heard.

On the same occasion, Dr. Munch spoke also of the duty of the artist-musician to further the cultural exchange between nations and peoples, for "the development of good will and mutual respect." The experience of his own orchestra on its European tour at the close of the Berkshire Festival two years ago was a major American contribution to this objective. Proof of further impetus toward making new friends and building cordial relations has been given in news reports of the popular as well as artistic successes of the New York Philharmonic on its recent tour of South America and the Philadelphia Orchestra on its visit to Russia (the programs of both included considerable American music), not to mention the personal triumphs of young Van Cliburn.

Special attention also will be focused at Tanglewood on contemporary American music in a seminar sponsored for students by the Fromm Foundation, in which a group of native composers will discuss their own works, at their performance. The appearance during the festival of six young American pianists is another form of recognition of the best in modern musical talent, and still another is the availability of numerous student scholarships. At the same time the concert programs will be leavened as usual with the immortal music of the masters, to achieve the fullness and balance that have helped keep Tanglewood one of the world's foremost summertime music meccas.

One other point emphasized by Dr. Munch a year ago concerned the difficulty of accurately evaluating contemporary compositions, noting that many works since accepted as masterpieces were greeted with public apathy or even hostility when they were first performed. "It is always the future that knows what is good and what is bad music," he said, though still insisting that what seems to be worth while be accorded the finest possible performance. The difficulty, of course, is in distinguishing between the valid and the merely new.

He then touched the heart of the matter in concluding. "If I were asked this question, I should say simply that good music is the music that has its roots in the depths of the human spirit. It makes its way from there, passing through knowledge and intelligence, to the hand that writes on music paper. And from there, it must find its way to the soul of the listener. Bad music has its roots nowhere and arrives nowhere."

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806

JUL 1 1958

Berkshire Festival to Open Friday

Opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., will be held Friday and Saturday at 8:30 p.m. and Sunday at 2:30 p.m. The three **concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony** musicians.

* * *

CHARLES MUNCH will conduct the concerts of Friday and Saturday in the Theatre-Concert Hall; G. Wallace Woodworth will conduct the Sunday afternoon program, featuring the Bach "B Minor Mass," in the Shed.

The opening concert in the Wednesday evening chamber music series will be held at 8:30 p.m. tomorrow in the Theatre-Concert Hall, featuring the Budapest String Quartet.

* * *

DR. MUNCH will lead the program on Friday including the four suites of Bach, number 1 in C major; number 2 in B minor for flute and strings; number 3 in D major; and number 4 in D major.

Lukas Foss, American pianist, will be the soloist for the Saturday concert appearing in the Bach Piano Concerto in D minor. The remainder of the Saturday evening program will be devoted to Bach's "Art of Fugue," arranged for string orchestra.

* * *

WOODWORTH is the retiring conductor of the Harvard Glee Club and the Radcliffe Choral Society, both of which will assist at the Sunday program. The concert will mark Woodworth's final appearance with the two groups.

The final rehearsal for the B Minor Mass will be held at 10 a.m. Saturday. The Music Shed will be open to the public for the benefit of the orchestra's pension fund.

The Budapest Quartet will play the Haydn String Quartet in D major ("The Lark"); Bartok's String Quartet number 1 in A minor, opus 7; and Beethoven's Quartet in E minor, opus 59, number 2. Budapest String Quartet members are Joseph Roisman and Alexander Schneider, violinists; Boris Kroyt, viola, and Mischa Schneider, cello.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUN 27 1958

Munch Arrives From France For 1958 Tanglewood Opening

Boston Symphony Conductor To Welcome Music Center Students Sunday—First Chamber Music Concert Wednesday Night

Dr. Charles Munch, music director of the Boston Symphony Orchestra, arrived at Idlewild Airport in New York this morning from France and will come directly to the Berkshires to make preparations for the opening of the Berkshire Festival at Tanglewood next week.

To Live in Richmond

Dr. Munch, who arrived on an Air France plane, was met at the airport by Thomas D. Perry Jr., manager of the BSO, and started for Richmond where he has rented for the six-week Tanglewood season, the Rossiter Road home of Donald B. Miller.

Sunday afternoon Dr. Munch will welcome students from all over the United States and many European countries at the opening exercises of the Berkshire Music Center at Tanglewood. This will be the school's 16th season.

In addition to Dr. Munch's welcome, students will be greeted by William J. Cox of Phillips Exeter Academy, chairman of the Friends of the Berkshire Music Center, and Aaron Copland, chairman of the faculty, who also will introduce the members of the faculty, including many principles of the BSO. The exercises will close with the traditional singing of Randall Thomson's "Alleluia" by the entire student body conducted by Hugh Ross.

Budapest String Quartet

The opening concert of the Wednesday evening chamber music series will take place Wednesday, July 2, in the theater-concert hall at 8:30. The Budapest String Quartet, making its first Tanglewood appearance, will be heard in Haydn's String Quartet in D major ("The Lark"); Bartok's String Quartet No. 1 in A minor, Op. 7 and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

Bach Concerts

The Friday and Saturday concerts, both conducted by Dr. Munch, will be held in the theater-concert hall. On Friday evening, Dr. Munch will perform the four suites of Bach. No. 1 in C major; No. 2 in B minor for Flute and Strings (in this work the popular first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist), No. 3 in D major, No. 4 in D major.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's Festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the composition department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for string orchestra.

Shed Concert July 6

The July 6 Sunday afternoon concert at 2:30 will be in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano, Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the glee club's 100th anniversary and this will be his final concert with the two groups.

The final rehearsal for the B Minor Mass Saturday at 10 a.m. in the Music Shed will be open to the public for the benefit of the orchestra's pension fund.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUN 30 1958

Tanglewood Opening Exercises Are Attended by Five Hundred

TANGLEWOOD — Dr. Charles Munch, musical director of the Boston Symphony Orchestra and head of the ~~Berkshire~~ Music Center, welcomed 325 students to the center at opening exercises yesterday.

About 500 persons attended the ceremonies in the theater-concert hall. A reception followed in the formal gardens.

In his short address, Dr. Munch pledged that he and the rest of the administration of the center "will do everything we can to make your stay and your work here during the next six weeks pleasing and profitable."

The competence of students during the past 15 years of the center was praised by William J. Cox, chairman of Friends for the Berkshire Music Center. Of the 3,000 to 4,000 students of the center, those who have gone on in a musical career are "leaving a major imprint on musical America," he said.

Friends' Support Praised

The work of the Friends in raising funds to support the center was praised by Mr. Cox. In the past five years, the Friends have contributed a third of a million dollars toward the expenses of the center, he said.

"We don't go in much for verbiage and speechmaking at Tanglewood," he told the student body. "We would rather let the music speak for itself. We would rather let the student get on to the serious business of the summer—the pursuit of excellence and the perfection of your talents in the incomparable surroundings of this beautiful place.

"This is a most enlightened kind of philanthropy. It far transcends the usual quid pro quo attitude: the what-do-I-get-out-of-it feeling. Inspired by the vision of the founder and the leadership of today's great music director these Friends—with a capital F—have foreseen the effect of the ripples that go all over the world from the stones cast into this musical pool at Tanglewood. Today, for example, there have come together 375 students from 36 different states and 17 foreign countries. Representatives of nations which have been, and even this minute are, making angry threats at each other come here and communicate through music, the only completely understandable international language. From the ferment of creative talents merged together in this atmosphere, people will return to their own countries and even their own states within this country a little better equipped to communicate with their fellow man.

Record Impressive

"I would not have you believe that the students of the BMC go out from here as commissioned officers and petty officers of an international brigade. There is much work to be done at home. Just how effectively that work is being done, just how considerable is the influence of the students and teachers here, was emphasized in some statistics recently isued from Symphony Hall. In 15 previous seasons, there have been perhaps 3,000 or 4,000 students here. Perhaps the largest single group of them returned to nonmusical positions as housewives, even schoolteachers. But the balance, the musicians aspiring to professional status, are leaving a major imprint on musical America. No less than 270 former students who once sat here on opening day are engaged by 45 orchestras in the U.S. Nine of them are conductors; eight are assistants or associated conductors. Five of these orchestras have former BMC students as concertmasters. And approximately 70 are principals of first-desk players in all choirs of their orchestras. And these figures do not include the large number of vocalists on the rosters of the leading opera companies."

Aaron Copland, chairman of the faculty of the school, told the student body, that "we assume that you are here because you love music."

Forty-four on Faculty

Ralph Berkowitz, dean of the center, introduced the 44-man faculty of the school. The exercises closed with the traditional singing of Randall Thompson's "Alleluia" by the entire student body directed by Hugh Ross.

Students from Berkshire County at the school are Sue M. Erikson, Clark Road, Stockbridge; Thomas Griswald, Williamstown; Winifred Keane, 310 New Lenox Rd., Lenox; Paul Marino, 19 Britton St., Pittsfield; and Susan B. Strong, 1 Alexander Ter., Pittsfield.

The Tanglewood season opens Wednesday with a concert of chamber music in the theater-concert hall by the Budapest String Quartet. Weekend concerts start Friday.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,701

JUN 24 1958

Berkshire Music Center Offers Training for Young Players

Berkshire Music Center, the Bosto~~n Sym~~phony Orchestra's summer school of musical performance will open its 16th annual session, Sunday at Tanglewood, in Lenox.

The center, during its six weeks of activity, offers an integrated program of study to young musicians of advanced standing, to work with musicians of long standing.

The department of orchestral playing offers the opportunity, rarely available to students, of playing a different program each week, under professional conditions.

The Center's Music Festival, a series of concerts, operas and choral offerings, will start with the Boston Symphony Orchestra, July 4, and will continue for five weeks. Friends of the Berkshire Center are invited to attend the activities of the school. A calendar of events may be obtained from the Friends Office, Tanglewood, Lenox.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUN 28 1958

Manos

BSO CONDUCTOR Dr. Charles Munch, right, who arrived from France yesterday for the opening of the Berkshire Music Center at Tanglewood tomorrow, discusses plans for the exercises in the theater concert hall with Hugh ~~Ross, who will~~ lead the student body in Randall Thomson's "Alleluia," and, at left, Leonard Burkat, administrator of the Music Center. The exercises will open at 3:30 p.m.

B. Eagle - July 2 '58

First Concert by Students In Tanglewood Shed Tomorrow

TANGLEWOOD — The first concert of the Berkshire Music Center Orchestra, under the direction of Eleazar de Carvalho, will be presented in the Shed tomorrow at 8:30 p.m. These concerts are under the auspices of the Friends of the Berkshire Music Center and will be held on successive Thursdays, with the exception of the final week of the season. Admission to these concerts is open to Friends of the Berkshire Music Center. Support of the Friends is maintained by voluntary contributions, which may be sent to Friends Office, Tanglewood, or made in person on the Tanglewood grounds.

Two foreign students will be featured as conductors: Gustav Meier of Zurich, Switzerland, who will conduct Hindemith's "Mathis Der Mahler," and Zubin Mehta of Manchester, England, who will lead the orchestra in Strauss "Don Juan." David Buttolph from Harrisville, N.H., is to be the conductor of "L'Apres Midi D'une Faune" by Debussy. In the concluding work of the program the Brazilian conductor, Eleazar de Carvalho, will perform with his students Beethoven's Symphony No. 6 in F Major, Opus 68.

Eleazar de Carvalho

[55]

Newtown Bee - July 4

Choral Concert Set July 5 At 3 P.M. In Tanglewood

The Harvard Glee Club and Radcliffe Choral Society, under their regular conductor, G. Wallace Woodworth, will present a concert of choral works on Saturday afternoon, July 5, at 3 o'clock in the Chamber Music Hall at Tanglewood. The public is admitted to the concert.

The program will be as follows: Four Chansons; Cantate Domino by Hassler; The Nightingale by Weelkes; Let True Love Among Us Be by William Bergsma; Schubert's Valses Nobles, arranged for women's voices; a student song by Schein; Krova d'Amore by Thomas Beveridge of the Harvard Class of 1959; Magnum Mysterium by Handel; O Maria Diana Stella, an Italian 15th Century Laude; and the Miserere of Allegri.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 3 1958

Harvard and Radcliffe To Sing at Tanglewood

The Harvard Glee Club and Radcliffe Choral Society, under their regular conductor, G. Wallace Woodworth, will present a concert of Choral works on Saturday afternoon, at 3 o'clock in the Chamber Music Hall at Tanglewood, Lenox. The public will be admitted to the concert.

The program will be as follows: Four Chansons; Cantate Domino by Hassler; The Nightingale by Weelkes; Let True Love Among Us Be By William Bergsma; Schubert's Valses Nobles, arranged for women's voices; a student song by Schein; Krova d'Amore by Thomas Beveridge of the Harvard Class of 1959; Magnum Mysterium by Handel; O Maria Diana Stella, an Italian 15th Century Laude; and the Miserere of Allegri.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 2 - 1958

BSO Seeks Rooms For Harvard, Radcliffe Singers

TANGLEWOOD — Wanted: rooms for 150 persons, free, during the 4th of July weekend.

The Boston Symphony Orchestra needs the rooms to house the Harvard Glee Club and the Radcliffe Choral Society, both of which will be performing here Saturday and Sunday.

The rooms are needed Friday and Saturday nights. Persons wishing to contribute rooms should call Leonard Burkat at Tanglewood. The orchestra will provide food for the singers.

B. Eagle July 2 '58

Choral Concert Saturday at 3 At Tanglewood

TANGLEWOOD — The Harvard Glee Club and Radcliffe Choral Society, under their regular conductor, G. Wallace Woodworth, will present a concert of choral works on Saturday afternoon at 3 in the chamber music hall at Tanglewood. The concert is open to the public.

The program will be as follows: Four Chansons: Cantate Domino by Hassler; The Nightingale by Weelkes; Let True Love Among Us Be by William Bergsma; Schubert's Valses Nobles, arranged for women's voices; a student song by Schein; Krova d'Amore by Thomas Beveridge of the Harvard Class of 1959; Magnum Mysterium by Handel; O Maria Diana Stella, an Italian 15th century Laude; and the Miserere of Allegri.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUL 5 1958

Harvard, Radcliffe Choruses Sing Today

The Harvard Glee Club and Radcliffe Choral Society, conducted by G. Wallace Woodworth, will give a public concert at 3 p. m. today in the Chamber Music Hall at Tanglewood, Lenox, Mass. These choruses also will sing in Bach's B minor Mass with members of the Boston Symphony Orchestra in the regular Berkshire Festival concert tomorrow afternoon in Tanglewood's Theater-Concert Hall.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JUL 4 - 1958

Choral Concert At Tanglewood

The Harvard Glee Club and Radcliffe Choral Society, under their regular conductor, G. Wallace Woodworth, will present a concert of choral works on tomorrow afternoon, at 3 o'clock in the Chamber Music Hall at Tanglewood. The public is admitted to the concert.

The program will be as follows: Four Chansons; Cantate Domino by Hassler; The Nightingale by Weelkes; Let True Love Among Us Be by William Bergsma; Schubert's Valses Nobles, arranged for women's voices; a student song by Schein; Korva d'Amore by Thomas Beveridge of the Harvard Class of 1959; Magnum Mysterium by Handel; Maria Diana Stella, an Italian 15th century Laude; and the Miserere of Allegri.

Budapest String Quartet Today At Tanglewood

Lenox, July 1—The Budapest String Quartet will appear for the first time at Tanglewood in the opening chamber music concert of the 21st Berkshire Festival at Tanglewood Wednesday night in the Theatre-Concert Hall at 8.30.

The program will include Hayden's String Quartet in D major ("The Lark"); Bartok's String Quartet in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2.

Members of the quartet are Joseph Roisman and Alexander Schneider, violin; Boris Kroyt, viola; and Mischa Schneider, violin-chello.

A group of sculptures in various materials by Homer Gunn is now being shown in the glass exhibition room at the main gate of Tanglewood. Two additional sculptures are placed in the estate's formal gardens.

Mr. Gunn is a native of Massachusetts and has exhibited his work frequently in the Boston area. He has had one man shows in New York City, as well as the Berkshire Museum, the Tryingham Gallery and Hofstra College. He is represented in New York City at the Sculpture Center and at the Contemporary Gallery.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUL 2 1958

Budapest Quartet At Tanglewood

The Budapest String Quartet will make its first appearance at Tanglewood, Lenox, Mass., at 8:30 p. m. tonight in the opening chamber music concert of the Berkshire Festival. It will play Haydn's Quartet in D major ("The Lark"), Bartok's Quartet in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 3 1958

First Lecture Tomorrow In Music Seminar

The first in the series of lectures in the Seminar in Contemporary Music at Tanglewood will take place tomorrow at 3.15 in the Chamber Music Hall. John Kirkpatrick will speak on the music of Charles Ives and the musical program will include six songs, "Emerson" from the Concord Sonata, and the String Quartet No. 2, all performed by holders of Fromm Fellowships at the Berkshire Music Center.

The lecture on Friday, July 11, will be given by Roger Sessions speaking about his own music, and excerpts from his Mass for Unison Choir and the String Quartet in E minor will be performed.

Milton Babbitt will speak on July 18 on his own music and that of Elliott Carter. The musical program will include Eight Etudes and a Fantasy for Woodwind Quartet; and Two Pieces for Kettledrums by Carter; and Babbitt's Composition for Twelve Instruments.

On July 25, Marc Blitzstein will deliver the introductory talk and the musical program will include his short one act opera "Triple Sec", a Serenade for String Quartet, a Piano Sonata and several songs.

The music of Leon Kirchner and Lukas Foss will be discussed on Aug. 1 by Mr. Foss and the musical program will include Kirchner's Trio for Violin, Cello and Piano, and Sonata Concertainte for Violin and Piano, and Foss's Concertino for Oboe and Eleven Instruments and Psalms for Chorus and Two Pianos.

The closing lecture will be given by Aaron Copland on Aug. 8th. After a talk about his music, Mr. Copland's Four Songs from Poems of Emily Dickinson and his Piano Fantasy will be performed. Guest artist in the piano Fantasy will be Noel Lee.

An additional series of lectures will be given on Wednesdays at 3.15 in the Chamber Music Hall at Tanglewood. Entitled "Aspects of New Music" the series will include, on July 9, Aaron Copland speaking on New Music from Latin America. The musical program will feature works by Ginastera, Galinda, Guarieri, Chavez and Orbon. On July 23 Milton Babbitt will speak on New Music from Europe and on Aug. 6 Lukas Foss will speak on New Music of the United States. Programs will be announced later.

The concert of contemporary chamber music on Monday, July 14 at 8.30 in the Chamber Music Hall performed by members of the Boston Symphony Orchestra and guest artists will include works by Charles Ives, Robert Lombardo, Igor Stravinsky, Silvestre Revueltas, David Diamond and Paul Hindemith.

All these events are under the auspices of the Fromm Music Foundation of Chicago, Paul Fromm, President, and the public has been invited to attend.

B. Globe - July 2

Budapest Quartet At Tanglewood

The Budapest String Quartet will appear for the first time at Tanglewood in the opening Chamber Music Concert of the 21st Berkshire Festival at Lenox. The concert will be held tonight in the Theater-Concert Hall at 8:30.

The program will include Hayden's String Quartet in D major ("The Lark"); Bartok's String Quartet in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JUL 20 1958

Music

Spanish Ballet Schedules Extra Performance at Lee

By RAYMOND MORIN
Telegram Music Critic

So much excitement has been generated by the Jacob's Pillow Dances Festival debut of the Ximenez-Vargas Spanish Ballet, this week at Lee, Mass., that an extra performance has been added to the seven already scheduled.

There will be afternoon and evening performances, Thursday through Saturday — and evening programs on Tuesday and Wednesday. Matinees are at 4, and evening performances begin at 9.

New in America

The Spanish Ballet is a company of 17 dancers, Flamenco singers, and guitarists. Excepting brief engagements in Canada, New York City and Washington in recent months, the troupe is virtually new to American audiences.

Choreographers and artistic directors are Roberto Ximenez, and Manolo Vargas. Both were first dancers with the Pilar Lopez company. In 1950 they formed their own concert group. Because of European and South American successes, they augmented the company to its present size. This is their third season.

One-Act Ballet

Of the eleven numbers to be danced this week at the Pillow, highlights will include a one-act ballet based on the legend of Petenera, a "Suite Aragonesa," "Impresiones Ibericas," "Suite Americana" (dances of Pery, Argentina, Cuba and Mexico), and "Cuadro Flamenco."

The musical backgrounds have been drawn from the catalogues of Albeniz and de Falla — also from Doura, Agama, Pittaluga, and Valadez.

Seats for the Ximenez-Vargas Spanish Ballet are now available at the box-office, by mail—P. O. Box 87, Lee, Mass.

New York Series

New York City is to have what is the equivalent to the rural Civic Music or Community Concert series. The cost to New Yorkers will be about the same.

The Herbert Barrett Management announces a series of four concerts at Carnegie Hall, for the 1958-1959 season, for which all orchestra seats will be only $5.00, inclusive of federal tax, for the entire series.

Artists are Jennie Tourel, mezzo-soprano; Moura Lympany, British pianist; Joseph Fuchs, violinst; and Clairon Concerts Orchestra and Chorus, conducted by Newell Jenkins.

Soloists for the final concert (Sunday evening, March 1) will include Joan Marie Moynagh, Worcester soprano; Charles Bressier, tenor; and Norman Farrow, bass-baritone.

Berkshire Opera

Tomorrow night marks the first program by the Berkshire Music Center Opera at Tanglewood.

Under the direction of Boris Goldovsky, the opera department will present excerpts from Gounod's "Romeo and Juliet" and a complete performance of Donizetti's "Don Pasquale."

Another evening of operatic scenes will be held on Monday, July 28. The production of Rossini's "Count Ory," on Aug. 4 and 5, will complete the schedule, except for scenes that will be given during the afternoon of "Tanglewood on Parade," Thursday, August 7.

The first three attractions are not open to the general public. Tickets are alloted to those who contribute and become "Friends of the Berkshire Music Center."

Fromm Lectures

Three more lectures remain (also available only to Friends of the Berkshire Music Center) under the auspices of the Fromm Music Foundation of Chicago.

This seminar in contemporary music is devoted to American composers.

On Friday afternoon of this week, Marc Blitzstein will discuss his music. Leon Kirchner and Lukas Foss will survey Foss' music on Aug. 1st. And Aaron Copland will discuss his compositions on August 8.

Programs begin at 3:15 p.m.

Postscripts

The American Symphony Orchestra League now represents more than two-thirds of American and Canadian orchestras. Of the 1,090 known orchestras in the United States and Canada, 800 are ow represented by the league. The league sponsors workshops, supplies technical information, conducts surveys, and acts as an information clearing house for its members.

Lukas Foss, one of the leading young American composers, has been commissioned to write an orchestral work for world-premiering at the 30th Biennial Convention of the National Federation of Music Clubs to be held in San Diego, Calif., April 19-25.

Far more auspicious local news is in the making.

Music Lecture Series Start at Tanglewood

The first in the series of lectures in the Seminar in Contemporary Music at Tanglewood will take place tomorrow at 3:15 in the Chamber Music Hall. John Kirkpatrick will speak on the music of Charles Ives and the musical program will include six songs, Emerson from the Concord Sonata, and the String Quartet No. 2, all performed by holders of Fromm Fellowships at the Berkshire Music Center. B. Eagle - July 2 '58

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUL 4 1958

Berkshire Festival Opens At Tanglewood

Special to the Herald Tribune

LENOX, Mass., July 2.—The twenty-first season of the Berkshire Festival at Tanglewood opened Wednesday night with a concert by the Budapest Quartet in the theater-concert hall. The capacity audience inside the hall and listeners enjoying the music from the lawn outside heard quartets by Haydn, Bartok and Beethoven.

Members of the Budapest Quartet, which made its Tanglewood debut at this concert, included Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola and Mischa Schneider, cello.

This week end's concerts by the Boston Symphony Orchestra will be devoted to music of Bach and will be conducted on Friday and Saturday evenings by Charles Munch.

S Republican — July 2

Budapest String Quartet Opens Tanglewood Season

1958 Berkshire Festival's First Audience Hears Haydn, Bartok and Beethoven Works

By WILLARD M. CLARK

Lenox, July 2—The 1958 Berkshire Festival opened tonight with a superb concert by the Budapest String Quartet, held in the Theatre-Concert Hall.

It seemed as though everybody was there.

Familiar Audience

Since their inception, the chamber music concerts have drawn the most musically intelligent audiences of the season. The same people return year after year and listen rapturously to the great ensembles assembled for their pleasure.

There was every reason for listening tonight. Through many years, the Budapest String Quartet has held its top place in the quartet ranks. One only had to listen tonight to know the reason.

The beauty of tone, perfection of balance, meticulous attention to the details and adherence to the wishes of the composers—of these characteristics great cham-

See TANGLEWOOD
Page Nine

Tanglewood

Continued From Page 1

ber music performances are made, and they were in abundance tonight.

Haydn Work Played

The program opened with a delectable performance of Haydn's engaging Quartet in D Major (The Lark), Op 64, No. 5. Then followed a breath-taking performance of Bela Bartok's First String Quartet, a work of amazing intricacies, melodic and rhythmic. Quartet in E Minor, Op. 59, No. 2. This is the minor quartet Beethoven wrote for Count Van Rasoumowski. It was played with a fervor and insight on rarely encounters. Particularly enchanting was the adagio, with its exquisite opening chorus, almost religious in feeling.

No wonder there were bravos and tumultuous applause from an audience who knew they had experienced great performances tonight.

Beauty Abounds

Tanglewood is beautiful now. Everything is so green. The carefully manicured lawns; the beauty of the formal gardens with those weird pieces of sculpture standing white against the green background.

This afternoon the student body heard Boris Goldovsky speak on "The Tanglewood idea." It was an informative speech by one who had been close to Dr. Serge Koussevitzky for many years and who had worked with him to make his dream come true.

Tomorrow night the student orchestra will make its first appearance and we are told that already it appears to equal the fine orchestra heard last season.

To Play Bach Works

Friday night, the first of three concerts devoted to the music of Bach will be performed under the direction of Charles Munch. The four suites will be played.

It is certainly safe to predict that the second suite, written for flute and strings will be the cause for great joy among the audience, for the flute solo will be played by Doriot Anthony Dwyer, first flutest of the orchestra and a great favorite with Tanglewood audiences.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 2 1958

Budapest Quartet Opens Festival At Tanglewood

The Budapest String Quartet will appear for the first time at Tanglewood in the opening Chamber Music Concert of the 21st Berkshire Festival tonight at Tanglewood, Lenox in the Theatre-Concert Hall.

The program will include Hayden's String Quartet in D major ("The Lark"); Bartok's String Quartet in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2.

Members of the Quartet are Joseph Roisman and Alexander Schneider, Violin; Boris Kroyt, viola; and Mischa Schneider, Violin-cello.

Tickets are available for this concert at the Tanglewood Box Office, and may also be secured for the remaining concerts in the Wednesday evening chamber music series. Net proceeds of the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. The amounts received for this Fund are doubled by the Rockfeller Foundation under a five-year grant to the Boston Symphony music. Other artists who will appear in the Chamber Music series are the Beaux Arts Trio of New York, Adele Addison, soprano; the New York Pro Musica Antiqua, and Kroll String Quartet.

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[56]

BERKSHIRE EAGLE 7/3/58

Music Review

Budapest Quartet at Tanglewood

By JAY C. ROSENFELD

THE OPENING program of the Tanglewood season was a concert last night in the theater-concert hall by the Budapest String Quartet. It was the first time this famous chamber music organization had ever appeared on this stage, and a more auspicious beginning of the season would have been hard to devise.

They played the Hayden D major quartet, opus 64, No. 5, popularly recognized as "The Lark," the first Bartok, opus 7, in A minor, and, after intermission, the Beethoven F minor, opus 59, No. 2, the second of the "Rassoumoffsky" quartets.

* * *

THE GREATEST interest of the evening musically lay in the Bartok, still as fresh, forceful and debatable as when it dawned upon an astonished public 50 years ago. The immediate impression is strange in many ways: It is an extremely slow, sustained fugue in which the two violins first make their statement after which the complementary duo enters. There is no concern whatsoever with what was once called vertical writing, and so the horizontal lines persist in unpredictable phrase-lengths and metrical patterns, off the ground entirely. Yet they come to rest betimes with conventional chord structure which is all the more reposeful and gratifying.

* * *

IT IS DOUBTFUL if Bartok tried to be daring for its own sake. It must be stated that the lucidity of the performance not only added extremely to the enjoyment of the music, but added immeasurably to the opportunity to see what was going on. The freedom of Bartok's writing was matched by the elasticity and rhapsodic character of the Budapest's performance.

The three movements are played without pause, and there are all sorts of diversity within the divisions, almost simultaneously modern and primitive. Indeed there is an elemental simplicity which is permeated by an emotional depth which, in last night's performance, was compounded by the individual prowess in the exceptionally strong and equal four chairs of last night's artists, who are Joseph Roisman and Alexander Schneider, violins, Boris Kroyt, viola, and Mischa Schneider, violoncello.

* * *

THERE IS authenticity in everything the Budapesters play. Nowhere, probably, was it more apparent than in their Beethoven. This is one of three commissioned by the Russian ambassador to Austria, and in which Beethoven tried to express his gratitude to his patron by inserting short references to Russian melodies. These quartets have come by common usage to be placed in Beethoven's so-called middle period, a classification, we suspect, abetted by contemporary publishing practices of dividing all the Beethovens into three books. In any case they have no vestiges any more of the preceding Hayden-Mozart period nor do they enclose any of the less penetrable labyrinths of the "late" ones.

The sense of proportion of this performance was monumental. This is a reading which has been distilled and refined over many years association and unremitting application. It retains its youthful vigor and vast breadth of color but adheres with unfailing fidelity to the written pages. The tremendous and spontaneous outburst of applause was rewarded with the scherzo of the final Beethoven quartet (opus 135).

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 3 1958

Budapest Quartet Opens Tanglewood '58 Music Festival

A program by the Budapest String Quartet in the Theater-Concert Hall at Tanglewood last night opened the 1958 Berkshire Music Festival. Works by Mozart, Bela Bartok and Beethoven were performed.

In the afternoon the student body at the Berkshire Music Center heard Boris Goldovsky speak on "The Tanglewood Idea." Mr. Goldovsky worked closely with the founder of the center, the late Dr. Serge Koussevitzky.

This evening the student orchestra at the center will make its first appearance, and tomorrow night the first of three concerts devoted to the music of Bach will be performed by a chamber orchestra composed of members of the Boston Symphony Orchestra. Charles Munch will be on the podium. The other concerts in the series will be held Saturday evening and Sunday afternoon.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JUL 2 - 1958

Budapest Quartet at Tanglewood

The Budapest String Quartet will appear for the first time at Tanglewood in the opening Chamber Music Concert of the 21st Berkshire Festival at Tanglewood, Lenox. The concert will be held tonight in the Theatre-Concert Hall at 8:30.

The program will include Hayden's String Quartet in D major (The Lark"); Bartok's String Quartet in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2.

Members of the Quartet are Joseph Roisman and Alexander Schneider, Violin; Boris Kroyt, viola; and Mischa Schneider, Violin-cello.

Tickets are available for this concert at $2 and $3 at the Tanglewood Box Office, and may also be secured for the remaining concerts in the Wednesday evening Chamber Music Series. Net proceeds of the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. The amounts received for this Fund are doubled by the Rockefeller Foundation under a five-year grant to the Boston Symphony Orchestra's summer school of music. The grant is now in its fourth year. Other artists who will appear in the Chamber Music series are the Beaux Arts Trio of New York, Adele Addison, soprano; the New York Pro Musica Antiqua, and Kroll String Quartet.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUN 27 1958

The Budapest Quartet—Joseph Roisman and Alexander Schneider, violins; Mischa Schneider, cello; Boris Kroyt, viola—will give a concert at Tanglewood Wednesday night.

KINGSTON, N. Y.
FREEMAN
Circ. D. 15,969

JUL 2 1958

Budapest Quartet Opens Berkshire Festival Tonight; Program to Include Hayden Quartet

The Budapest String Quartet will appear for the first time at Tanglewood in the opening Chamber Music Concert of the 21st Berkshire Festival at Tanglewood, Lenox, Mass. The concert will be held tonight in the Theatre-Concert Hall at 8:30.

The program will include Hayden's String Quartet in D major ("The Lark"), Bartok's Quartet in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2.

Members of the Quartet are Joseph Roisman and Alexander Schneider, violin; Boris Kroyt, viola; and Mischa Schneider, Violon-cello.

Tickets are available for this concert at the Tanglewood box office, and may also be secured for the remaining concerts in the Wednesday evening Chamber Music Series. Net proceeds of the concerts benefit the Tanglewood Revolving Scholarship fund of the Berkshire Music Center. The amounts received for this fund are doubled by the Rockefeller Foundation under a five-year grant to the Boston Symphony Orchestra's summer school of music. The grant is now in its fourth year. Other artists who will appear in the Chamber Music series are the Beaux Arts Trio of New York, Adele Addison, soprano; the New York Pro Musica Antiqua, and Kroll String Quartet.

[57]

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

JUN 28 1958

Music

Budapest String Quartet Opens Berkshire Festival

By ALFRED W. BURKE

LOWELL—This year's session of the world famous Berkshire festival wil open Wednesday when the Budapest string quartet will offer a program of Haydn, Bartok and Beethoven. This talented ensemble has previously graced the stage at the music center, attracting large gatherings of chamber music lovers.

For this event such pieces as the "String Quartet in D Major" ("The Lark"); "String Quartet No. 1 in A Minor, Op. 7" and the "String Quartet in E Minor, Op. 59 No. 2" will be featured.

On the holiday evening the Boston Symphony orchestra under Charles Munch will present the Bach "Suite No. 1 in C Major;" "Suite No. 2 in B Minor for Flute and Strings"" (Doriot Dwyer, soloist); "Suite No. 3 in D Major" and "Suite No. 4 in D Major."

be the North Shore theater at Beverly. Over the past few years this center of music has given the New England scene much to praise in the way of musical stage.

The American Heritage foundation will present an award to the Smith college singers at a ceremony on Wednesday, for their work as ambassadors of cultural good will in five summer singing tours of Europe, college officials have announced. Mrs. Franklin D. Roosevelt, who is a foundation trustee, will present the award at a concert by the singers and a reception to be held at the world affairs center, United Nations plaza, New York City.

The citation salutes the singers as "60 good citizens," ambassadors of good will, who are carrying the message of our American heritage in the language which speaks to all people—the language of music."

Saturday evening will find Lukas Foss appearing as soloist in the Bach "Concerto in D Minor". The week's highlight will unfold with the Sunday concert of the Bach "B Minor Mass". These soloists will be Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass. Assisting will be the Harvard Glee club and the Radcliffe Choral society.

THE ARUNDEL OPERA in Kenebunkport, Me., is ready for another gala season of opera, light opera and musical comedy. This well established center of music in an appropriate setting of singers, stage sets, costuming and the remaining details to make the picture complete, promises to continue the policy of music for the taste of everyone.

Wesley Boynton have completed plans which will include many stage productions in the favorite class. These will be supported by a talented group of young but well-known artists.

Morse Haithwaite wi'l again assume the position as music director. His coaching of the vocal and instrumental arrangements cf these famous scores for duopiano has become a trade mark along the straw hat trail.

Keeping the fast growing tradition of the summer circuit will

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SCHENECTADY GAZETTE 7/4/58

Budapest String Quartet Opens Berkshire Festival

By D. E. RITZ
Gazette Music Editor

Quartets by Haydn, Bartok and Beethoven were played by the Budapest String Quartet in the opening chamber music concert of the Berkshire Festival Wednesday night at Tanglewood, Lenox, Mass.

* * *

OVER 1,300 persons attended the program, the first of the benefits for the Tanglewood Revolving Scholarship Fund of the center.

Festival programs will open tonight in the Theatre-Concert Hall and will continue through Aug. 10. Charles Munch will direct the all-Bach programs tonight and tomorrow at 8:30 o'clock and G. Wallace Woodworth will be the guest conductor Sunday at 2:30 p.m. for the Bach "B minor Mass."

Members of the Budapest String Quartet, all artists of the first rank, are Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola; and Mischa Schneider, cello.

* * *

LIKE ALL GOOD quartets one never quite hears the members as individuals but as a most amazing ensemble — one of the rare groups which apparently thinks as one man. Their playing has a "crisp" approach to the music which we found particularly invigorating on a very hot night.

The Haydn "Quartet in D major (The Lark), opus 64, number 5" is lovely music with a slow movement of wistful theme, a minuet with an unusual rhythmic figure and a finale, in the character of a perpetuum mobile that is most demanding and most intriguing.

* * *

THE BARTOK Quartet number 1 in three movements, "Lento," "Allegretto" and "Allegro vivace" holds one with its amazing tonalities, its melodies which only Bartok could have written and rhythms that are institent. One comes away with the feeling of strings used as human voices and expressing thoughts almost submerged in the sub-conscious. A performance like that given by the Budapest Quartet is a revelation of Bartok.

One returned to a better-known and well-loved idiom in the Beethoven "Quartet in E minor, opus 59, number 2" which concluded the program. The highly enthusiastic audience gave the quartet members an ovation unusual even for Tanglewood and were rewarded with an encore—an excerpt from one of the late Beethoven Quartets.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,804

JUN 25 1958

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 2,077

JUN 26 1958

CHARLES MUNCH — director of the Boston Symphony Orchestra, which will play at the Berkshire Festival from July 2 through Aug. 10.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 1 1958

Budapest Quartet Opens Tanglewood Chamber Concerts

The Budapest String Quartet will appear for the first time at Tanglewood in the opening chamber music concert of the 21st Berkshire Festival tomorrow night at 8:30. in the theater-concert hall.

The program will include Hayden's String Quartet in D major ("The Lark"); Bartok's String Quartet in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2.

Members of the quartet are Joseph Roisman and Alexander Schneider, violin; Boris Kroyt, viola; and Mischa Schneider, violoncello.

Scholarship Fund

Tickets are available for this concert at the Tangle wood box office, and may also be secured for the remaining concerts in the Wednesday evening Chamber Music Series. Net proceeds of the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

EAGLE 7/1/58

Budapest Quartet Opens Tanglewood Chamber Concerts

The Budapest String Quartet will appear for the first time at Tanglewood in the opening chamber music concert of the 21st Berkshire Festival tomorrow night at 8:30. in the theater-concert hall.

The program will include Hayden's String Quartet in D major ("The Lark"); Bartok's String Quartet in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2.

Members of the quartet are Joseph Roisman and Alexander Schneider, violin; Boris Kroyt, viola; and Mischa Schneider, violoncello.

Scholarship Fund

Tickets are available for this concert at the Tangle wood box office, and may also be secured for the remaining concerts in the Wednesday evening Chamber Music Series. Net proceeds of the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

JUL 7 - 1958

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 45,854

JUL 6 - 1958

Berkshire Festival Being Held In Lenox

Lenox, Mass.—Charles Munch and Pierre Monteux will take turns conducting the Boston Symphony Orchestra at the Berkshire Music Festival until Aug. 10. Major concerts will be heard on Friday and Saturday evenings and Sunday afternoons. Vocalists will include Margaret Harshaw, Hilde Gueden, and Donald Gramm.

HARTFORD CONN. TIMES

JUL 3 1958

String Quartet Heard at Tanglewood

By GEORGE W. STOWE

Lenox, Mass.—Nothing less than the famed Budapest String Quartet performed the opening concert of the chamber music series at Tanglewood, last night, an event that signalized the beginning of the 1958 Berkshire Festival.

Despite sticky weather, close to a capacity audience gathered in the Theater-Concert Hall to eavesdrop upon a program of Haydn, Bartok, and Beethoven and to vociferously applaud the playing of this celebrated group, whose teamwork is always a marvel to ordinary performers.

Haydn's so - called "Lark" Quartet (Op. 64, No. 5), with its buoyant and identifying opening theme, belongs to a period in the composer's creative life when he was in full possession of his extraordinary gifts. It has both depth of feeling and grace of phraseology.

In the interpretation by the Budapest players the predominant characteristic is a mellow glow, a tonal warmth, that gives the music a dimension not usually accorded to it. Too often a string group will give us a polished performance that lacks a vitalizing force, an inner fire.

* * *

THE FINALE was taken at a bravura pace that was breathtaking, a feat that only the superb combination of Joseph Roisman, Alexander Schneider, Boris Kroyt, and Mischa Schneider could carry off with so much technical elan.

Among his many works Bartok's quartets remain inaccessible to the ordinary concertgoers, an enigma to all but the most sensitive listeners. But it behooves us to keep on listening, for the composer has something to communicate, an intensity of expression that is the concomitant of greatness.

The composer's first quartet has been called primitive and brutal yet, despite the slashing rhythms of the finale, it is a work of profound introspection and of tender pathos. We need only consider the first movement to confirm the fact.

Last night the Budapest was less incisive than some other groups we have heard but we could not fail to admire the tendency of the players to probe beneath the notes and to convey an architectonic picture, a musical entity.

* * *

THE FINAL WORK, which this reviewer did not hear, was the second "Rasamouvsky" Quartet of Beethoven (Op. 59, No. 2).

Berkshire Festival Opens This Week

The opening concerts of the Berkshire Festival at Tanglewood in Lenox presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will be held this Friday and Saturday, July 4 and 5 at 8:30 and Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch will be held in the Theatre-Concert Hall.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's Festival. He will appear in Bach's Piano Concerto in D minor.

Sunday afternoon's concert will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

The final rehearsal for the B Minor Mass on Saturday morning at 10 a. m. in the Music Shed will be open to the public for the benefit of the Orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series will take place tomorrow, Wednesday, July 2 in the Theatre-Concert Hall at 8:30 when the Budapest String Quartet will be making its first Tanglewood appearance.

Berkshire Music Center events this week include a concert by the student orchestra in the Music Shed on Thursday evening, at 8:30; the first in the series of lectures in the Seminar on Contemporary Music in the Chamber Music Hall on Friday afternoon, at 3:15 (John Kirkpatrick speaks on Charles Ives); and the first Sunday morning chamber music concert by students in the Chamber Music Hall on July 6 at 10 a. m.

Friends of the Berkshire Music Center are cordially invited to attend these and many other activities of the School.

NEW LEBANON
ECHO 7/1/58

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 3 1958

RED HOOK, N. Y.
ADVERTISER
Circ. W. 925

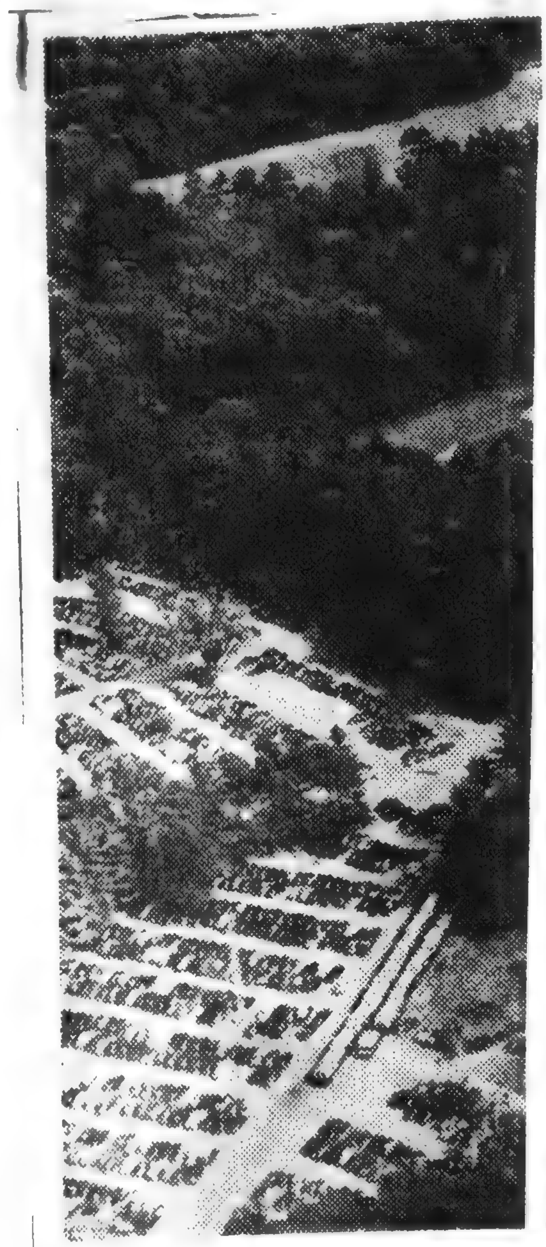
JUL 3 1958

THE BERKSHIRE FESTIVAL on the Tanglewood estate in the hills of Western Massachusetts, opened its 1958 season on July 2 and will run until August 10. Under the direction of Charles Munch, the Boston Symphony Orchestra presents concerts in the Theatre-Concert Hall and the 6,000 seat Music Shed on Friday and Saturday evenings at 8.30 and Sunday afternoons at 2:30. Chamber music concerts are presented on Wednesday evenings at 8:30 in the Theatre-Concert Hall.

[58]

NEW HAVEN, CONN.
REGISTER
Circ. D. 95,656 - S. 101,553

JUL 6 1958



The Berkshire Festival on th
1958 season last Wednesday and
the Boston Symphony Orchestra
Friday and Saturday nights at 8:30 o'clock, and Sunday afternoons at
are presented on Wednesday evenings at 8:30 in the Theater-Concert H

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 10 1958

At Tanglewood Famed Budapest Quartet

By John Truscott

The Berkshire Festival's 1958 season opened auspiciously indeed, with a magnificent performance by the world famous Budapest Quartet on July 1. Yes, that happened Wednesday a week ago--but, because the News-Republican is a weekly published on Thursday, this is the first opportunity for this reporter's review of this remarkable concert to appear. It's his guess that last Thursday's paper was being run off before the concert was over!

But, in any case, it's never too late to salute the Budapest Quartet, nor to regret that it appears only once on this summer's Tanglewood roster. On that occasion, the quartet's deserved reputation for finish, precision, and balance--to say nothing of refined tone and dazzling virtuosity--was most satisfyingly maintained. A capacity audience, which seemed to include most of the outstanding string players in this part of the country, gave the group a shouting ovation which resulted, after many recalls, in a sparkling encore.

Haydn's ever-popular "Lark" --why do so many amateur quartets consider it "easy?"--opened the program. And though a captious critic might consider it to have been done a little sentimentally at times, the finale afforded passages of sheer, unadulterated magic. The Bartok No. 1, which followed, was played without pause. And it was a rather formidable dose of unrelieved Bartok, this reporter believes, since he cannot but feel that the No. 1 is hardly the best of Bela's important contribution to quartet literature.

The familiar Beethoven Op. 59, No. 2, concluded the program in stunning fashion. Faultless playing, complete interpretative command, mastery of every inner voice, garnered the compliment of hushd silnce on the part of a sophisticated audience until the last chord had been bowed. Then pandemonium broke loose!

Last night's concert of the Wednesday evening Tanglewood series was that of the gifted Beaux Arts Trio. And on next Wednesday night the attraction will be The New York Pro Musica, a choral and instrumental group which within a few very years has become nationally celebrated. According to the Tanglewood grapevine, seats may be hard to come by! This reporter, who once travelled a good many miles to hear his first Pro Musica program, has never regretted that journey, nor has he ever forgotten the performance. So w advise any lover of rare old music beautifully projected by dedicated artists, to call Lenox 600 about reservations. But today!

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

JUL 5 - 1958

Copyright SR

Music Calendar for Week

SUNDAY

2:30 — Boston Symphony Orchestra in Bach B minor Mass with Harvard Glee Club, Radcliffe Choral Society and soloists; G. Wallace Woodworth conducting; Tanglewood Shed, Lenox, Mass.

3—Bergen (Norway) International Festival; CBS radio.

3:30—Insurance City Band; Elizabeth Park.

4—Berkshire Quartet, all-Beethoven program; Music Mountain, Falls Village.

8:30 — Duke Ellington and orchestra; Berkshire Music Barn, Lenox, Mass.

8:30—Newport Jazz Festival closing with All-Star Night; Newport, R. I.

TUESDAY

9—Jacob's Pillow Dance Festival: Tania Karina and Oleg Sabline; Donald Sadler & Co. with Maria Karnilova; Lotte Goslar; outside Lee, Mass.

WEDNESDAY

3:30 — Norfolk Music School Chamber Music Series; Music Shed, Norfolk.

7:15 — Plumb Memorial Carrillon concert by Edward Gammons of Groten, Mass.; Trinity College Chapter.

8:30—Hartford Festival of Music: Robert Brawley conducting Festival Singers and Orchestra; terrace of Conn. General Life Ins. Co., Cottage Grove Rd., Bloomfield.

8:30 — Beaux Arts Trio; Tanglewood Theater, Lenox, Mass.

9 — Jacob's Pillow, as Tuesday.

THURSDAY

4:00 — Jacob's Pillow, as Tuesday.

8:30—Conn. Valley Music Festival: Ernest and Miles Mauney, twin duo-pianists; Regional High School, Deep River.

8:30—West Indian Night; Berkshire Music Barn, Lenox, Mass.

FRIDAY

4 & 9—Jacob's Pillow, as Tuesday

8:30—Elizabeth Schwartzkopf with Conn. Symphony Orchestra, Jonel Perlea conducting pops concert; Fairfield University Stadium, Fairfield.

8:30 — Boston Symphony Orchestra with Ruth Posselt and Joseph De Pasquale, soloists; Charles Munch conducting; Tanglewood Theater, Lenox, Mass.

SATURDAY

3:30—Tony Scott Quintet with poet Langston Hughes; Berkshire Music Barn, Lenox, Mass.

4 & 9—Jacob's Pillow, as Tuesday.

8:30 — Boston Symphony Orchestra with Seymour Lipkin and Lukas Foss, piano soloists; Charles Munch conducting; Tanglewood Shed, Lenox, Mass.

WASHINGTON, D. C.
Post & Times Herald
Circ. D. 382,456 - S. 415,810

JUN 29 1958

End of an Era at ... rd

By Paul Hume

NEXT SUNDAY afternoon up in the big, resonant Music Shed at Tanglewood, there will be a performance of Bach's B Minor Mass.

Hume

The orchestral score will be played by members of the Boston Symphony Orchestra. The soloists will be a distinguished four, including Adele Addison, Eunice Alberts, Blake Stern and Donald Gramms. The choral responsibilities will be handled by the Harvard Glee Club and the Radcliffe Choral Society.

But it is upon the conductor of the afternoon's performance that attention will center. He occupies a unique position in the musical development of this country, and one not equaled by any other individual. He is G. Wallace Woodworth, who is celebrating his 25th anniversary as conductor of the Harvard and Radcliffe choruses, and who is now announcing his retirement from that prominent position.

To be sure, this is also the 100th anniversary of the Harvard Glee Club, an occasion of no small moment. Yet the day will quite rightfully be a time for the honoring of Woodworth and his wholly distinctive direction of an outstanding pair of choruses.

IT IS WORTH reviewing some of Woodworth's accomplishments to make clear why his 25 years of service to Harvard and its sister college have been so vital an element in our musical life. No assessment of G. Wallace Woodworth can begin without mentioning the name of his illustrious predecessor, Archibald T. Davison, or "Doc," who so nearly singlehandedly lifted the world of collegiate glee club singing from the era of the "Bullfrog on the pond," to the place where today men's clubs sing the great works for male voices of every period.

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News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 5,083

JUL 3 - 1958

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 4 - 1958

Conductor

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CUE
NEW YORK, N. Y.

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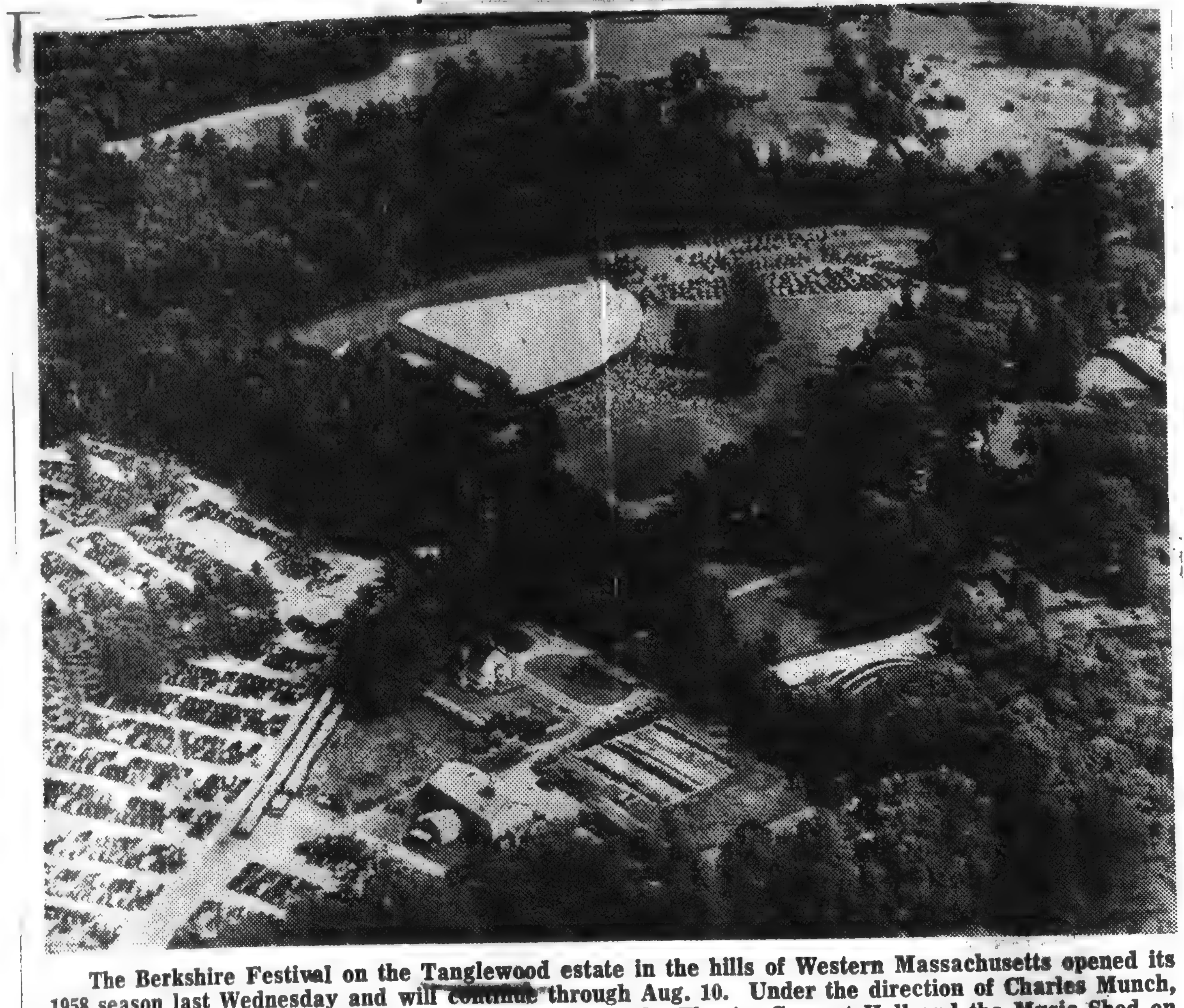
Tanglewood — Lenox, Mass. Boston Symphony Orchestra. Charles Munch, cond. Opening concert July 4

NEW HAVEN, CONN.
REGISTER
Circ. D. 95,656 - S. 101,553

JUL 6 1958



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WASHINGTON, D. C.
Post & Times Herald
Circ. D. 382,456 - S. 415,810

JUN 29 1958

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

JUL 5 - 1958
Copyright 58

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Times (e)
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JUL 5 - 1958

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Weekly Independent
Circ. 6,159

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([59])

News
WEST HARTFORD,
Conn.
Weekly Independent
Circ. 6,078

JUL 3 - 1958

Goings On

THURSDAY, JULY 3

Newport Jazz Festival. The annual event, to run through July 6, this year features Louis Armstrong, Duke Ellington, Mahalia Jackson, Dave Brubeck, Benny Goodman, Billy Eckstine, George Shearing and many others. Tickets are $5, $4, and $3, through "Jazz," Newport, R. I.

Miss Connecticut. The annual competition, with 17 girls competing, at Klein Memorial Auditorium in Bridgeport Thursday, Friday nights.

Play. **"Light Up the Sky,"** at Oval in the Grove, Farmington. Through July 12. Tickets $2 Monday through Thursday, $2.20 Friday, Saturday. Information through OR 7-9119.

Play. "Monique," with Lisa Ferrady. At the Canton Show Shop, Canton. Through Saturday. Tickets and information through OWens 3-8353.

Stratford Plays. "Midsummer Night's Dream," 8:30 Thursday, Saturday, 3 p.m. Sunday, 8:30 p.m . Tuesday, Wednesday. "Hamlet" 8 p.m. Friday, Saturday, 2:30 p.m. Wednesday, 8:30 p.m. Thursday, July 10. Tickets are from $2 to $5 and its best to invest a little money and get good seats, as the house is pretty large. Tickets and information through ED 7-4457.

Play. "Teahouse of the August Moon," by University of Connecticut Summer theater at Storrs. 8:30 p.m. through Saturday. Tickets $1.25 in week, $1.75 Friday, Saturday. Information through GArfield 9-9321, Ext. 441.

Play. "The King and I," at Oakdale Musical Theater, Wallingford, through the weekend.

Play. "Thieves Carnival," at Sharon Playhouse. Information through ENdicott 4-5733.

FRIDAY, JULY 4

Fireworks. East Hartford will have a major display, at 9 p.m. at Martin Park, off Burnside Avenue. Also displays in several Hartford parks. Many parks in the area have various games for children during the day.

Tanglewood. First weekend program of season at 8:30 Friday and Saturday and 2:30 Sunday. Boston Symphony, with Charles Munch conducting, will do four Bach suites Friday night. Saturday brings Lukas Foss in Bach Piano Concerto in D Minor. Sunday is the Bach B Minor Mass, with the Harvard Glee Club and Radcliffe Choral Society. Tanglewood ticket information through Lennox 600, Lenox, Mass., or by writing to Festival Ticket Office, Tanglewood, Lenox, Mass.

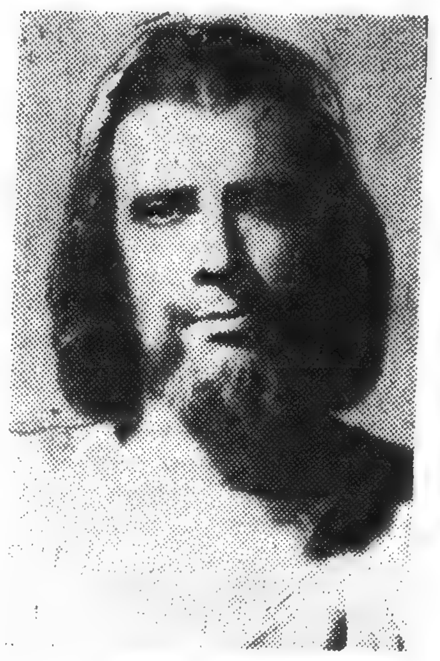
Band [illegible]. Insurance City Band, 7:15 [illegible] at Pope Park, Hartford. [illegible] to public.

BUFFALO, N. Y.
COURIER EXPRESS
Circ. D. 168,672 - S. 308,605

JUN 29 1958

In the Realm of Music

Chautauqua Presents Religious Opera



Jerome Hines

Jerome Hines will present his religious opera, "I Am the Way," at the Chautauqua Institute Amphitheater at 3 this afternoon.

Choral parts will be performed by the Erie Symphonic Choir directed by Obed Grender.

This opera, devised by Hines, the composer and lyricist as well as the principal in the role of Christ, will be given in five scenes which include such subjects as "Women at the Well," "Nicodemus," "Two Mary's," "Lazarus" and "The Last Supper."

Portions have been televised, and the whole work was given at Chautauqua last summer with great success. The chorus, plus 22 singers, will aid Hines in the Institutes opening-day feature.

MET SOPRANO—Tomorrow evening, Hilde Gueden, leading soprano of the Metropolitan Opera, performs for Chautauqua. Her program will include lieder of Strauss and Brahams, Mozart arias and art songs of Taylor, Brook and Wilson. She will also present a sheaf of Viennese songs from scores of Lehar, Kalman and Stolz.

BERKSHIRE OPENING — Tanglewood, the scene of the Berkshire Festival, will resume its formal concerts Wednesday evening.

The opening event will be a chamber music concert by the Budapest String Quartet, playing works of Haydn, Beethoven and Bartok.

On Friday, a seminar in contemporary music will be held in the afternoon, followed by Charles Munch conducting a concert in the evening which promises the first four Bach suites.

On Saturday evening, Lukas Foss will be the soloist for Bach's Piano Concerto in D Minor with Munch conducting the Boston Orchestra.

Next Sunday afternoon, the Bach B Minor Mass will be given with G. Wallace Woodworth conducting. The soloists will be Adele Addison, Eunice Alberts, Blake Stern and Donald Gramm. The Harvard Glee Club and the Radcliffe Chorale Society will make up the chorus.

LECTURER—Robert Schulz, organist-choirmaster at St. Mary of Sorrows Church, is spending the weekend at Syracuse. He is assisting in a choir and choral workshop presented by the American Guild of Organists of that city.

Others on the guest faculty are John Baldwin of Hamilton College, Will Headlee of Syracuse University, and David Gooding, Buffalo organist who also appears in organ recital at the conclusion of the sessions.

STUDENT RECITAL — A piano recital was given by pupils of Charlotte W. Joy Friday evening in Kleinhans Music Hall. Those taking part were Mary O'Neill, Margaret Deane, Frances O'Keefe, Barbara Miller, Kathy O'Keefe, Nancy Deane, Susan Perry, Richard Ferguson, Melinda Lipps, Nancy Rexford, Leslie Bushnell, Susan Maefs and Barbara Henry.

UNIVERSITY MUSIC — On Monday evening, July 7, the University of Buffalo commences a series of summer chamber music concerts in the Baird Music Building. The Kroll String Quartet will play quartets of Haydn, Bartok and Beethoven. The ensemble is composed of William Kroll and Louis Graeler, violins; David Mankovitz, viola; and Avron Twerdowsky, cello.

AT LINWOOD — The Linwood Music School concerts start next Sunday with a 7:00 p.m. performance by the Rochester Woodwind Quintet.

The personnel is Walter Coleman, flute; William Harrod, oboe; Robert Gauldin, clarinet; Norman Schweikert, horn; and Glenn Williams, bassoon.

Trios and quintets to be performed are by Souris, Roti and Damase. There also will be the playing of Bach's B Flat Minor Prelude and Fugue and the Trio No. 6 in D Major by Haydn.

DOBLIN RE-ENGAGED — Rudolf Doblin has been engaged as conductor and musical director of the Philharmonic Orchestra of Niagara Falls for the 14th consecutive year. President Arthur M. Teller said plans for the coming season include the appearance of guest artists, and the presentation of Rossini's "The Barber of Seville."

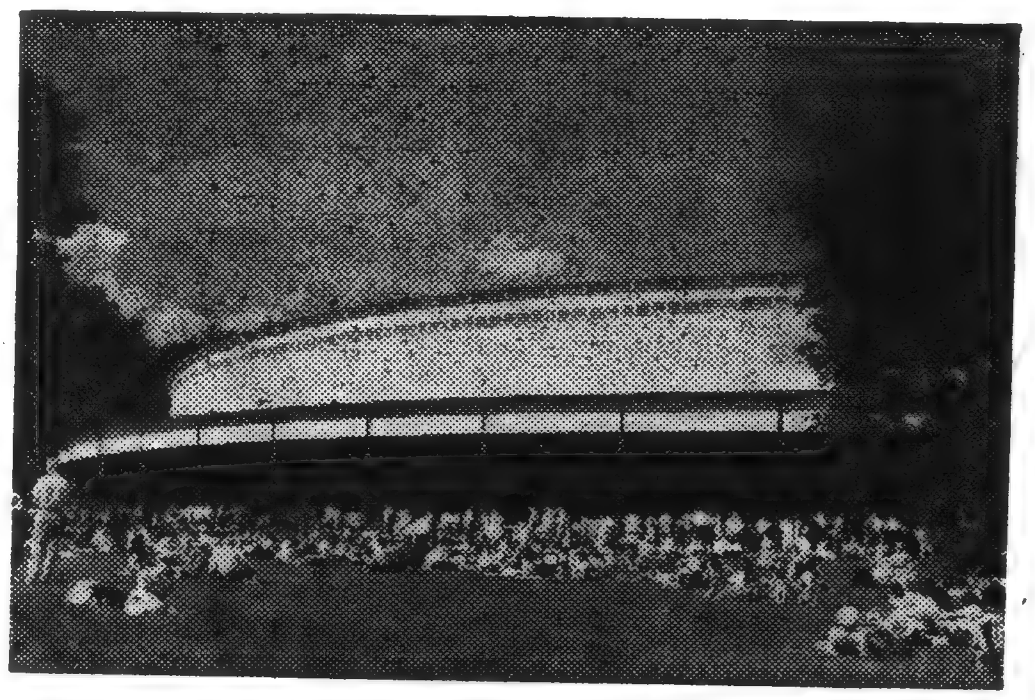
Vacancies in the string section must be filled before the first rehearsal Sept. 10. Area musicians interested in joining should contact Richard H. Kralik, personnel manager.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,804

JUN 25 1958

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 2,077

JUN 26 1958



THE MUSIC SHED at Tanglewood — constructed in 1938, seats 5,893 people. The acoustic properties of the Shed allow the music to be heard clearly from the surrounding lawns.

THE FESTIVAL in the hills of Western Massachusetts, will open its 1958 season on July 2 and run until Aug. 10. Under the direction of Charles Munch, the Boston Symphony Orchestra presents concerts in the Theatre-Concert Hall and the Music Shed on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. Chamber music concerts are presentel on Wednesday evenings at 8:30 in the Theatre-Concert Hall.

6/27/58
ENTERPRISE - ALTAMONT, N.Y.

Berkshire Musical Festival

Dr. Charles Munch, music director of the Boston Symphony Orchestra, and Pierre Monteux, veteran director, will conduct concerts of the Berkshire Music Festival by the Boston Symphony during the forthcoming season which opens July 2 in "Tanglewood," Lenox, Mass., continuing through August 10. Other conductors in certain programs: G. Hugh Ross, known as conductor of the Schola Cantorum, New York, and G. Wallace Woodworth, conductor of the Harvard and Radcliffe Glee clubs. "Tanglewood on Parade" on August 7 will feature Arthur Fiedler and the Boston Pops orchestra.

Concerts in Tanglewood take place in the Theater Concert hall, setting for chamber music programs and operas, and in the great Music Shed, where thousands can be accommodated. Soloists engaged for the 1958 season: Violinists Zino Francescatti, Berl Senofsky, Ruth Posselt; violinist Josepf De Pasquale; pianists Leon Fleisher, Eugene Istomin, Seymour Lipkin, Lukas Foss, Byron Janis, Leonard Pennario and singers Margaret Harshaw and Hilde Gueden of the Metropolitan Opera, and Donald Gramm, basso. Composers represented in the several concerts: Bach, Mozart, Rachmaninoff, Brahms, Beethoven and Liszt.

Approximately 5,000 young musicians have received training in Tanglewood and many of the alumni now are on rosters on America's symphony orchestras and opera companies. Others are members of faculties of principal music schools.

ALBANY, N. Y.
TIMES-UNION
Circ. D. 61,009 - S. 119,412

JUN 22 1958

Tanglewood

The Berkshires again will feature the Boston Symphony Orchestra at Tanglewood, beginning July 2 through Aug. 10, with Charles Munch and Pierre Monteux sharing the podium. This year's "Tanglewood on Parade," with Arthur Fiedler and the Boston "Pops" has been scheduled for Thursday, Aug. 7.

NEW LEBANON, N. Y.
6/24/58

Tanglewood Season Opens Next Week

When Tanglewood reopens, summer is really here, and that will be the case next Wednesday when the 1958 Berkshire Music Festival officially opens with a chamber music concert by the Budapest String Quartet in the Theatre at 8:30 p. m. From then on, almost daily, for six wonderful weeks, there will be music programs of all types, to suit all people, at this world-renowned music center. A weekly program of events at Tanglewood will appear in succeeding issues of the ECHO.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 45,854

JUN 8 1958

Morgan Jr.

Berkshire Festival To Open July 2

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 2 to Aug. 10. Charles Munch, music director of the Boston Symphony Orchestra, will conduct most of the concerts, Pierre Monteux will be guest conductor at four concerts, and G. Wallace Woodworth will conduct a special performance of Bach's B Minor Mass on July 6 with the Harvard Glee Club, Radcliffe Choral Society and soloists.

Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt, and Rachmaninoff. Violinists will include Zino Francescatti, Berl Senofsky; and Ruth Posselt and Joseph de Pasquale, viola. Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him. Margaret Harshaw, soprano, will appear in two Wagner concerts and Hilde Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahms' "Requiem." The annual Tanglewood-on-Parade benefit concert will take place on Aug. 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six week ends: July 4-5-6 (devoted to the music of Bach and held in the Theater-Concert Hall); July 11-12-13 (devoted to the music of Mozart and also held in the Theater-Concert Hall) and the final four week ends by the full Boston Symphony Orchestra in the 6,000-seat Music Shed. The concerts of July 18-19-20 will feature music of Brahms; July 25-26-27 music of Debussy, Ravel and Tchaikovsky; Aug. 1-2-3 music of Wagner; and Aug. 8-9-10 music of Beethoven. Six concerts of chamber music will be presented on Wednesday evenings and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua, and Margaret Harshaw, soprano, in a song recital.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUN 27 1958

The Berkshire Festival at Tanglewood, Lenox, Mass. will open its 1958 season on Wednesday, July 2, at 8:30 p.m. in the Theatre Concert Hall, with the Budapest String Quartet. The program will include the Haydn Quartet in D major, Op. 64, No. 5; Bartok's Quartet No. 1 in A minor, Op. 7; and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2 Scheduled for the week end: Friday, June 4, in the theatre, 8:30 p.m., Bach Suites Nos. 1, 2, 3, 4; Saturday June 5, in the theatre, 8:30 p.m., Bach's Piano Concerto in D minor, soloist, Lukas Foss; Sunday June 6, in the Music Shed at 2:30 p.m., Bach's B Minor Mass, with the Harvard Glee Club, Radcliffe Choral Society and soloists, conducted by G. Wallace Woodworth. Charles Munch is the conductor Friday and Saturday.

4 A THE BOSTON SUNDAY HERALD, JULY 6, 1958 Section III

Music, Dance Festivals Active

Berkshire Festival This Week

The concerts of the second Berkshire Festival week at Tanglewood, Lenox, Massachusetts, will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its Music Director, Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

The Orchestra's rehearsal on Saturday morning, July 12, at 10 o'clock will be open to the public for the benefit of the Pension Fund. The rehearsal will be held in the Theatre-Concert Hall and admission is $1.

Berkshire Music Center events of the week all of which are open to Friends of the Center, include a concert by the Student Orchestra on Thursday evening at 8:30 in the Music Shed; the second lecture in the Seminor on Contemporary Music (Roger Sessions speaking on his own compositions) on Friday afternoon at 3:15 in the Chamber Music Hall; and next Sunday a chamber music concert by students at 10 A.M. in the Chamber Music Hall, and the Composer's Forum, also in the Chamber Music Hall at 8:30 P.M.

The complete programs for the week are as follows:

Wednesday, at 8:30, Theatre Concert Hall, Beaux Arts Trio, Beethoven, Trio in E-flat, Op. 1, No. 1; Faure Trio in D minor, Op. 120; Mendelssohn, Trio No. 2 in C minor, Op. 66.

Friday at 8:30, Theatre-Concert Hall, Boston Symphony Orchestra; Charles Munch, Conductor; Mozart, Musical Joke, K. 522; Sinfonia Concertante for Violin and Viola, (Soloists: Ruth Posselt, Joseph De Pasquale), "Linz" Symphony No. 36, C major.

Saturday 8:30, Music Shed, Boston Symphony Orchestra, Charles Munch, Conductor; Mozart, "Eine Kleine Nachtmusik," Two-Piano Concerto K. 365; (Soloists: Lukas Foss, Seymour Lipkin), Serenade No. 10 in B-flat for Winds, Symphony No. 40 in G minor.

Sunday 2:30, Theatre-Concert Hall, Boston Symphony Orchestra, conducted by Charles Munch; Mozart, "Haffner" Symphony, Piano Concerto C major, K. 467, (Soloist: Seymour Lipkin), conducted by Hugh Ross, Mozart, Kyrie K. 341, Graduale, K. 273, "Coronation" Mass., (Soloists: Sarah Fleming, Doris Okerson, Richard Gilley, Lawrence Chelst).

The closing concerts of the first Festival weekend will take place today at 2:30 in the Music Shed at Tanglewood. G. Wallace Woodworth will conduct the Harvard Glee Club and Radcliffe Choral Society, the Boston Symphony Orchestra and soloists Adele Addison, soprano, Eunice Alberts, contralto, Blake Stern, tenor, and Donald Gramm, bass in a performance of Bach's B Minor Mass. Berkshire.

EUNICE ALBERTS, contralto, is a soloist in Bach's B minor Mass at the Bershire Festival, Tanglewood in Lennox, with the Harvard and Radcliffe choruses, this afternoon.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 2 - 1958

Ed Fitzgerald

G. Wallace Woodworth rehearses the Boston Symphony for Bach's B minor Mass, to be presented in the Music Shed at Tanglewood Sunday afternoon.

ATLANTA, GA.
Journal & Constitution
Circ. S. 493,042
JUN 22 1958

Famed Maestros To Share Duties At Tanglewood

Charles Munch, Pierre Monteux and G. Wallace Woodworth will share conducting duties for the Berkshire Festival beginning at Tanglewood, Mass., July 2.

Mr. Woodworth will conduct a special performance of Bach's B Minor Mass July 6 with the Harvard Glee Club, Radcliffe Choral Society and soloists.

Festival soloists will be pianists Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario; violinists, Zino Francescatti, Berl Senofsky; violists Ruth Posselt and Joseph de Pasquale.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUN 28 1958

Tanglewood Set to Get Under Way

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., presented by the Boston Symphony Orchestra under the direction of Charles Munch, will be held next Friday and Saturday, July 4 and 5 at 8:30, and next Sunday, July 6, at 2:30. All three concerts will be devoted to music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Dr. Munch, will be held in the Theater-Concert Hall. On Friday evening he will direct the four suites of Bach — No. 1 in C major; No. 2 in B minor for flute and strings (with Doriot Anthony Dwyer as soloist); No. 3 in D major; and No. 4 in D major.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's festival. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for string orchestra.

Sunday afternoon's concert at 2:30 will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct these two groups with the Boston Symphony in a performance of Bach's B Minor Mass.

Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th anniversary, and this will be his final concert.

The final rehearsal for the B Minor Mass on Saturday morning at 10 o'clock in the Music Shed will be open to the public for the benefit of the orchestra's pension fund.

The opening concert of the Wednesday evening chamber music series will take place on Wednesday, July 2 in the Theater Concert Hall at 8:30. The Budapest String Quartet, making its first Tanglewood appearance, will be heard in Haydn's String Quartet in D major ("The Lark"); Bartók's String Quartet No. 1 in A minor, Op. 7; and Beethoven's Quartet in E minor, Op. 59.

Berkshire Festival

NY Tribune June 29 '58

Tanglewood, Lenox, Mass.

Wednesday, 8:30 Budapest String Quartet. "The Lark" Quartet in D major, Op. 64, No. 5, Haydn. Quartet No. 1 in A minor, Op. 7, Bartok; Quartet No. 8 in E minor, Op. 59, No. 2, Beethoven.

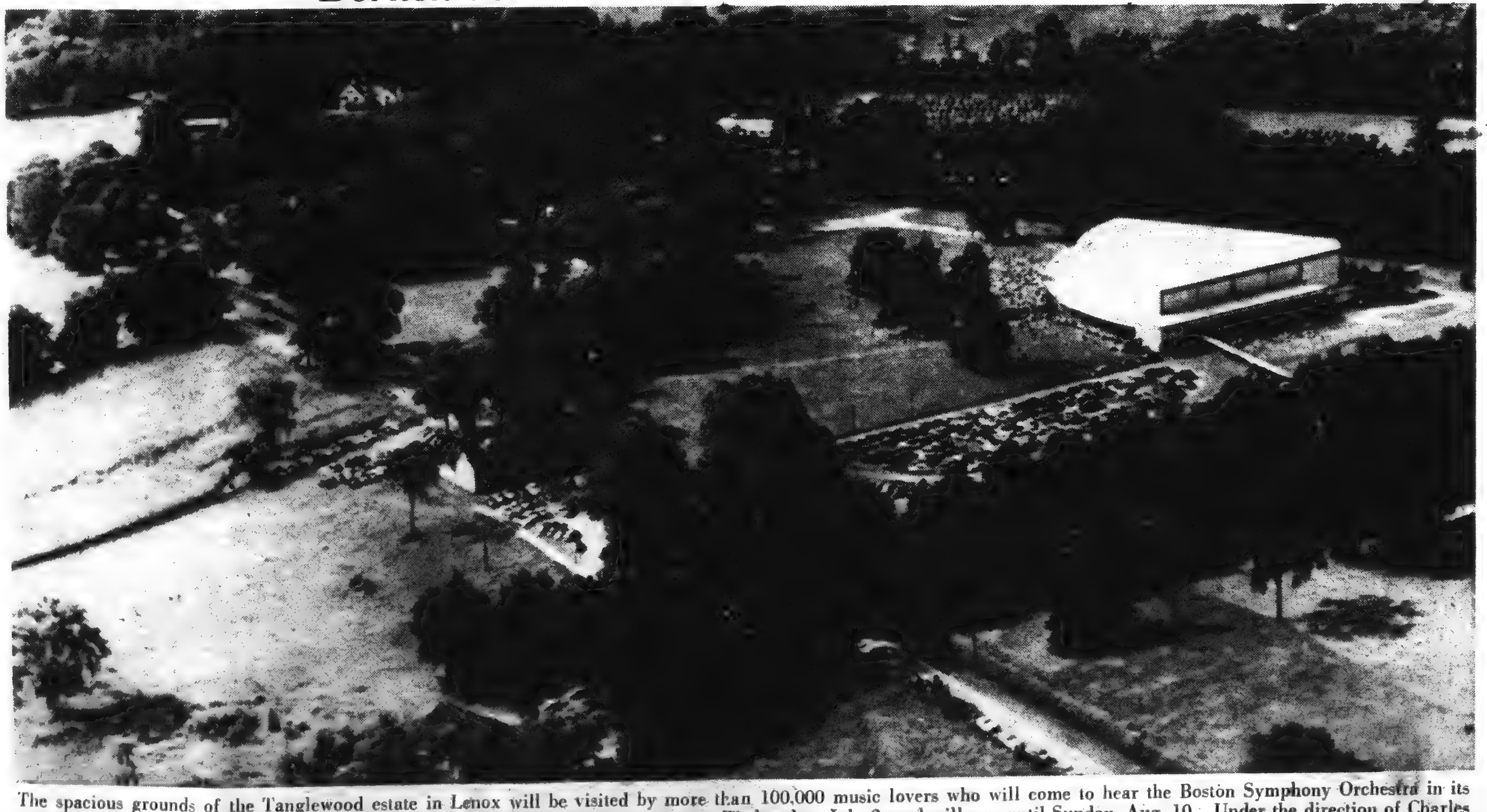
Friday, 8:30 Boston Symphony Orchestra, Charles Munch conducting. Suites No. 1 in C major; No. 2 in B minor for flute and strings (flute solo: Doriot Anthony Dwyer); No. 3 in D major; No. 4 in D major, Bach.

Saturday, 8:30 Boston Symphony Orchestra, Charles Munch, conductor; soloist, Lukas Foss, pianist. Piano Concerto in D minor; The Art of the Fugue, Bach.

Sunday, July 6, 2:30 Boston Symphony Orchestra; soloists, Adele Addison, soprano, Eunice Albert, contralto, Blake Stern, tenor, Donald Gramm, bass, Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conducting B minor Mass, Bach.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286
JUN 27 1958

Berkshire Festival Opens Next Wednesday



The spacious grounds of the Tanglewood estate in Lenox will be visited by more than 100,000 music lovers who will come to hear the Boston Symphony Orchestra in its summer home during the 1958 season of the Berkshire Festival, which opens next Wednesday, July 2, and will run until Sunday, Aug. 10. Under the direction of Charles Munch and Pierre Monteaux, the Boston Symphony will present concerts in the Theater-Concert Hall and the Music Shed—capacity 6,000—Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. Chamber music concerts will be presented Wednesday evenings at 8:30 in the Theater-Concert Hall.

[61]

BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359

JUN 23 1958

MUSIC AS WRITTEN

By BOB ROLONTZ

GLEASON SYNDICATED

Ralph Gleason, jazz critic and columnist for a variety of magazines and newspapers, became a syndicated jazz columnist this past week. His column is called "The Rhythm Section" and it is running in six papers: the Los Angeles Mirror News, The Houston Chronicle, New Orleans Item, Milwaukee Journal, Des Moines Register Tribune and the Witchita (Kansas) Beacon, every week. This will be in addition to his regular weekly column under the same title in the San Francisco Chronicle. Syndication was set by the Times-Mirror Syndicate of Los Angeles, and more papers are considering the column.

DIRECTIONAL IN ALL DIRECTIONS

Directional Enterprises, busy, busy management firm owned and operated by Jerry Levy and Fred Amsell, were busy, busy again last week. They signed Mickey Calin of "West Side Story" to pic pact with Columbia and a recording contract. Their Opus Music firm sold a master by the Vanguards to Bob Thiele of Dot Records. Jimmy Nelson, another of their acts, snagged himself a Jubilee wax contract. And Ethel Ayler, currently understudy for Lena Horne in "Jamaica" was tested for a role in the forthcoming play "Take a Giant Step." In addition to these doings, the pair set Johnny Gilbert to host the "Musical Bingo" show over NBC each week.

New York

Jack Rael, confirmed bachelor and man-about-town, as well as the manager of thrush **Patti Page**, married **Racquel Gordon**, daughter of cleffer **Mack Gordon** in Chicago last week. Miss Page was matron of honor. Couple are now honeymooning in Jamaica. . . . **Miles Davis** and his sextet are now playing the Black Pearl in New York. . . . The **Tuneweavers** are promoting their new Casa Grande record of "There Stands My Love" in the New England area. . . . **Ralph Harlow**, veepee in charge of station service for Broadcast Music, Inc., married **Mrs. Charles Vaill** in Massachusetts last month. . . . **Johnny Mathis** was saluted last week by the Committee of Friends of the Harlem branch of the Y.M.CA. last week. . . . **Don Byrd** and his quintet, consisting of **Bobby Jaspar**, **Art Taylor**, and **Doug Watkins** head for the Knokke Festival in Beligum starting July 8. After that the group will play a jazz festival in Cannes.

Al Goodman entered Mount Sinai Hospital in New York this week for minor surgery. . . . **Stan Rubin** of the Tigertown Five, married **Ann Stevens** of Northport, N. Y. last week. . . . Bourne Music has snagged the world rights (excepting U. S. and Canada) for "**Bird on My Head**," the tune by Ross Bagdasarian waxed by the **David Seville** crew on the Liberty label. . . . **Carlton Records** artist **Jack Scott** is out on the road seeing deejays from New Orleans to Cleveland. Carlton has signed **Anita Bryant** to a term pact. . . . **Mischa Elman** was awarded an honorary degree, Doctor of Music, by Combs College in Philadelphia last week. . . . Soprano **Adele Addison** will perform with the **Boston Symphony Orchestra** this summer at the Berkshire Festival on July 6.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUN 25 1958

Tanglewood Concerts to Open July 4, 5

The opening concerts of the Berkshire Music Festival at Tanglewood in Lenox, presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held Friday and Saturday, July 4 and 5 at 8.30 and Sunday, July 6 at 2.30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch, will be held in the Theatre-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach: No. 1 in C major, No. 2 in B minor for flute and strings (in this work the popular first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist), No. 3 in D major, No. 4 in D major.

Foss Soloist

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's Festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the composition department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for String Orchestra.

Sunday afternoon's concert at 2.30 will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th anniversary and this will be his final concert with the two groups.

Rehearsal Open

The final rehearsal for the E Minor Mass on Saturday morning at 10 a. m. in the Music Shed will be open to the public for the benefit of the Orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series will take place on Wednesday, July 2, in the Theatre-Concert Hall at 8.30. The Budapest String Quartet, making its first Tanglewood appearance will be heard in Haydn's String Quartet in D major ("The Lark"); Bartok's String Quartet No. 1 in A minor, Op. 7 and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUN 27 1958

Berkshire Festival Opens At Tanglewood On July 2

Budapest String Quartet Will Play Haydn

The Berkshire Festival at Tanglewood, Lenox, Mass. opens its 1958 season on Wednesday, July 2, with a chamber music concert in the Theatre Concert Hall by the Budapest String Quartet. The program will include the Haydn Quartet in D major, Op. 64, No. 5; Bartok Quartet No. 1 in A minor, Op. 7, and Beethoven Quartet No. 8 in E minor, Op. 59, No. 2.

The week end will be devoted to the music of Bach. Friday's concert in the theatre will be Bach's Suites Nos. 1, 2, 3, 4, and on Saturday, also in the theatre, his Piano Concerto in D minor, with Lukas Foss as solist. Both these concerts start at 8:30 p.m. and both will be conducted by Charles Munch.

The great B Minor Mass, with the Harvard Glee Club and the Radcliffe Choral Society, will be given Sunday afternoon at 2:30 o'clock in the Music Shed, with G. Wallace Woodworth conducting. Solists will be Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm.

KINGSTON, N. Y.
PRESS

JUL 3 1958

Tanglewood Concerts

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Massachusetts presented by the Boston Symphony Orchestra, Charles Munch Music Director, will be held Friday and Saturday, at 8.30 and Sunday, at 2.30

Sunday Herald Tribune
NEW YORK, N. Y.
Independent Republican
Circ. 576,176

JUN 29 1958

Doriot Anthony Dwyer rehearses the flute solos which she will play with the Boston Symphony Orchestra in its opening concert Friday at Tanglewood, Lenox, Mass.

Jazz Festival Opens At Newport Thursday

By FRANCIS D. PERKINS

While devotees of symphonic and chamber music go to Lenox for the opening of the twenty-first Berkshire Festival, jazz fans will gather at Freebody Park, Newport, R. I., for that city's fifth annual Jazz Festival which runs from Thursday through next Sunday. The first two evening concerts in Newport will have a partly reminiscent character, since Duke Ellington and Benny Goodman will appear with present and former members of their ensembles. An International Youth Band of young jazz musicians from seventeen countries will play under Marshall Brown's direction on Friday afternoon and in next Sunday's All Star Night.

Mahalia Jackson will provide Gospel singing both on the opening night and in a midnight postlude to Saturday's "Blues in the Night" program. Groups chosen by jazz critics will play Saturday afternoon, and the Sunday matinee will be devoted to modern jazz. Free lecture-recitals are set for Friday and Saturday mornings. The evening concerts will be broadcast in part by CBS. Meanwhile, jazz will have its third annual evening at the Lewisohn Stadium on Saturday.

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Tanglewood Events

Including the Berkshire festival programs and the Berkshire Music Center's public activities, Tanglewood will have thirty-six performances during the next six weeks. The festival's weekly chamber music and recital series begins Wednesday, and a chamber orchestra of Boston Symphony musicians gives the first of six week-end concerts Friday night under Charles Munch, who will welcome the Center's students at this afternoon's opening exercises.

The complete Boston Symphony will give the first of its twelve concerts in Tanglewood's Music Shed on Friday, July 18. Arthur Fiedler and the Boston Pops Orchestra will again figure in the annual "Tanglewood on Parade" benefit on Thursday, Aug. 7. A song recital by Adele Addison will replace the one originally announced for Margaret Harshaw on Wednesday night, July 23.

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Contemporary Music

The Fromm Foundation of Chicago will again sponsor a program of the study and performance of contemporary music at the Berkshire Music Center. Eight American composers will be represented in a seminar on Friday afternoons beginning July 4; most of them will be present to discuss their own music. New music from Europe, South America and the United States will be discussed in three Wednesday afternoon lectures, beginning July 23.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408

JUN 26 1958

Tanglewood Music Festival Opens Soon

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held next Friday and Saturday, July 4 and 5 at 8:30 and next Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch, will be held in the Theatre-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach. No 1 in C major; No. 2 in B minor for Flute and Strings, No. 3 in D major, No. 4 in D major.

Soloist at the Saturday concent will be Lukas Foss, the first of the young American pianists who will be featured at this year's Festival. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for string orchestra.

NEW YORK, N. Y.
POST
Circ. D. 408,150 - Sat. 271,019

JUL 1 1958

Doriot Anthony Dwyer, solo flutist of the Boston Symphony, will be soloist at the opening concert of the Berkshire Festivel, Friday night at Tanglewood, Lenox, Mass. Charles Munch will conduct.

[60]

BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359

JUN 23 1958

MUSIC AS WRITTEN

By BOB ROLONTZ

GLEASON SYNDICATED

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUN 27 1958

Berkshire Festival Opens At Tanglewood On July 2

Budapest String Quartet Will Play Haydn

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Sunday Herald Tribune
NEW YORK, N. Y.
Independent Republican
Circ. 576,176

JUN 29 1958

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Tanglewood Events

Including the Berkshire festival programs and the Berkshire Music Center's public activities, Tanglewood will have thirty-six performances during the next six weeks. The festival's weekly chamber music and recital series begins Wednesday, and a chamber orchestra of Boston Symphony musicians gives the first of six week-end concerts Friday night under Charles Munch, who will welcome the Center's students at this afternoon's opening exercises.

The complete Boston Symphony will give the first of its twelve concerts in Tanglewood's Music Shed on Friday, July 18. Arthur Fiedler and the Boston Pops Orchestra will again figure in the annual "Tanglewood on Parade" benefit on Thursday, Aug. 7. A song recital by Adele Addison will replace the one originally announced for Margaret Harshaw on Wednesday night, July 23.

• • •

Contemporary Music

The Fromm Foundation of Chicago will again sponsor a program of the study and performance of contemporary music at the Berkshire Music Center. Eight American composers will be represented in a seminar on Friday afternoons beginning July 4; most of them will be present to discuss their own music. New music from Europe, South America and the United States will be discussed in three Wednesday afternoon lectures, beginning July 23.

KINGSTON, N. Y.
PRESS

JUL 3 1958

Tanglewood Concerts

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Massachusetts presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will be held Friday and Saturday, at 8.30 and Sunday, at 2.30.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUN 25 1958

Tanglewood Concerts to Open July 4, 5

The opening concerts of the Berkshire Music Festival at Tanglewood in Lenox, presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held Friday and Saturday, July 4 and 5 at 8.30 and Sunday, July 6 at 2.30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch, will be held in the Theatre-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach: No. 1 in C major, No. 2 in B minor for flute and strings (in this work the popular first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist), No. 3 in D major, No. 4 in D major.

Foss Soloist

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's Festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the composition department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for String Orchestra.

Sunday afternoon's concert at 2.30 will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th anniversary and this will be his final concert with the two groups.

Rehearsal Open

The final rehearsal for the E Minor Mass on Saturday morning at 10 a. m. in the Music Shed will be open to the public for the benefit of the Orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series will take place on Wednesday, July 2, in the Theatre-Concert Hall at 8.30. The Budapest String Quartet, making its first Tanglewood appearance will be heard in Haydn's String Quartet in D major ("The Lark"); Bartok's String Quartet No. 1 in A minor, Op. 7 and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

NEW YORK, N. Y.
POST
Circ. D. 408,150 - Sat. 271,019

JUL 1 1958

Doriot Anthony Dwyer, solo flutist of the Boston Symphony, will be soloist at the opening concert of the Berkshire Festivel, Friday night at Tanglewood, Lenox, Mass. Charles Munch will conduct.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408

JUN 26 1958

Tanglewood Music Festival Opens Soon

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held next Friday and Saturday, July 4 and 5 at 8:30 and next Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch, will be held in the Theatre-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach. No 1 in C major; No. 2 in B minor for Flute and Strings, No. 3 in D major, No. 4 in D major.

Soloist at the Saturday concent will be Lukas Foss, the first of the young American pianists who will be featured at this year's Festival. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for string orchestra.

[62]

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUN 25 1958

Berkshire Festival Opens Next Week

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held Friday and Saturday, July 4 and 5 at 8:30 and Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch, will be held in the theatre-concert hall. On Friday evening, Dr. Munch will perform the four suites of Bach. No. 1 in C major; No. 2 in B minor for Flue and Strings (in this work the popular first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist), No. 3 in D major, No. 4 in D major.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's Festival. In addition to his appearnces as piano soloist, Mr. Foss, a noted composer, is a member of the Composition Department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for String Orchestra.

Sunday afternoon's concert will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after twenty-five years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th Anniversary and this will be his final concert with the two groups.

The opening concert of the Wednesday evening chamber music series will take place on Wednesday, July 2 in the Theatre-Concert Hall at 8:30. The Budapest String Quartet, making its first Tanglewood appearance will be heard in Haydn's String Quartet in D major ("The Lark"); Bartok's String Quartet No. 1 in A minor, Op. 7 and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

KINGSTON, N. Y.
PRESS

JUL 3 1958

Tanglewood Concerts

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Massachusetts, presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will be held Friday and Saturday, at 8:30 and Sunday, at 2:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 3 - 1958

Bach Concerts This Weekend Will Open Berkshire Festival

The opening concerts of the Berkshire Festival at Tanglewood, presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will be held Friday and Saturday, July 4 and 5, at 8:30 p.m. and Sunday, July 6, at 2:30 p.m. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch, will be held in the Theatre-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach: *No. 1 in C Major; No. 2 in B Minor for Flute and Strings* (in this work the popular first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist), *No. 3 in D Major* and *No. 4 in D Major.*

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's Festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the Composition Department of the Berkshire Music Center at Tanglewood. He will appear in Bach's *Piano Concerto in D Minor.* The remainder of the program will be devoted to Bach's Art of Fugue, arranged for String Orchestra.

Sunday afternoon's concert will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's *B Minor Mass.* Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after twenty-five years as regular conductor of the Harvard Glee Club, tot conduct this concert in celebration of the Glee Club's 100th Anniversary and this will be his final concert with the two groups.

CONDUCTOR . . . and musical director of the Boston Symphony Orchestra, Dr. Charles Munch. The orchestra will begin its summer series of Tanglewood concerts this weekend with an all-Bach program.

The final rehearsal for the *E Minor Mass* on Saturday morning at 10 in the Music Shed will be open to the public for the benefit of the Orchestra's Pension Fund.

The second concert of the Wednesday evening chamber music series will take place on July 9 in the Theatre-Concert Hall at 8:30, with the Beaux Arts Trio as the featured artists. This new York group will perform Beethoven's *Trio in E Flat,* Op. 1, No. 1; Faure's *Trio in D Minor,* Op. 20; and Mendelssohn's *Trio No. 2 in C Minor,* Op. 66.

WILMINGTON, DEL.
Journal-Every Evening
Circ. D. 70,642

JUN 18 1958

Munch to Direct At Tanglewood

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run July 2 to Aug. 10.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct most of the concerts; Pierre Monteux will be guest conductor at four concerts, and G. Wallace Woodworth will conduct a special performance of Bach's B Minor Mass on Sunday, July 6 with the Harvard Glee Club, Radcliffe Choral Society, and soloists.

Concerts are given on six week-ends: July 4-5-6 (devoted to the music of Bach and held in the Theatre-Concert Hall); July 11-12-13 (devoted to the music of Mozart in the Theatre-Concert Hall); and the final four week-ends by the full Boston Symphony Orchestra in the 6,000 seat Music Shed.

The concerts of July 18-19-20 will feature music of Brahms; July 25-26-27 music of Debussy, Ravel, and Tchaikovsky; August 1-2-3 music of Wagner; and Aug. 8-9-10 music of Beethoven.

Six concerts of chamber music will be presented on Wednesday evenings and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua; and Margaret Harshaw, soprano, in a song recital. Single tickets for all concerts are available at the Festival Office, Tanglewood, Lenox, Mass.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

JUL 6 - 1958

The Berkshire Festival on the Tanglewood estate in the hills of Western Massachusetts opened its 1958 season last Wednesday and will continue through Aug. 10. Under the direction of Charles Munch, the Boston Symphony Orchestra presents concerts in the Theater-Concert Hall and the Music Shed on Friday and Saturday nights at 8:30 o'clock, and Sunday afternoons at 2:30. Chamber music concerts are presented on Wednesday evenings at 8:30 in the Theater-Concert Hall.

CUE
NEW YORK, N. Y.

JUN 7 1958

THINGS TO COME

Theatre

American Shakespeare Festival—Repertory season at Stratford, Conn. will begin on June 19th this year with "Hamlet." Information & reservations: CI 5-3110.

George Hamid Aquacircus—New 1958 aqua show at Flushing Meadow Amphitheatre. Opens June 27.

Song of Norway—Musical based on life of Edvard Grieg will be presented by Guy Lombardo at the Jones Beach Thea. beg. June 20.

Music

Lewisohn Stadium Concerts—Six week season opens Mon. June 23. Leonard Bernstein will conduct the Stadium Symphony Orchestra opening night. Tickets from Steinway Hall Box-Office, 113 W. 57 or Stadium Concerts Business Office, 50 W. 57.

Tanglewood — Lenox, Mass. Boston Symphony Orchestra. Charles Munch, cond. Opening concert July 4.

MILTON, N. Y.
PIONEER

JUL 2 1958

MARLBORO, N. Y.
RECORD

JUL 2 1958

Tanglewood Concerts

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUN 25 1958

Berkshire Festival Opens Next Week

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Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's Festival. In addition to his appearnces as piano soloist, Mr. Foss, a noted composer, is a member of the Composition Department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for String Orchestra.

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WILMINGTON, DEL.
Journal-Every Evening
Circ. D. 70,642

JUN 18 1958

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KINGSTON, N. Y.
PRESS

JUL 3 1958

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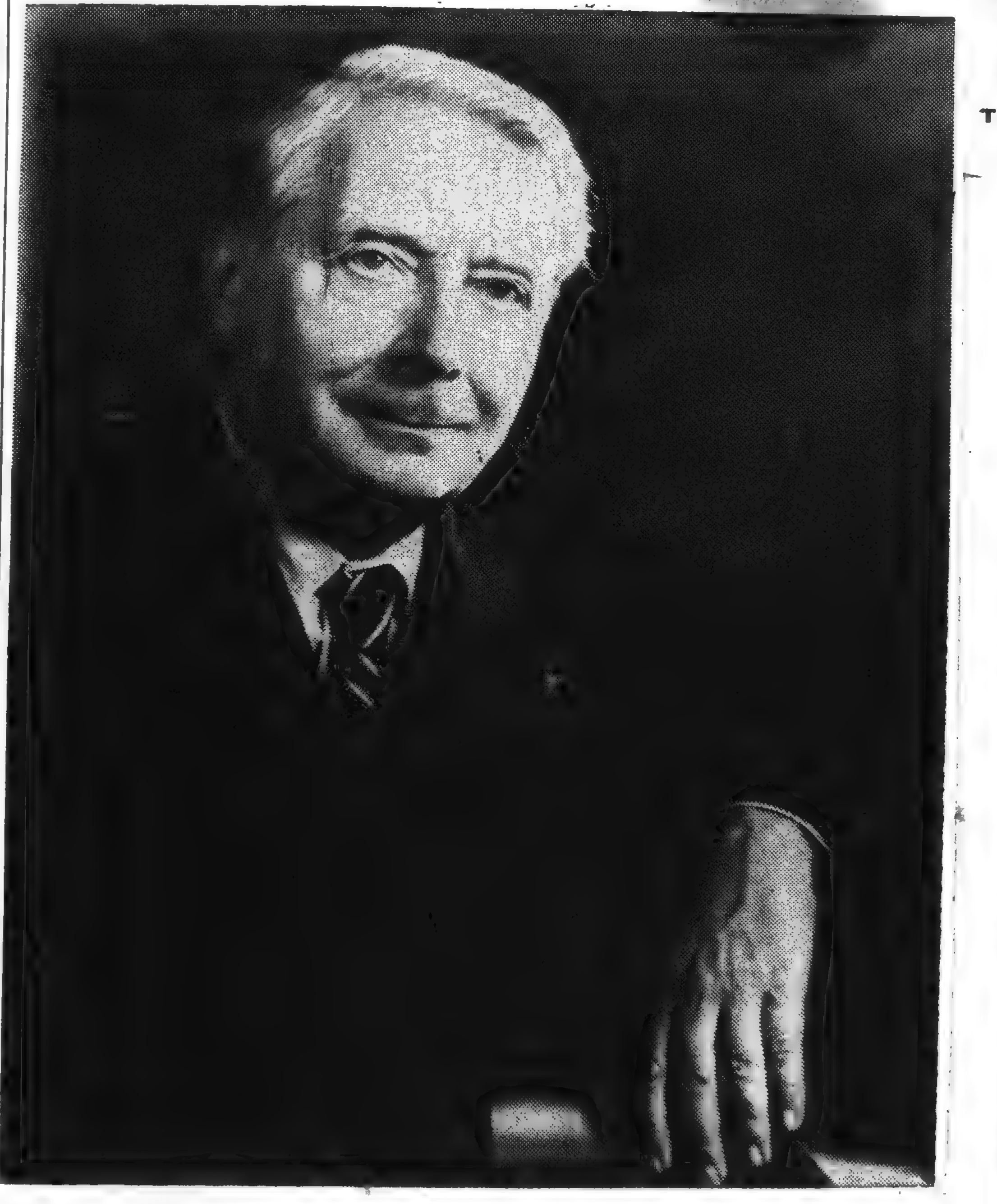
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292
JUL 3 - 1958

Bach Concerts This Weekend Will Open Berkshire Festival


CONDUCTOR . . . and musical director of the Boston Symphony Orchestra, Dr. Charles Munch. The orchestra will begin its summer series of Tanglewood concerts this weekend with an all-Bach program.

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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

JUL 6 - 1958

The Berkshire Festival on the Tanglewood estate in the hills of Western Massachusetts opened its 1958 season last Wednesday and will continue through Aug. 10. Under the direction of Charles Munch, the Boston Symphony Orchestra presents concerts in the Theater-Concert Hall and the Music Shed on Friday and Saturday nights at 8:30 o'clock, and Sunday afternoons at 2:30. Chamber music concerts are presented on Wednesday evenings at 8:30 in the Theater-Concert Hall.

CUE
NEW YORK, N. Y.

JUN 7 1958

THINGS TO COME

Theatre

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Tanglewood — Lenox, Mass. Boston Symphony Orchestra. Charles Munch, cond. Opening concert July 4.

MILTON, N. Y.
PIONEER

JUL 2 1958

MARLBORO, N. Y.
RECORD

JUL 2 1958

Tanglewood Concerts

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held next Friday and Saturday, July 4 and 5 at 8:30 and next Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday an Saturday, both conducted by Charles Munch, will be held in the Theatre-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach. No. 1 in C. major; No. 2 in B. minor for Flute and strings (in this work the popular first flutist of the Boston Symphony Orchestra, Deoriot Anthony Dwyer, will appear as soloist; No. 3 in D major, No. 4 in D major.

□ [63]

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739

JUN 29 1958

Tanglewood Will Open This Week

Complete programs for the Berkshire Music Festival at Tanglewood, Lenox, Mass., have been announced as follows:

Wednesday, July 2—Chamber music concert, Budapest String Quartet, Haydn, Bartok, Beethoven; theater at 8:30.

Friday, July 4—Charles Munch and members of Boston Symphony, four Bach suites; theater at 8:30.

Saturday, July 5—Munch, Boston Symphony in Bach Piano Concerto in D Minor, Lukas Foss soloist; "The Art Of The Fugue," Bach, arranged for strings; theater at 8:30.

Sunday, July 6—Bach B Minor Mass, Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm, Harvard Glee Club, Radcliffe Choral Society, Boston Symphony, G. Wallace Woodworth conductor; shed at 2:30.

Wednesday, July 9—Chamber music concert, Beaux Arts Trio of New York, Beethoven, Faure, Mendelssohn; theater at 8:30.

Friday, July 11—Munch, Boston Symphony, Mozart "Musical Joke," Sinfonia Concertante, "Linz" Symphony, Ruth Posselt, Joseph de Pasquale soloists; theater at 8:30.

Saturday, July 12—Munch, Boston Symphony, Mozart "Eine Kleine Nachtmusik," Two-Piano Concerto (K365), Seymour Lipkin, Lukas Foss soloists, Serenade No. 10 for winds, Symphony No. 40; shed at 8:30.

Sunday, July 13—Munch, Boston Symphony, Mozart "Haffner" Symphony, Piano Concerto in C Major, Seymour Lipkin soloist; Kyrie (K341), Graduale (K273), Mass (K317), Hugh Ross conductor; theater at 2:30.

Wednesday, July 16—Chamber music concert, New York Pro Musica Antiqua, music of Flanders and Spain; theater at 8:30.

Main Series Opens July 18

Friday, July 18—Opening of main concert series: Munch, Boston Symphony, Brahms Serenade No. 1, Copland Variations for Orchestra, Brahms Symphony 4.

Saturday, July 19—Koussevitzky Memorial Concert: Brahms Requiem, Hilde Gueden, Donald Gramm, Festival Chorus, Munch and Boston Symphony; shed at 8:30.

Sunday, July 20—Pierre Monteux, Boston Symphony, Brahms "Academic Festival" Overture, Piano Concerto No. 1, Leon Fleisher soloist, Stravinsky "Petrouchka"; shed at 2:30.

Friday, July 25—Monteux, Boston Symphony, Glinka "Russlan and Ludmilla" Overture, Tschaikowsky Symphony No. 4, Milhaud "Eumenides" Overture, Debussy Three Nocturnes, Ravel "La Valse"; shed at 8:30.

Saturday, July 26—Munch, Boston Symphony, Stravinsky Canticum Sacrum, Rachmaninoff Third Piano Concerto, Byron Janis soloist, Debussy "La Mer"; shed at 8:30.

Sunday, July 27—Munch, Boston Symphony, Bartok Music For Strings, Percussion and Celesta, Ravel "Daphnis And Chloe" Second Suite, Tschaikowsky Violin Concerto, Zino Francescatti soloist; shed at 2:30.

Wednesday, July 30—Chamber music concert, Kroll Quartet, Mozart, Blackwood, Brahms; theater at 8:30.

Wagner Weekend

Friday, August 1—Munch, Boston Symphony, Wagner "Meistersinger" Prelude, "Siegfried" Idyll, Prelude and Love - Death, "Tristan And Isolde," Immolation Scene, Piston Viola Concerto, Joseph de Pasquale soloist; shed at [illegible]

Saturday, August 2—Munch, Boston Symphony, Wagner "Tannhaueser" Overture and Bacchanale, Liszt Piano Concerto No. 1, Leonard Pennario soloist, Vaughan Williams Symphony No. 8, Wagner "Siegfried's Rhine Journey"; shed at 8:30.

Sunday, August 3—Monteux, Boston Symphony, Wagner excerpts "Flying Dutchman," Lohengrin," "Walkuere," "Parsifal," "Tannhaueser," "Rienzi;" shed at 2:30.

Wednesday, August 6—Chamber music concert, Kroll Quartet, Haydn, Bartok, Beethoven; theater at 8:30.

'Parade' Opens Last Week

Thursday, August 7—Tanglewood On Parade, Arthur Fiedler, Boston Pops Orchestra.

Friday, August 8—Munch, Boston Symphony, Honegger Prelude, Fugue and Postlude, Beethoven Symphony No. 7 and Piano Concerto No. 5, Eugene Istomin soloist; shed at 8:30.

Saturday, August 9—Monteux, Boston Symphony, Beethoven music from "Prometheus" and Violin Concerto, Berl Senofsky soloist. Hindemith "Nobilissima Visione," Beethoven "Leoenore" Overture No. 3; shed at 8:30.

Sunday, August 10—Munch, Boston Sympohny, Walton "Johannesburg" Festival Overture, Beethoven Ninth Symphony, Adele Addison, Blake Stern, Florence Kopleff, Donald Gramm, Festival Chorus; shed at 2:30.

For tickets and information one may inquire at the Ticket Office, Tanglewood, Lenox, phone Lenox 600.

THE NEW YORK TIMES, SUNDAY, JUNE 29, 1958. MUSIC

SUMMER CLASSIC—TANGLEWOOD SEASON OPENS

The New York Times (by Sam Falk)

POISED FOR THE DOWNBEAT—The Boston Symphony is set for its opening concert of the Berkshire Festival season on Friday night, when it will give an all-Bach program. Tanglewood's summer season will begin with a concert of chamber music on Wednesday evening.

Dr. I. W. Schmidt

HE GIVES DOWNBEAT—Charles Munch, the festival's music director and conductor.

ALBANY, N. Y.
TIMES-UNION
Circ. D. 61,009 - S. 119,412

JUL 1 1958

"100 MEN AND A GIRL"

Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra will be the soloist in the Bach Suite No. 2 at the opening concert of the Berkshire Festival Friday at 8:30 P. M. Charles Munch will be the conductor.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302

JUN 22 1958

Tanglewood

The Berkshire Music Festival will get underway at Tanglewood, Lenox, Mass., July 4, with Charles Munch at the helm. The music director of the Boston Symphony will conduct 13 concerts during the six-week fete. G. Wallace Woodworth will be guest conductor, July 6, for a special performance of Bach's B Minor Mass.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

JUL 3 1958

TANGLEWOOD STEPS OUT

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will be held Friday, Saturday and Sunday.

All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch, will be held in the Theater-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach. No. 1 in C major; No. 2 in B minor for Flute and Strings

[64]

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

Berkshire Music Festival Opening Concert Friday

The opening concerts of the Berkshire Music Festival at Tanglewood, Lenox, presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held Friday and Saturday evenings at 8:30 and next Sunday afternoon at 2:30. All three concerts will be devoted to the music of Bach and it will be performed by a chamber orchestra of Boston Symphony musicians.

Munch Conducting

The concerts of Friday and Saturday, both conducted by Charles Munch, will be held in the theater-concert hall. On Friday evening, Dr. Munch will perform the four suites of Bach — No. 1 in C major; No. 2 in B minor for Flute and Strings (in this work the popular first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist); No. 3 in D major, and No. 4 in D major.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the composition department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for string orchestra.

Sunday Concert

Sunday afternoon's concert at 2:30 will be held in the music shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th anniversary and this will be his final concert with the two groups.

The final rehearsal for the E Minor Mass on Saturday morning at 10 in the Music Shed will be open to the public for the benefit of the Orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series will take place this Wednesday evening at 8:30 in the theater-concert hall. The Budapest String Quartet, making its first Tanglewood appearance, will be heard in Haydn's String Quartet in D major ("The Lark"); Bartok's String Quartet No. 1 in A minor, Op. 7 and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 45,854

29 1958

Tanglewood Opening Events Set

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., presented by the ~~Boston Symphony~~ Orchestra, Charles Munch, music director, will be held Friday and Saturday at 8:30 p. m. and Sunday at 2:30 p. m. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Dr. Munch, will be held in the Theater-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach: No. 1 in C major; No. 2 in B minor for flute and strings (in this work the popular first flutist of the Boston Symphony Orchesra, Dorito Anthony Dwyer, will appear as soloist); No. 3 in D major, No. 4 in D major.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianist who will be featured at this year's festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the Composition Department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for string orchestra.

Sunday afternoon's concert will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct these two groups with the Boston Symphony Orchesra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25

OBSCURED TEXT

years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th anniversary and this will be his final concert with the two groups.

The final rehearsal for the B Minor Mass Saturday at 10 a. m. in the Music Shed will be open to the public for the benefit of the orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series will take place Wednesday at 8:30 in the Theater-Concert Hall. The Budapest String Quartet, making its first Tanglewood appearance will be heard in Haydn's String Quartet in D major ("The Lark"); Bartok's String Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

JUL 1 1958

Berkshire Festival

Charles Munch and members of the Boston Symphony Orchestra will open the annual Berkshire Festival at Tanglewood, in Lenox, next weekend. All three programs will be devoted to music of Bach.

MUNCH

Dr. Munch also will open the session of the Berkshire Music Center, the school operated in conjunction with the Festival, this afternoon. In addition to the welcome spoken by the conductor, William J. Cox of Phillips Exeter Academy, chairman of the Friends of the Berkshire Music Center, and Aaron Copland, chairman of the faculty, will speak. The exercises will close with the customary singing of Randall Thomson's "Alleluia" by the entire student body, conducted by Hugh Ross.

Adele Addison, soprano, will give a song recital at the fourth of the Wednesday evening chamber music concerts in the Theater—Concert Hall July 23 at 8:30 p.m. Miss Addison will replace the previously announced Margaret Harshaw. The program will include Schumann's "Frauenliebe und Leben "cycle, Debussy's "Chansons de Bilitis," and works of Scarlatti, Schubert, Hindemith, Sessions, Striker, Copland and Ives.

Friday at 8:30, Theater—Concert Hall. Bach: Suites Nos. 1 in C major, 2 in B minor (Doriot Anthony Dwyer, flute soloist), 3 in D major, 4 in D major.

Saturday at 8:30, Theater—Concert Hall. Bach: Klavier Concerto in D minor (Lukas Foss, piano soloist), "The Art of Fugue," arr. for strings.

Sunday, July 6, at 2:30, Music Shed. Bach: Mass in B minor, conducted by G. Wallace Woodworth. Choruses: Harvard Glee Club and Radcliffe Choral Society. Soloists: Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

JUN 3 0 1958

Tanglewood Season Opens This Week

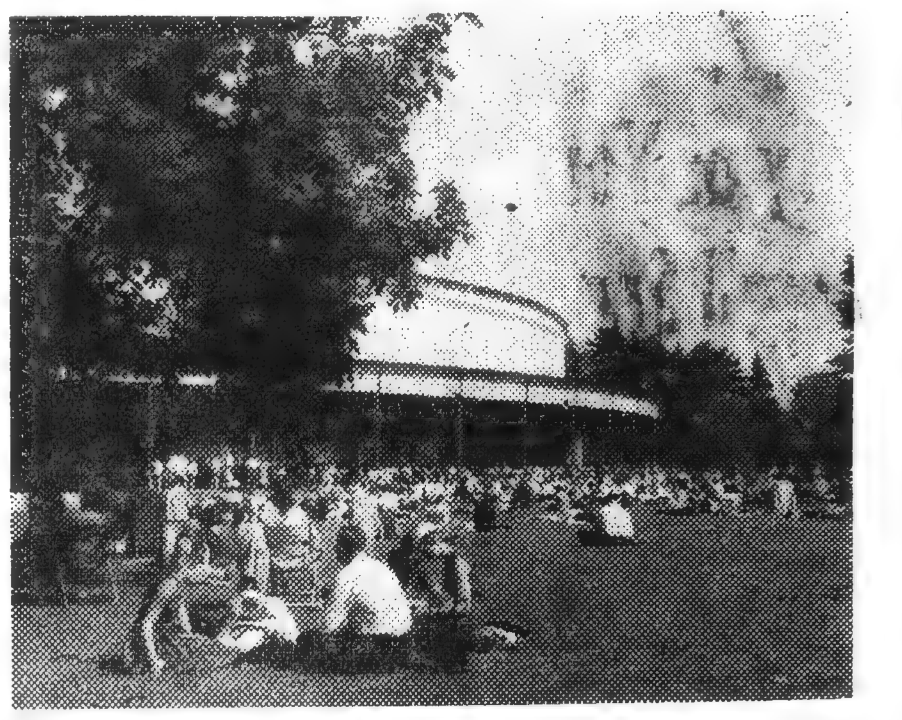
The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held Friday and Saturday at 8:30 p. m. and Sunday at 2:30 p. m. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Dr Munch, will be held in the Theater-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach: No. in C major; No. 2 in B minor for flute and strings (in this work the popular first flutist of the Boston Symphony Orchesra, Dorito Anthony Dwyer, will appear as soloist); No. 3 in D major; No. 4 in D major.

Sunday afternoon's concert will be held in the Music Shed G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct these two groups with the Boston Symphony Orchesra in a performance of Bach's B Minor Mass Soloists will include Adele Addison, soprano; Eunice Alberts contralto; Blake Stern, tenor and Donald Gramm, bass. Dr Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebratioon of the Glee Club's 100th anniversary and this will be his final concert with the two groups

The final rehearsal for the B Minor Mass Saturday at 10 a. m. in the Music Shed will be open to the public for the benefit of the orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series will take place Wednesday at 8:30 in the Theater-Concert Hall. The Budapest String Quartet, making its first Tanglewood appearance will be heard in Haydn's String Quartet in D major ("The Lark") Bartok's String Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59 No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.


THE BERKSHIRE FESTIVAL on the Tanglewood estate in the hills of Western Massachusetts opens its 1958 season on Wednesday. Charles Munch, directing, the Boston Symphony Orchestra will play in the Music Shed on weekends.

Boston Herald June 29, '58

Berkshire Music Center, Festival Open This Week

Dr. Charles Munch, director of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of musical performance at Tanglewood, will welcome students from all over the United States and from many European countries to the school's 16th session at the Opening Exercises this afternoon.

The Music Center offers an integrated program of study to young musicians of advanced standing to work for six weeks in music with noted musicians. Students of orchestral conducting may have actual experience in their field under the close supervisison of Eleazar de Carvalho, assisted by Seymour Lipkin. Orchestral and chamber music students are under the direction of Richard Burgin and William Kroll, with the principal players of the Boston Symphony Orchestra.

The department of Choral Music under Hugh Ross, assisted by Lorna Cooke DeVaron and Alfred Nash Patterson, offers training in choral conducting. Aaron Copland once again heads the Composition Department assisted by Lukas Foss and Milton Babbitt, and once again this year the Fromm Music Foundation offers its special program for the study of contemporary music supervised by Mr. Copland. The Opera Department, headed by Boris Goldovsky, is this season supported by the Leadership Training Program of the New England Opera Theatre, assisted by a grant from the Ford Foundation.

The performance of a new English translation of Rossini's opera "Count Ory" will take place on Monday evening, Aug. 4. The Tanglewood Study Group will be directed by Ludwig Zirner, with David Kraehenbuehl and Florence Dunn and with the assistance of Vladimir Resnikoff and Einar Hansen of the Boston Symphony Orchestra in chamber music study.

Berkshire Music Center events of next week include a concert by the student orchestra in the Music Shed on Thursday evening, July 3, at 8:30; the first in the series of lectures in the Seminar on Contemporary Music in the Chamber Music Hall on Friday afternoon, July 4 at 3:15 (John Kirkpatrick speaks on Charles Ives); and the first Sunday morning chamber music concert by students in the Chamber Music Hall on July 6 at 10 a.m.

Friends of the Berkshire Music Center are cordially invited to attend these and many other activities of the school

Festival Program

The complete programs for the opening week of the Berkshire Festival at Tanglewood, Lenox, Massachusetts are as follows:

Wednesday, at 8:30, Budapest String Quartet
String Quartet in D major ("The Lark") Haydn
String Quartet No. 1 in A minor, Op. 7 Bartok
String Quartet in E minor, Op. 59 No. 2 Beethoven
Friday at 8:30, Boston Symphony Orchestra
Charles Munch, Conducting
Suite No. 1 in C major Bach
Suite No. 2, in B minor for Flute and Strings
(Flute Solo: Doriot Anthony Dwyer)
Suite No. 3 in D major
Suite No. 4 in D major
Saturday at 8:30, Boston Symphony Orchestra
Charles Munch, Conducting
Piano Concerto in D minor Bach
(Soloist, Lukas Foss)
The Art of Fugue (arr. for String Orchestra)
Sunday, 2:30, Boston Symphony Orchestra
G. Wallace Woodworth, Conducting
B Minor Mass Bach
(Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass; Harvard Glee Club and Radcliffe Choral Society).

NEW PALTZ, N. Y.
NEWS
W.

JUL 2 1958

Tanglewood Concerts

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held next Friday and Saturday, July 4 and 5 at 8:30 and next Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday an Saturday, both conducted by Charles Munch, will be held in the Theatre-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach. No. 1 in C. major; No. 2 in B. minor for Flute and strings (in this work the popular first flutist of the Boston Symphony Orchestra, Deoriot Anthony Dwyer, will appear as soloist) No. 3 in D major, No. 4 in D major.

SPRINGFIELD REPUBLICAN 7/6/58

Harvard and Radcliffe Singers at Tanglewood

Lenox, July 5—The Berkshire Festival at Tanglewood, presented by the Boston Symphony Orchestra, will close its first week Sunday afternoon with a performance in the Music Shed at 2.30 of Bach's mighty choral work, the B Minor Mass.

The concert will be under the direction of G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, whose 150 members will make a special trip to Lenox to sing in the performance. Dr. Charles Munch invited Mr. Woodworth to conduct the concert in recognition of his 25 years as conductor of the Harvard Glee Club and the Glee Club's 100th anniversary.

Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

G [65]

GREENE COUNTY EXAMINER
Catskill Jun4 26, 1958

Summer Theatre Circuit

Woodstock Playhouse

First-nighters at performances at the Woodstock Playhouse this summer will be served demi-tasse before curtain time, it was announced this week by A. L. Sainer. The Playhouse opens on Tuesday, July 1, with "Cat on a Hot Tin Roof," the Pulitzer Prize and Drama Critics Award winner by Tennesee Williams. Curtain time is 8:40 p.m. Tuesdays through Saturdays, and 7:30 p.m. on Sunday. The coffee hour Tuesday nights will start at 7:30. There is no performance Monday evenings. The Entertainer will be the second production, opening on July 8.

Phoenicia Playhouse

Thornton Wilder's "The Matchmaker" will be the first production at the Phoenicia Playhouse, on Route 214, Chichester Road. Clinton Anderson and Marguerite Lenert will be starred in the comedy that relates the problems of an aging widower who decides to remarry. Curtain time at this theater is 8:40 p.m., Tuesday through Saturday. Terrance Rattigan's "Separate Tables" will be the attraction for the second week of the season.

Ellenville Festival

The first musical comedy tent theatre in the Catskills, the Ellenville Music Theatre, located in the Shawangunk range at Ellenville, rings up the curtain on its premiere show, Frank Loesser's tuneful gem, "The Most Happy Fella," on Tuesday evening, July 1, inaugurating a season of six weeks of Broadway song and dance extravaganzas that will extend through August 10.

Following "The Most Happy Fella" will be "Brigadoon" by the authors of "My Fair Lady," (July 8-13); "Guys and Dolls," the Damon Runyon masterpiece, (July 15-20); Orson Bean in "Where's Charley?", (July 29-August 3); "Damn Yankees," August 5-10. The Empire State Music Festival takes over for the week of August 14 with a program, now being organized, that will highlight the world-famed Symphony of the Air for its fourth Ellenville season.

Each show will be seen for a week, Tuesday through Sunday evenings. The first matinee will be held on Friday, July 4. Matinees thereafter will be on Thursdays.

Malden Bridge

The Malden Bridge Playhouse on Route 66 just west of the village opened Tuesday night with Vidal's "A Visit To a Small Planet" as its first production. The barn-theatre has been enlarged and the size of its parking lot increased. Eight professionals and ten apprentices are living at the Playhouse and will appear in productions this summer.

Berkshire Playhouse

Now playing at the Berkshire Playhouse in Stockbridge, Mass., is the comedy "No Time for Sergeants." This is the opening week of the Playhouse now in its 27th season. Performances are given nightly except Sunday at 8:45 p.m. and matinees on Wednesday and Saturday at 2:30. Next week Barbar Brady and John Straub will star in the Rattigan comedy "Separate Tables," which opens Monday evening.

Tanglewood Concerts

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Massachusetts, presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will be held next Friday and Saturday, July 4 and 5 at 8:30 and next Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The final rehearsal for the B Minor Mass on Saturday morning at 10 a.m. in the Music Shed will be open to the public for the benefit of the Orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series will take place on Wednesday, July 2 in the Theatre-Concert Hall at 8:30.

Jacob's Pillow

Ted Shawn, founder-director of Jacob's Pillow, summer "dance mecca" of the Berkshires, has announced a 55 performance schedule for the festival between July 1 and August 30. The nine program series will again feature solo artists and companies outstanding in the ballet, modern, ethnic and mime fields of dance.

The season's opening program will be presented during the coming week, July 1-5, with 9 p.m. evening performances Tuesday, Wednesday, Friday and Saturday, and 4 p.m. matinees Thursday, Friday and Saturday.

Colonie Musical Theatre

The first of ten musical productions, Damn Yankees, opened Tuesday night at the Colonie Musical Theatre near the Latham traffic circle. It will be followed by Silk Stockings, Happy Hunting, Kiss Me Kate, The King and I, Can Can, The Student Prince, Pajama Game, Most Happy Fella and Aunti Mame. The King and I, and Most Happy Fella will have two weeks runs. Curtain times at the Musical Theatre are 8:40 p.m. Tuesday through Friday, 6 p.m. and 9:30 p.m. on Saturday, and [illegible] p.m. on Sunday.

Sacandaga Theatre

William MacCully is the star of Show Boat the American musical classic that began a two week engagement at the Sacandaga Summer Theatre, Sacandaga Park, on Tuesday. Also appearing in the musical story of the Cotton Blossom, a floating theatre that played on midwest rivers, are Joy Marlene, Patricia White, Marilyn Bradley, Elwood Smith and Alma Lillie.

Shelley Players

The Shelley Players at New Scotland, seven miles from Albany, opened their season this week with "Will Success Spoil Rock Hunter?" The initial offering will run through Sunday night. In addition to the Axelrod comedy, there is an exhibit of original lithographs by Helen Geradia who recently had a one-man show at the Albany Institute of History and Art.

KINGSTON, N. Y.
DAILY FREEMAN

JUN 24 1958

Berkshire Festival Opens July 4; Boston Symphony Orchestra Will Play Bach Music

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held next Friday and Saturday, July 4 and 5 at 8:30 and next Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch, will be held in the Theatre-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach. No. 1 in C major; No. 2 in B minor for Flute and Strings (in this work the popular first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist), No. 3 in D major, No. 4 in D major.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the Composition Department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for String Orchestra.

Sunday afternoon's concert at 2:30 will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's E Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after tweny-five years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th Anniversary and this will be his final concert with the two groups.

The final rehearsal for the B Minor Mass on Saturday morning at 10 a. m. in the Music Shed will be open to the public for the benefit of the Orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series will take place on Wednesday, July 2 in the Theatre - Concert Hall at 8:30. The Budapest String Quartet, making its first Tanglewood appearance will be heard in Haydn's String Quartet in D major ("The Lark"); Bartok's String Quartet No. 1 in A minor, Op. 7 and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

ATHENS, N. Y.
HERALD

JUL 3 1958

Berkshire Festival Opens This Week

The opening concerts of the Berkshire Festival at Tanglewood in Lenox ~~presented by~~ the Boston Symphony Orchestra, Charles Munch, Music Director, will be held this Friday and Saturday, July 4 and 5 at 8:30 and Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch will be held in the Theatre-Concert Hall.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's Festival. He will appear in Bach's Piano Concerto in D minor.

Sunday afternoon's concert will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

The final rehearsal for the B Minor Mass on Saturday morning at 10 a. m. in the Music Shed will be open to the public for the benefit of the Orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series will take place tomorrow, Wednesday, July 2 in the Theatre-Concert Hall at 8:30 when the Budapest String Quartet will be making its first Tanglewood appearance.

Berkshire Music Center events this week include a concert by the student orchestra in the Music Shed on Thursday evening, at 8:30; the first in the series of lectures in the Seminar on Contemporary Music in the Chamber Music Hall on Friday afternoon, at 3:15 (John Kirkpatrick speaks on Charles Ives); and the first Sunday morning chamber music concert by students in the Chamber Music Hall on July 6 at 10 a. m.

Friends of the Berkshire Music Center are cordially invited to attend these and many other activities of the School.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

JUN 9 1958

Tanglewood Festival To Open July 2

This year's ~~Berkshire~~ Festival at Tanglewood, Lenox, Mass., will run from July 2 to Aug. 10. Charles Munch, music director of the Boston Symphony Orchestra, will conduct most of the concerts, Pierre Monteux will be guest conductor at four concerts, and G. Wallace Woodworth will conduct a special performance of Bach's B Minor Mass on July 6 with the Harvard Glee Club, Radcliffe Choral Society and soloists.

Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt, and Rachmaninoff. Violinists will include Zino Francescatti, Berl Senofsky; and Ruth Posselt and Joseph de Pasquale, viola. Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him.

This year's Berkshire Festival Margaret Harshaw, soprano, will appear in two Wagner concerts and Hilde Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahms' "Requiem." The annual Tanglewood-on-Parade benefit concert will take place on Aug. 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six week ends: July 4-5-6 (devoted to the music of Bach and held in the Theater-Concert Hall) July 11-12-13 (devoted to the music of Mozart and also held in the Theater-Concert Hall) and the final four week ends by the full Boston Symphony Orchestra in the 6,000-seat Music Shed. The concerts of July 18-19-20 will feature music of Brahms; July 25-26-27 music of Debussy, Ravel and Tchaikovsky; Aug. 1-2-3 music of Wagner; and Aug. 8-9-10 music of Beethoven. Six concerts of chamber music will be presented on Wednesday evenings and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua, and Margaret Harshaw, soprano, in a song recital.

WALLKILL, N. Y.
VALLEY WORLD
Circ. W.

JUL 2 1958

HIGHLAND, N. Y.
MID HUDSON POST
Circ. W. 956

JUL 2 1958

Tanglewood Concerts

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held next Friday and Saturday, July 4 and 5 at 8:30 and next Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday an Saturday, both conducted by Charles Munch, will be held in the Theatre-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach. No. 1 in C. major; No. 2 in B. minor for Flute and strings (in this work the popular first flutist of the Boston Symphony Orchestra, Deoriot Anthony Dwyer, will appear as soloist) No. 3 in D major, No. 4 in D major.

CAIRO, N. Y.
HERALD
Circ. W. 415

JUL 3 1958

Berkshire Festival Opens This Week

The opening concerts of the Berkshire Festival at Tanglewood in Lenox presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will be held this Friday and Saturday, July 4 and 5 at 8:30 and Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a hamber orchestra of Boston Symphny musicians.

The concerts of Friday and Saturay, both conducted by Charles Munch vill be held in the Theatre-Concert Iall.

Soloist at the Saturday concert will e Lukas Foss, the first of the young merican pianists who will be featurd at this year's Festival. He will ap-

INCORRECT PAGINATION

MUSIC
RADIO-TV
CLASSIFIED

Springfield Sunday Republican

MUSIC
RADIO, TV
CLASSIFIED

D SPRINGFIELD, MASS., JUNE 29, 1958 D

Berkshire Music Festival Starts 21st Season This Week

MUSIC CENTER AT TANGLEWOOD TO OPEN TODAY

Dr. Munch, W. J. Cox, Aaron Copland to Greet Students

Lenox, June 28—The 16th season of the Berkshire Music Center at Tanglewood will open here tomorrow. Charles Munch, director of this summer school of musical performance, will again greet students from many parts of this country and Europe at the opening exercises. William J. Cox of Phillips Exeter Academy, Friends of the Berkshire Music Center chairman, also will speak, as will Aaron Copland, head of the faculty, members of which will be introduced.

Hugh Ross will conduct the student body in the traditional singing of Randall Thompson's "Alleluia" in bringing the program to a close.

Student Program

The Berkshire Music Center offers an integrated program of study to young musicians of advanced standing to work for six weeks in music with noted musicians. Students of orchestral conducting may have actual experience in their field under the close supervision of Eleazar de Carvalho, assisted by Seymour Lipkin.

The department of orchestral playing offers the opportunity, rarely available to students, of playing a different program each week under professional conditions. Orchestral and chamber music students are under the direction of Richard Burgin and William Kroll, with the principal players of the Boston Symphony Orchestra.

The department of choral music under Hugh Ross, assisted by Lorna Cooke DeVaron and Alfred Nash Patterson, offers training in choral conducting as well as performance of a large variety of choral literature and performances with the Boston Symphony Orchestra of Brahms' "Requiem" and Beethoven's ninth symphony. Aaron Copland once again heads the composition department, assisted by Lukas Foss and Milton Babbitt, and once again this year the Fromm Music Foundation offers its special program for the study

(Continued On Page 2D)

To Perform This Week in Concerts at Tanglewood

DORIOT ANTHONY DWYER

DR. CHARLES MUNCH

LUKAS FOSS

First Concert Due Today at Falls Village

Falls Village, Conn., June 28—The Berkshire Quartet will present the first concert of the 29th season at Music Mountain here tomorrow at 4 p. m., with Keith Wilson, clarinetist, as assisting artist. The program will include the Quartet in C major, by Mendelssohn.

The Berkshire Quartet recently returned to the United States following a successful stay in Lebanon, teaching at the National Conservatory of Music in Beirut and playing concerts in Lebanon, and other countries of the Middle East. Members of the Berkshire Quartet are Urico Rossi, first violin; Albert Lazan, second violin; David Dawson, viola; and Fritz Magg, cello.

Keith Wilson, who will be the assisting artist in the Mozart clarinet quintet, teaches at the Yale School of Music and this summer is acting as director of the Norfolk Music School, Norfolk, Conn., where Yale maintains a summer music school.

Chamber music concerts will be presented at Music Mountain every Sunday at 4 from tomorrow through Aug. 31. Assisting artists will include Benny Goodman clarinetist; Richard Dyer-Bennet folk singer; and Frank Glazer, pianist.

'MOST HAPPY FELLA' ELLENVILLE OPENER

New York, June 28—The first musical comedy tent theater in the Shawangunk range at Ellenville, N. Y., rings up the curtain on its premiere show, Frank Loesser's tuneful gem, "The Most Happy Fella," on Tuesday evening, July 1, inaiugurating a season of six weeks of Broadway song and dance extravaganzas that will extend through Aug. 10. Opera baritone Norman Atkins heads a cast of 60 principals, singers, dancers and an augmented orchestra.

Gov. Averell Harriman, Edward T. Dickinson, commissioner of commerce of New York state, and other dignitaries, including mayors and prominent officials of the neighboring communities, hae been invited to the premiere performance.

Following "The Most Happy Fella" will be "Brigadoon" by the authors of "My Fair Lady," (July 8-13); "Guys and Dolls," the Damon Runyon masterpiece, (July 15-20); Orson Bean in "Where's Charley?", (July 22-27); the Rodgers and Hammerstein classic, "Carousel, (July 29-Aug. 3); "Damn Yankees," Aug. 5-10. The Empire State Music Festival takes over for the week of Aug. 14 with a program highlighting the Symphony of the Air for its fourth Ellenville season.

Nadia Boulanger, Honored By Smith, Famed Teacher

Aaron Copland Recalls First Meeting With Her At Fontainebleau; Others Her Pupils

By IRVING KOLODIN

New York, June 28—In this season of honorary degrees, few were more genuinely merited than the one bestowed on Nadia Boulanger by Smith College at Northampton, Mass. A composer of distinction herself, Mme. Boulanger has influenced a whole generation of musicians, particularly American ones, by her work at the Ecole Normale in Paris and, during the summer, at the American Conservatory in Fontainebleau.

One of the first to come under her influence was Aaron Copland, who was a youth of 21 when he enrolled at Fontainebleau for its first season in 1921. Copland has written about his experience thus: "Before the summer was very far advanced, rumors began to circulate at the school of a brilliant harmony teacher, a certain Nadia Boulanger. This news naturally had little interest for me, since I had long since finished my harmony studies.

NADIA BOULANGER

"It took a considerable amount of persuasion on the part of a fellow student before I consented to 'look in' on Mme. Boulanger's class . . . I had never before witnessed such enthusiasm and such clarity in teaching. I immediately suspected I had found my teacher."

Not only Copland (who went to France for one year and stayed for three) but a whole coterie of American composers, from Walter Piston to David Diamond and Harold Shapero, found Mme. Boulanger the mentor who meant the most to them. Indeed there could have been no more prophetic gesture of belief in an American music to come than she made herself when she was invited to visit America in 1924 as organ soloist (one of her assorted "specialties") with several symphony orchestras.

New Concerto

She asked the then utterly unknown, unperformed Copland to write a concerto for her to play, and thus introduced to his own countrymen the composer whom many now regard the first authentic voice of American concert-hall music.

Fortunately, her work was not interrupted during the war years, which she spent in America, lecturing and teaching (primarily at Harvard, where her erstwhile pupil Piston is professor of music). On her return to France and the Paris Conservatory, she plunged into the mainstream of European musical life again, this time asserting an influence on a young Rumanian who many thought would be a great composer but only lived long enough to make his name as an outstanding pianist—Dinu Lipatti. Many of the musical precepts which manifest themselves in his great piano recordings may be traced to Mme. Boulanger's influence.

Smith Citation

In awarding her the degree of D.F.A. (Doctor of Fine Arts), President Benjamin F. Wright of Smith College cited her as: "A great musician and a great lady, who is also the foremost teacher of musicians in this century, and the list of her former students includes many of our ablest composers. She inspires those who come to learn from her to the fullest realization of their creative powers by imbuing them with her respect for the discipline and mastery of a craft, with her reverence in the presence of great music, and with the strength and grace of her mind and spirit."

Now gathering in Fontainebleau for another summer of study at the American Conservatory, of which Mme. Boulanger is now director, is another group of Americans who may include leaders of our musical future. They could hardly have a more capable or invigorating doyen than this great lady who has been living music almost every one of the 71 years she will celebrate on Sept. 16.

Carillon Recital At Trinity Church On Tuesday Night

The summer carillon recital series at Trinity Methodist Church will open on Tuesday at 7,30 p. m. with a concert by Kamiel Lefevere, the internationally famous carillonneur of Riverside Church, New York City. The public is cordially invited to attend this program. Seats will be placed around the church property away from street noises. The program:

Trumpet Piece and Air in D	Purcell
Bless This House	Brahe
Prelude in C minor, Op. 28, No 20	Chopin
Menuet and Trio from the Symphonie in E flat	Mozart
The Last Spring	Grieg
Intermezzo, for Carillon	Lefevere
Allegro Vivace from the Sonata in G (1700-1775)	Sammartini
The Lord' Prayer	Malotte
Solveig's Song from the "Peer Gynt Suite"	Grieg
My Country, 'Tis of Thee	Carey
The Star Spangled Banner	National Anthem

CHAMBER MUSIC AT CUMMINGTON

Roberta Cowell, soprano, Prescott Burrows, pianist, and Dr. Nathan Gottschalk will be heard in a concert of chamber music at the Cummington School of the Arts this afternoon, at 4. No tickets are required but an offering will be taken for the benefit of the Cummington Congregational church. The program:

I	
Aria di Poppea (Agrippina)	Handel
L'amero saro costante	Mozart
Un moto di Gioja	Mozart
II	
Green (Ariettes Oubliees)	Debussy
L'invitation au voyage	Duparc
Nell	Faure
La Chanson de L'Alouette	Lalo
III	
Sonata	Scarlatti
Allemande and Gigue	Bach
Fantasy	Chopin
INTERMISSION	
IV	
Sonata in B flat, K.378 Allegro moderato Andantino sostenuto e cantabile Allegro	Mozart
V	
Loveliest of Trees	Duke
Morning in Paris	Duke
I Hate Music	Bernstein

Dulles at Ballet

New York, June 28—The Moiseyev Dance company from Moscow reached Washington recently en route from the West Coast back to New York and Madison Square Garden, and had the honor—somewhat belatedly—of a visit from a high government official. This was Secretary of State John Foster Dulles, who commented on the quality of the group effort and said they must be happoy because they do what they do so well. How this sounded in Russian, nobody could say.

Music of Bach Features Openings for Tanglewood

Boston Symphony Chamber Orchestra Performs Friday, Saturday and Next Sunday; Budapest String Quartet Plays Wednesday

This is opening week of the 21st Berkshire Musical Festival at Tanglewood in Lenox. The season's calendar of events extends from Wednesday, July 2, through Sunday, Aug. 10, with the entire Festival under the supervision of Dr. Charles Munch, music director of the Boston Symphony Orchestra. On Wednesday night at 8.30, in the Theater-Concert Hall, the Budapest String Quartet will be making its first Tanglewood appearance and will be heard in compositions by Hadyn, Bartok and Beethoven. On Friday night at 8.30, Dr. Munch will conduct the chamber orchestra of Boston Symphony musicians in a Bach program, and on Saturday at 8.30 p. m. there will be a performance of the Bach Piano Concerto in D minor, with Lukas Foss as the soloist. Both the Friday and Saturday concerts will be held in the Theater-Concert Hall.

Bach B Minor Mass

One week from this afternoon, in the Music Shed, at 2.30, G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass.

Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th anniversary and this will be his final concert with the two groups.

The final rehearsal for the B Minor Mass on Saturday morning at 10 a. m. in the Music Shed will be open to the public for the benefit of the Orchestra's Pension Fund.

Budapest String Quartet

In the opening concert of the Wednesday evening chamber music series (Wednesday, July 2) the Budapest String Quartet will be heard in Haydn's String Quartet in D major ("The Lark"), Bartok's String Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

The concerts of both Friday and Saturday will be conducted by Charles Munch. On Friday evening, Dr. Munch will perform the four suites of Bach, No. 1 in C major; No. 2 in B minor for Flute and Strings (in this work the popular first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist), No. 3 in D major, No. 4 in D major.

Lukas Foss, soloist at the Saturday concert, is the first of the young American pianists who will be featured at this year's Festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the Composition Department of the Berkshire Music Center. The remainder of the Saturday night program will be devoted to Bach's Art of Fugue, arranged for String Orchestra.

Harvard, Radcliffe Singers

The Harvard Glee Club, which will be heard with the Radcliffe Choral Society in the Bach B Minor Mass next Sunday, has appeared in more than 100 performances with the Boston Symphony Orchestra and its conductors—Karl Muck, Pierre Monteux, Serge Koussevitzky and Charles Munch. It has sung innumerable performances of the great masterpieces of choral literature. With Dr. Munch, the Harvard Glee Club and the Radcliffe Choral Society have performed and recorded for RCA Victor the Berlioz "Romeo and Juliet" and "The Damnation of Faust."

On the occasion of the 100th performance of the joint choruses with the Boston Symphony (in Carnegie Hall on March 9, 1955), Dr. Munch said: "I have conducted choruses in many parts of the world, but never with the pleasure that I find in working with the Harvard Glee Club and the Radcliffe Choral Society. They are young, intelligent and, above all, enthusiastic. From their remarkable conductor, G. Wallace Woodworth, they have learned to love music and to love to sing. I am proud to conduct their 100th concert with the Boston Symphony Orchestra. It is a joy to make music with them."

In recognition of his 25 years of devoted service to the Harvard Glee Club, Dr. Munch has invited Mr. Woodworth to conduct the performance of Bach's B Minor Mass at Tanglewood one week from this afternoon. Mr. Woodworth this spring announced his retirement as conductor of the Harvard and Radcliffe groups. After a sabbatical year, he will continue his teaching as James Edward Ditson Professor of Music at Harvard University.

Complete programs for July 2, 4, 5 and 6 are as follows:

Wednesday, July 2, 8.30 p. m. Chamber Music Budapest String Quartet.

Haydn, String Quartet in D major ("The Lark").

Bartok, String Quartet No. 1 in A minor, Op. 7.

Beethoven, String Quartet in E minor, Op. 59 No. 2.

Friday July 4, 8.30 p. m., Theater-Concert Hall, Boston Symphony Orchestra, Charles Munch conducting.

Bach, Suite No. 1 in C major. Suite No. 2, in B minor for Flute and Strings. (Flute Solo: Doriot Anthony Dwyer). Suite No. 3, in D major. Suite No. 4, in D major.

Saturday, July 5, 8.30 p. m., Theater-Concert Hall, Boston Symphony Orchestra, Charles Munch, cunducting.

Bach, Piano Concerto in D minor. (Soloist, Lukas Foss). The Art of Fugue (arr. for String Orchestra).

Sunday, July 6, 2.30 p. m. Music Shed, Boston Symphony Orchestra, G. Wallace Woodworth, conducting.

Bach, B Minor Mass. (Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass; Harvard Glee Club and Radcliffe Choral Society).

Tanglewood Topics

Lenox, June 28—Charles Munch, music director of the Boston Symphony Orchestra, arrived at Idlewild International Airport yesterday morning after a vacation in Paris and several successful guest conducting appearances in his birthplace Strasbourg and in Lyons, France. Dr. Munch assumes his duties as director of the Berkshire Music Center at Tanglewood tomorrow when he will welcome the student body at the school's opening exercises. He will conduct 14 concerts of this summer's Berkshire Festival.

Aaron Copland, chairman of the Berkshire Music Center faculty, has just returned from conducting the Ojai, Calif., Festival. He will be active this summer directing the Composition Department of the school and will also be in charge of a special program for study and performance of contemporary music.

Members of the Berkshire Music Center, Lukas Foss, Eleazar de Carvalho, and Hugh Ross, all recent fathers, have arrived with their families from their respective homes in California, Brazil and New York for another Tanglewood summer. Hugh Ross has recently acquired a new post as director of the National Chorus of America. Eleazar de Carvalho has been conducting concerts with the Brazil Orchestra.

New faculty members of the school include David Kraehenbuel, flutist, pianist, conductor and member of the faculty of th Yale School of Music, who will be connected with the Tanglewood Study Group, and Albert Bernard, violist of the Boston Symphony Orchestra, who will give classes in solfege. There are 23 members of the Boston Symphony Orchestra on this year's Berkshire Music Center faculty.

An unusual job is filled each year during the Tanglewood season by Armando Maida. He is a tuner for the Baldwin Piano Co. and each each summer he spends six weeks at Tanglewood taking care of the almost 70 pianos, supplied to the Boston Symphony Orchestra. These pianos, ranging in size from the tiny student practice pianos to full size concert grands, arrive on trucks just before the start of the season and are distributed around the Tanglewood grounds—at the Music Shed and in the Theater—for performance and rehearsal purposes, in the Chamber Music Hall and Berkshire Music Center headquarters for classes and practice and to the home of faculty members and staff for the Berkshire Festival and Music Center. Mr. Maida must see that these many pianos are in top working order throughout a busy summer.

About 150 singers from the Harvard Glee Club and the Radcliffe Choral Society will journey to Tanglewood from Boston, New York, Philadelphia to perform Bach's B-Minor Mass with the Boston Symphony on Sunday afternoon, July 6. The concert will be their last under their regular conductor G. Wallace Woodworth, who retired at the close of the college year. The opportunity to sing once more with their beloved "Woody" brings many of the singers from distant points. They will be housed and fed by the orchestra at Tanglewood and in adition to the July 6 Festival concert, will present a program of choral direction at the Chamber Music Hall Tanglewood on Saturday July 5, at 3 p. m.

Dorothy R. Malone of Longmeadow will be a student in the Orchestral and Chamber Music Department of the Berkshire Music Center. Miss Malone is a cellist.

Alexander Schneider, second violinist of the Budapest String Quartet which makes its first Tanglewood appearance next Wednesday evening, has just returned from Puerto Rico where he performed in the famous Casals Festival. Mr. Schneider is a director of the Fromm Music Foundation which this summer presents a special program of contemporary music study at Tanglewood.

Another Season of Shed Concerts About to Begin

The Berkshire Festival on the Tanglewood estate in Lenox opens its 1958 season Wednesday and runs through Aug. 10. The first concert in the Shed pictured here takes place one week from this afternoon with a performance of the Bach B Minor Mass. Programs in the Theater-Concert Hall this week are scheduled for Wednesday, Friday and Saturday nights.

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Tanglewood Series Opens This Week

The month of July brings heat and humidity to the New England countryside, ordinarily, but it also brings dividends of a more cultural nature to the many thousands of music lovers throughout the northeastern states, and sometimes far beyond this area, who journey to Tanglewood, at Lenox, Mass., to hear the Berkshire Fesfamed Boston Symphony Orchestra, under the baton of Charles Munch and guest conductors. The extensive and beautiful grounds of Tanglewood are well - suited to their purpose, and every fine weekend will produce crowds of concert-goers who not only sit in the huge music shed or in the Theater Concert Hall to hear the performances, but spread blankets on the spacious lawn to listen to the music in the bright Berkshire sunshine, while taking in the magnificent scenery around this musical showplace.

The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will be held next Friday and Saturday, at 8:30 and Sunday at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

Bach Suites

The concerts on Friday and Saturday, both conducted by Charles Munch, will be held in the Theatre Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach. No. 1 in C major; No. 2 in B minor for Flute and Strings (in this work the popular first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist), No. 3 in D major, No. 4 in D major.

Lukas Foss Featured

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's Festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the Composition Department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for String Orchestra.

B Minor Mass

Sunday afternoon's concert at 2:30 will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contarlto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after twenty - five years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th Anniversary and this will be his final concert with the two groups.

The final rehearsal for the B Minor Mass on Saturday morning at 10 a.m. in the Music Shed will be open to the public for the benefit of the Orchestra's Pension Fund.

Wednesday Concert Series

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., were announced as follows by the Boston Symphony Orchestra:

The opening concert on July 2 featured the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July 9. The program will be Beethoven's Trio in E-Flat Op. 1, No. 1, Faure's Trio in D minor, Op. 120, Mendelssohn's Trio No. 2 in C minor, Op.. 66.

The New York Pro Musica Antiqua under the direction of Noah Greenberg will present a program of music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others on July 16.

On July 23, Margaret Harshaw,

TOWN TIMES (WATERTOWN, CONN.), JULY 3, 1958 — PAGE 7

soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahm.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and August 6. The program for July 30 includes Mozart's Quartet in C major, K. 4656, Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51 No. 1. On August 6, the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox, Massachusetts.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUN 28 1958

Howard S. [illegible] Jr. [illegible]

The Theater-Concert Hall at Tanglewood in the Berkshires of Massachusetts, where chamber music concerts are presented by the Boston Symphony Orchestra and other groups in an annual festival which this year opens Wednesday, July 2, and runs until Sunday, Aug. 10.

WATERBURY, CONN.
REPUBLICAN
Circ. D. 22,452 - S. 44,706

JUN 29 1958

Tanglewood Opening Events Set

The opening concerts of the Berkshire~~ Festival at~~ Tanglewood~~, Lenox,~~ Mass., presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held Friday and Saturday at 8:30 p. m. and Sunday at 2:30 p. m. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Dr. Munch, will be held in the Theater-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach: No. 1 in C major; No. 2 in B minor for flute and strings (in this work the popular first flutist of the Boston Symphony Orchesra, Dorito Anthony Dwyer, will appear as soloist); No. 3 in D major; No. 4 in D major.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianist who will be featured at this year's festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the Composition Department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for string orchestra.

Sunday afternoon's concert will be held in the Music Shed.

G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebratioon of the Glee Club's 100th anniversary and this will be his final concert with the two groups.

The final rehearsal for the B Minor Mass Saturday at 10 a. m. in the Music Shed will be open to the public for the benefit of the orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series will take place Wednesday at 8:30 in the Theater-Concert Hall. The Budapest String Quartet, making its first Tanglewood appearance will be heard in Haydn's String Quartet in D major ("The Lark"); Bartok's String Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

WATERBURY, CONN.
AMERICAN
Circ. D. 40,107

JUN 30 1958

Tanglewood Season Opens This Week

The opening concerts of the Berkshire Festival at Tanglewood, ~~Lenox~~, Mass., presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held Friday and Saturday at 8:30 p. m. and Sunday at 2:30 p. m. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Dr. Munch, will be held in the Theater-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach: No. 1 in C major; No. 2 in B minor for flute and strings (in this work the popular first flutist of the Boston Symphony Orchesra, Dorito Anthony Dwyer, will appear as soloist); No. 3 in D major; No. 4 in D major.

Sunday afternoon's concert will be held in the Music Shed.

G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct these two groups with the Boston Symphony~~ Orchestra in a~~ performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the ~~Harvard Glee Club~~, to conduct this concert in celebratioon of the Glee Club's 100th anniversary and this will be his final concert with the two groups.

The final rehearsal for the B Minor Mass Saturday at 10 a. m. in the Music Shed will be open to the public for the benefit of the orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series will take place Wednesday at 8:30 in the Theater-Concert Hall. The Budapest ~~String Quartet~~, making its first Tanglewood appearance will be heard in Haydn's String Quartet in D major ("The Lark"); Bartok's String Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

Karsh, Ottawa

Charles Munch, conductor of the Boston Symphony Orchestra, returns to Tanglewood this week, where he will take up his duties as director of the Berkshire Music Festival.

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B. Eagle - July 3

BSO Opens Festival Season With Three Weekend Concerts

Lukas Foss

G. Wallace Woodworth

TANGLEWOOD—The Berkshire Festival got under way last night with the first of the Wednesday evening chamber concerts attended by a crowd of about 1,300 in the theater concert hall, featuring the Budapest String Quartet.

The weekend will open the Festival concerts by the Boston Symphony Orchestra with two concerts in the theater concert hall and one in the Music Shed.

Tomorrow and Saturday nights at 8:30, Dr. Charles Munch will conduct the BSO. Tomorrow the orchestra will perform the four suites of Bach No. 1 in C major; No. 2 in B minor for flute and strings, with the BSO flutist Doriot Anthony Dwyer as soloist; No. 3 in D major and No. 4 in D major.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured in this year's Festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the composition department of the Berkshire Music Center here. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for string orchestra.

Shed Concert Sunday

The scene of the concerts will shift Sunday afternoon at 2:30 to the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and the Radcliffe Choral Society, will conduct these two groups with the BSO in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th anniversity. This will be his final concert with the two groups.

The final rehearsal for the B Minor Mass Saturday morning at 10 in the Music Shed will be open to the public for the benefit of the orchestra's pension fund.

The first in the series of lectures in the seminar in contemporary music at Tanglewood will take place tomorrow at 3:15 in the chamber music hall. John Kirkpatrick will speak on the music of Charles Ives and the musical program will include six songs, Emerson from the Concord Sonata, and the String Quartet No. 2, all performed by holders of Fromm Fellowships at the Berkshire Music Center.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 17,740

JUN 28 1958

Next Week to Usher in Summer Festival Season

Next week is opening week for many of the summer attractions, music and dance festivals, summer theaters and art exhibitions which take to the open fields and hills each year once summer has stepped over the threshold.

The most famous of these, the Berkshire Festival at Tanglewood in Lenox, Mass., will hold its opening concerts next Friday, Saturday and Sunday, when the Boston Symphony Orchestra, directed by Charles Munch will present programs devoted to the music of Bach. Evening programs Friday and Saturday are scheduled for 8:30 and Sunday afternoon at 2:30. Soloist at Saturday night's concert will be Lukas Foss, the first of the young American pianists who will be featured in this year's festival. He will perform the Bach Concerto in D minor. Four Bach Suites with Doriot Anthony Dwyer, flute soloist, will constitute the Friday program. Sunday afternoon's program will consist of Bach's B Minor Mass, directed by G. Wallace Woodworth, with soloists Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm, and the Harvard Glee club and Radcliff Choral Society.

Berkshire Quartet

The Berkshire Quartet inaugurates its summer season of Sunday afternoon chamber music concerts at Music Mountain, Falls Village, tomorrow. Keith Wilson, clarinetist, will be the assisting artist at this opening concert which is scheduled for 4 o'clock. The concerts will be presented every Sunday afternoon throughout the summer concluding August 31.

Jacob's Pillow

With evening performances next Tuesday and Wednesday and a matinee on Thursday, the Jacob's Pillow Dance Festival opens its 26th season at Lee, Mass. Founder-director Ted Shawn has announced a 55-performance schedule for the season which ends August 30. Featured performers for the opening week's program will be Mia Slavenska and Andre Eglevsky in selections from the classic ballet repertoire; Pauline Koner, modern dancer with her company in group works; and Shrimathi Gina, a leading American exponent of the dance arts in India.

Rye Tent Theatre

"Fledermaus" opens at the Rye Music Theatre, Rye, N.Y., on Tuesday with Ralph Herbert, a leading baritone of the Metropolitan Opera company, playing the role of Eisenstein and Nancy Kenyon as Rosalinda. The ever-popular Johann Strauss operetta will hold forth for one week at Phil Moloney's Westchester ten theater.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

JUL 2 1958

Tanglewood Opens 1958 Season Friday

Three Week-end Concerts to Be Devoted to Bach

Chamber Orchestra of Boston Symphony Will Perform.—Lukas Foss, Young American Pianist, Will Be Featured Saturday.—Harvard and Radcliffe Singers.

The opening concerts of the Berkshire Festival at Tanglewood in Lenox, presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held Friday and Saturday, July 4 and 5, at 8:30 p.m. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Mr. Munch, will be held in the Theatre-Concert Hall. On Friday evening Dr. Munch will perform the four suites of Bach. No. 1 in C major; No. 2 in B minor for flute and strings (in this work the popular first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist); No. 3 in D major, and No. 4 in D major.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the composition department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for string orchestra.

Sunday afternoon's concert at 2:30 will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th anniversary, and this will be his final concert with the two groups.

The final rehearsal for the B Minor Mass on Saturday morning at 10:00 in the Music Shed will be open to the public for the benefit of the orchestra's pension plan.

The opening concert of the Wednesday evening chamber music series will take place tonight in the Theatre-Concert Hall at 8:30. The Budapest String Quartet, making its first Tanglewood appearance, will be heard in Haydn's String Quartet in D. major ("The Lark"); Bartok's String Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists; Boris Kroyt, viola; and Mischa Schneider, violoncello.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,988

Tanglewood Concerts To Begin Friday

LENOX, Mass. — The opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., presented by the Boston Symphony Orchestra, Charles Munch, Music Director, will be held Friday and Saturday, July 4 and 5 at 8:30 and Sunday, July 6 at 2:30. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch, will be held in the Theatre - Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach No. 1 in C major, No. 2 in B minor for Flute and Strings (in this work the popular first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist), No. 3 in D major, No. 4 in D major.

Soloist at the Saturday concerts will be Lukas Foss, the first of the young American pianists who will be featured at this year's Fetival. In addition to his appearances as piano soloist, Mr. Foss, a noted, composer, is a member of the Composition Department of the Berkshire Music Center at Tanglewood. He will appear in Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for String Orchestra.

Sunday afternoon's concert at 2:30 will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the Glee Club's 100th Anniversary and this will be his final concert with the two groups.

The final rehearsal for the B Minor Mass on Saturday morning at 10 a.m. in the Music Shed will be open to the public for the benefit of the Orchestra's Pension Fund.

The opening concert of the Wednesday evening chamber music series took place last night, July 2 in the Theatre - Concert Hall at 8:30. The Budapest String Quartet, making its first Tanglewood appearance was heard in Haydn's String Quartet in D major ("The Lark"); Bartok's String Quartet No. 1 in A minor, Op. 7 and Beethoven's Quartet in E minor, Op. 59, No. 2. Members of the Budapest String Quartet are: Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

OBSCURED TEXT

[69]

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUL 6 1958

Boston Symphony Divided Between Home, Tanglewood

By FRANCIS D. PERKINS

The Boston Symphony Orchestra is divided during the first fortnight of July. Thirty-five of its musicians are playing in the Bach-Mozart programs at Tanglewood, Lenox, Mass., while the other seventy are appearing under Arthur Fiedler's direction in Boston's outdoor Esplanade concerts, which complete their second week on Friday. The orchestra will be reunited next week for the Berkshire Festival's principal series. After its close, the Esplanade contingent returns to Boston for another Esplanade week, Aug. 11 to 16.

G. Wallace Woodworth will make his last appearance as regular conductor of the Harvard Glee Club and Radcliffe Choral Society at Tanglewood this afternoon, since he is retiring from his longtime leadership of these notable student groups. He will continue, however, in his Harvard professorship of music.

G. Wallace Woodworth will conduct Bach's Mass in B minor this afternoon at Tanglewood.

* * *

Fiftieth Anniversaries

Two of the current week's soloists at the Lewisohn Stadium, Benno Moiseiwitch and Mischa Elman, are celebrating golden jubilees this year, which marks the fiftieth anniversity of the pianist's professional debut and of the violinist's first concert in this country. Mr. Moiseiwitch's appearance tomorrow will be his first in an American popular-priced outdoor summer series. The Rachmaninoff program in which he takes part will commemorate the fifteenth anniversary of the composer's death (April 28, 1943).

* * *

Philadelphians Return

The New York Philharmonic's musicians had a week between their return from their Latin-American travels and the opening of the Stadium season, but most of the Philadelphia Orchestra's members will play in that city's Robin Hood Dell concerts tomorrow, one day after their return from Europe. They were scheduled to leave Brussels last night after their extra World's Fair concert with Van Cliburn as soloist and land in Philadelphia this morning.

Pierre Monteux will conduct this week's three Dell concerts, and Alfred Wallenstein, Josef Krips and Erich Leinsdorf will be in charge for the remaining three weeks. Most of the members of the Cleveland Orchestra, which gave the season's first six Dell concerts, will play in Cleveland's fifteen summer Pop concerts which begin this Wednesday.

In commenting upon the enthusiasm and intelligence of the Philadelphians' audience in Russia, Romania and Poland, Eugene Ormandy noted that listeners indicated a demand for encores by rhythmic clapping of hands and stamping of feet while shouting "Bis, bis." In the United States, rhythmic clapping is a well known method of demonstration by baseball fans, although it is unusual in our concert halls.

* * *

In New England

The Contemporary Chamber Music Ensemble, which has been active for several summers in Provincetown, Mass., will open a series of six concerts there at the Art Association this Saturday. The other dates are July 19 and Aug. 4, 9, 16 and 30, with programs including both modern music and seldom heard earlier works.

In Lenox, at the other end of Massachusetts, the Berkshire Music Barn is holding its annual jazz and folk music series, with Duke Ellington and his ensemble scheduled for tonight and a West Indian program for Thursday.

In Connecticut, the Norfolk Music School of Yale University offers chamber music on Wednesday afternoons. Chamber music will also be heard in Yale's Art Gallery in New Haven on Tuesday nights, July 15 and 29 and Aug. 12. Wilfred Pelletier will conduct the Connecticut Symphony's first Pop concert of the summer at Fairfield University Friday night, with Licia Albanese as soloist. Farther north, Louis Armstrong and his musicians will give a jazz concert tomorrow night at the Southern Vermont Art Center in Manchester.

* * *

Sibelius Broadcast

Jean Sibelius' early "Kullervo" Symphony, for orchestra and chorus, will have its first radio hearing here at 3 p. m. Sunday, July 20, in the CBS World Music Festivals series, as performed by the Helsinki City Symphony Orchestra under the direction of the composer's son-in-law, Jussi Jalas. After its first hearing in 1892, Sibelius forbade further performances of the work, which he considered immature, and the score has never been published. A remark, "When you give my 'Kullervo' Symphony," made to Mr. Jalas shortly before the composer's death last year, indicated that Sibelius had withdrawn his ban.

GREENFIELD RECORDER GAZETTE 6/28 58

Around The Clock

Something For Everyone Tanglewood's Formula

By WAYNE A. SMITH

Tanglewood promises to retain its popularity as it moves this year into its third decade. There will be something for everyone and just about everyone will be there for it.

Attendance since World War II has soared to heights undreamed. And with few exceptions they have continued to surpass the year before. Upward of 10,000 is no novelty for one single concert. Sometimes there have been even more.

Such support must be deserved. There are few occasions like it in this country; few, in fact anywhere in the world. Other festivals court wider interests and therefore get greater patronage. But Tanglewood is strictly music on a very high plane. Its basic character is orchestral with an occasional bow to a chorus and sometimes opera.

Munch Guiding Spirit

The man currently behind and in front of the scenes is Dr. Charles Munch, who succeeded Director Serge Koussevitsky several years ago as conductor of Boston Symphony Orchestra. Upon him rests much of the responsibility for success or failure at Tanglewood.

Dr. Munch is a dynamic personality with a touch of Gallic to add spice and zest. His programs reflect this bit of tang.

For the forthcoming season, which will consist of six week-ends, the festival will include six outstanding young American pianists. Dr. Munch and Pierre Monteux familiarly known as "Papa", again will share the podium.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D Major, Op. 64, No. 5; Bartok's Quartet No. 1 in A Minor, Op. 7; and Beethoven's Quartet No. 8 in E Minor, Op. 59 No. 2. The Beaux Arts Trio of New York will be heard at the concert of July 9; the New York Pro Musica Antiqua, on July 16. On July 23 Adele Addison, soprano, will present a program of songs and on July 30 and Aug. 6 the Kroll Quartet will play.

During the Bach and Mozart week-ends in the theater-concert hall, Lukas Foss will appear in the Bach Piano Concerto in D-Minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D Minor, K. 466 by Moz[illegible] Sunday afternoon, July 1[illegible]

All-Star Lineup

At the concert of Saturday evening, July 12, which will be in the Music Shed, Foss and Lipkin will be soloists in Mozart's two-piano Concerto in E-flat. During the four following week-ends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D-minor; Byron Janis, performing Bachmininoff's Piano Concerto No. 3, on Saturday evening, July 26; Leonard Pennario on Saturday evening, Aug. 2, in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing week-end devoted to music of Beethoven, this composer's Piano Concerto No. 4, the "Emperor", will be performed by Eugene Istomin on Friday evening, Aug. 8.

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tschaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the "Love Death" from "Tristan and Isolde", and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, Aug. 1.

Choral works will include a special performance of Bach's B-Minor Mass on Sunday afternoon, July 6, in the Music Shed.

G. Wallace Woodworth, director of the Harvard Glee Club for the past 25 years, will conduct the concert which will be performed by the Boston Symphony Orchestra, Harvard Glee Club which this year is noting its 100th anniversary, and the Radcliffe Choral Society, and soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

Gramm also will be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera and the festival chorus will be prepared by Hugh Ross.

Final Concert Aug. 10

The chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season, Sunday afternoon, Aug. 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert on Sunday afternoon, July 13, in the theater-concert hall.

The music of a great composer will be featured on each of the six week-ends and special works to be heard, in addition to those with soloists, include: Bach, suites 1, 2, 3, 4; the Art of Fugue; by Mozart, "Eine Kleine Nachtmusic", "Linz" Symphony, Symphony No. 40 in G minor; by Brahms, Symphony No. 4, by Debussy, La Mer; by Ravel, "Daphnis and Chloe", Suite No. 2; by Wagner, Prelude to "Meistersinger", Siegfried Idyll, Siegfried's Rhine Journey; by Beethoven, Symphony No. 4.

During this past winter Charles Munch fulfilled a long-standing promise to conduct concerts of the Israel Philharmonic Orchestra. During his stay in Israel he directed five concerts in the newly built Frederic R. Mann Auditorium in Tel Aviv, one in Haifa and one in Jerusalem. On his return he spoke at Symphony Hall, Boston, on some of his impressions of the trip.

Recently he completed a series of guest conducting appearances in Strasbourg, the town of his birth, before returning to this country this week to take up his duties at Tanglewood where he will conduct 13 of the festival concerts. A special performance of Bach's D Minor Mass, July 6, will be directed by G. Wallace Woodworth. Hugh Ross will share the concert of July 13 with Dr. Munch. Pierre Monteux will be guest conductor on July 20, 25 and Aug. 1 and 9.

Bach, composer of "Passacaglia" and other musical classics, began as a Lutheran church organist.

SCHENECTADY, N. Y.
UNION-STAR
Circ. D. 36,678

JUN 28 1958

Tanglewood To Open With String Concert

LENOX, Mass., June 28—The first event of the Berkshire Festival at Tanglewood will be a concert by the Budapest String Quartet Wednesday at 8:30 p.m. in the Theater-Concert Hall.

The program will include Haydn's "String Quartet in D Major (The Lark)," Bartok's "Quartet No. 1 in A Minor, Op. 7" and Beethoven's "Quartet in E Minor, Op. 59, No. 2."

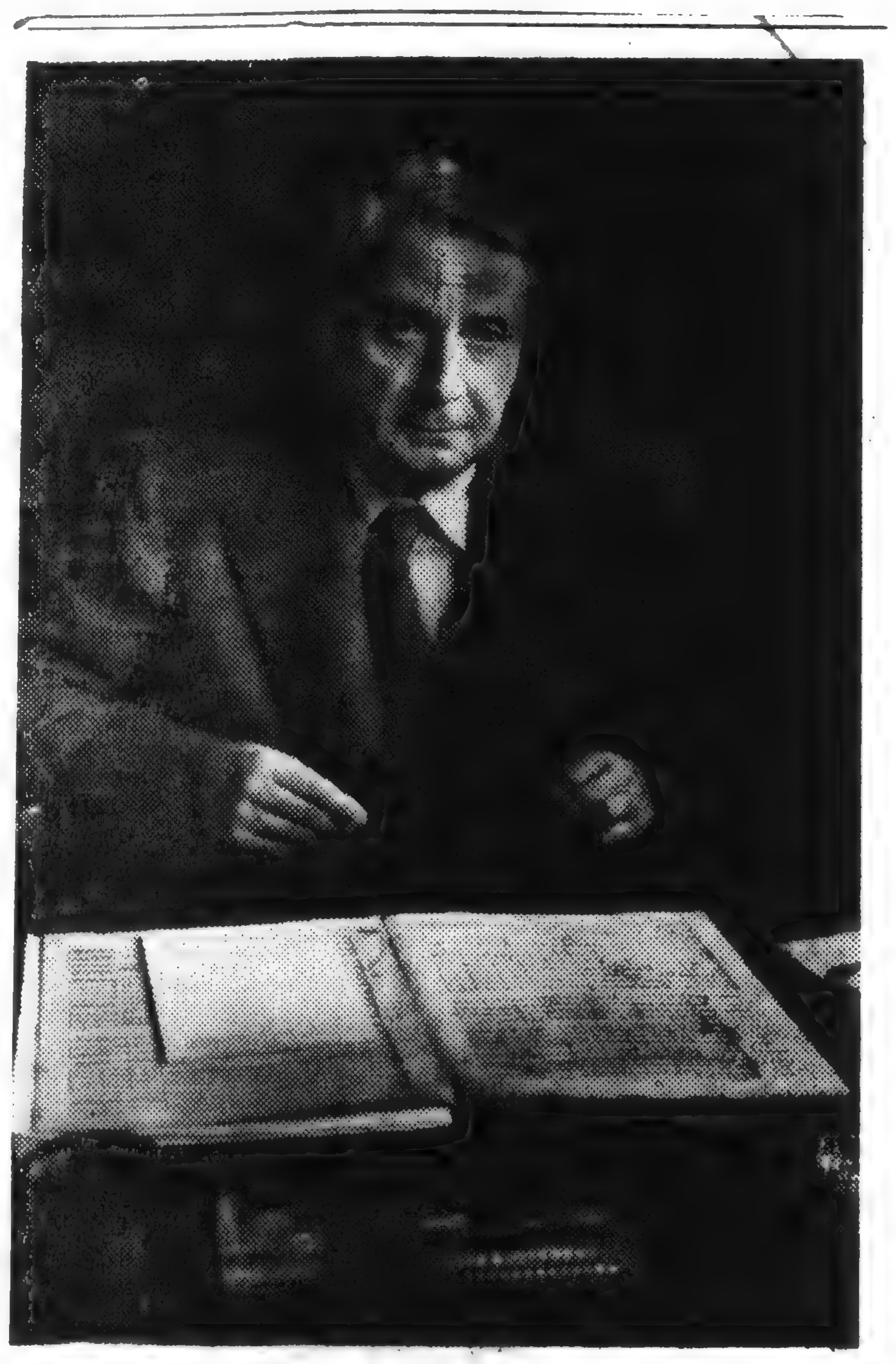
A chamber orchestra made up of players from the Boston Symphony Orchestra will give the first of three Bach concerts Friday at 8:30 p.m. in the Theater-Concert Hall when Charles Munch will conduct the group in Suites Nos. 1, 2, 3 and 4.

The second Bach concert, also conducted by Munch, will present Lukas Foss as soloist in the "Piano Concerto in D Minor" Saturday, July 5, at 8:30 p.m. in the Theater-Concert Hall. The remainder of the concert will be devoted to "Art of Fugue," arranged for string orchestra.

G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct the third Bach program Sunday, July 6, at 2:30 p.m. at the Shed. The program will consist of the "B Minor Mass" with the two college groups and the Boston Symphony Orchestra assisted by soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

Woodworth was invited by Munch to conduct this concert in celebration of the Harvard Glee Club's 100th anniversary.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 66,613
JUN 29 1958



CHARLES MUNCH, conductor of the Boston Symphony orchestra and music director of the Berkshire festival in Tanglewood, Lenox, Mass.

Music Festival to Open Wednesday at Tanglewood

The Berkshire Music festival of the Boston Symphony orchestra at Tanglewood, a 200-acre estate in Lenox, Mass., opens Wednesday and continues through Aug. 10.

Charles Munch, conductor of the Boston Symphony, is music director and will have as guest conductors Pierre Monteux, G. Wallace Woodworth and High Ross.

Among the soloists will be violinists Zino Francescatti, Berl Senofsky and Ruth Posselt; violist, Joseph de Pasquale; pianists, Leon Fleisher, Eugene Istomin, Seymour Lipkin, Lukas Foss, Byron Janis and Leonard Pennario playing concertos of Bach, Mozart, Rachmaninoff, Brahms, Beethoven and Liszt.

Arthur Fiedler To Conduct

Singers will include Margaret Harshaw and Hilde Gueden, sopranos, Donald Gramm, bass.

A feature will be Tanglewood on Parade, Thursday, Aug. 7, when Arthur Fiedler will conduct the Boston Pops orchestra.

The festival officially opens Friday with three nights of Bach. A chamber music concert, however, will precede Wednesday when the Budapest String quartet will play Haydn, Bartok and Beethoven.

Dr. Munch will conduct the Bach Suites 1, 2, 3 and 4 Friday night. On Saturday he will conduct Bach Piano Concerto in D Minor with Lukas Foss as soloist. The Bach B Minor Mass will be presented Sunday at 2:30 p.m. by the Harvard Glee club and Radcliffe Choral society with Mr. Woodworth, conductor.

The following Friday, Saturday and Sunday, July 11-13, will be devoted to Mozart; Aug. 1-3 to Wagner, and Aug. 8-10, Beethoven.

6 Chamber Concerts

There will be six Chamber music concerts on Wednesday nights.

In conjunction with the festival is the Music Center, a summer school of young musicians. This is operated under the direction of Dr. Munch and composer Aaron Copeland. The center's orchestra plays each Thursday with the exception of Aug. 7.

This is the 21st season of the Berkshire festival which last year was attended by 162,936 music lovers from all over the world.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539
JUN 29 1958

G. Wallace Woodworth retires as conductor of Harvard Glee Club after leading it in concert with Radcliffe Choral Society and Boston Symphony at Tanglewood July 6.

Boston Symphony Opening Set For Tanglewood Next Friday

THE opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass. presented by the Boston Symphony Orchestra, Charles Munch, music director, will be held next Friday and Saturday at 8:30 p.m. and next Sunday at 2:30 p.m. All three concerts will be devoted to the music of Bach and will be performed by a chamber orchestra of Boston Symphony musicians.

The concerts of Friday and Saturday, both conducted by Charles Munch, will be held in the Theatre-Concert Hall. On Friday evening, Dr. Munch will perform the four suites of Bach. No. 1 in C major; No. 2 in B minor for flute and strings (in this work the first flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer, will appear as soloist), No. 3 in D major, No. 4 in D major.

Soloist at the Saturday concert will be Lukas Foss, the first of the young American pianists who will be featured at this year's festival. In addition to his appearances as piano soloist, Mr. Foss, a noted composer, is a member of the composition department of the Berkshire Music Center at Tanglewood. He will play Bach's Piano Concerto in D minor. The remainder of the program will be devoted to Bach's Art of Fugue, arranged for String Orchestra.

Sunday afternoon's concert will be held in the Music Shed. G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will conduct these two groups with the Boston Symphony Orchestra in a performance of Bach's B Minor Mass. Soloists will include Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass. Dr. Munch has invited Mr. Woodworth, who this spring announced his retirement after 25 years as regular conductor of the Harvard Glee Club, to conduct this concert in celebration of the glee club's 100th anniversary. This will be his final concert with the two groups.

The final rehearsal for the B Minor Mass Saturday morning at 10 in the Music Shed will be open to the public for the benefit of the orchestra's pension fund.

The opening concert of the Wednesday evening chamber music series will take place this Wednesday in the Theatre-Concert Hall at 8:30. The Budapest String Quartet, making its first Tanglewood appearance, will be heard in Haydn's String Quartet in D major ("The Lark"); Bartok's String Quartet No. 1 in A Minor, Op. 7 and Beethoven's Quartet in E Minor, Op. 59, No. 2. Members of the Budapest String Quartet are Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

[71]

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUN 29 1958

Second Thoughts On Music

Schubert Mass in G Sung By Trinity Church Choir

Melodious Choral Work, With Soloists, Directed by Prescott Barrows; Bonnie Davis Heard in Song Recital at Local Conservatory of Music

By WILLARD M. CLARK

Last Sunday Choir Sunday at Trinity Methodist Church and Prescott Barrows, minister of music, provided a splendid musical service with Schubert's "Mass in G" as the feature. Listening to a choral work performed under Mr. Barrows' direction, certain characteristics stand out. For example, one hears exceptional clarity of enunciation, adherence to pitch, and notes the exactness of attacks and releases. Fine sonorities are available when needed and pianissimi are really pianissimi.

Depth of Feeling

The Mass is a lovely work, perfectly proportioned and melodious. The Gloria is particularly exciting and there is an amazing depth of feeling in the Agnus Dei. The soloists were Betty-Ann Falconer, soprano; Gilbert Vickers, tenor, substituting for the ailing James Scott, and Edouard Beauvais. As always, Mrs. Falconer was a joy to hear, for the voice seems to grow more beautiful each year.

The musical service opened with one of the loveliest of the Bach solo cantatas sung by Calliope Shenas, contralto. Cantata No. 53, "Schlage doch, gewunschte Stunde" employs a glockenspiel which was played by Georgia Sue Reuter. Mrs. Shenas sang the work with thorough understanding of the text and with fine appreciation of its style. The voice was warm and many-hued and projected with skill.

Mr. Barrows conducted from the organ and he also played as an organ prelude, Bach's prelude and Fugue in C minor, and an organ prelude, Bach's prelude and Fugue in C minor, and was played by Leroy Hanson, minister of music of Hope Congregational Church.

Bonnie Davis Sings

This is the time of student recitals, those affairs attended by parents, relatives and close friends. We were fortunate in hearing Bonnie Lynn Davis, soprano, in a full lingth recital. Miss Davis studies with Carolyn Dexter Locke of the Springfield Conservatory of Music. She was accompanied by its director, Mrs. Marion Jensen. A graduate of Classical High School, Miss Davis plans to study music education at the Hartt College of Music in Hartford.

Although her voice is not large, it has remarkable purity and she has been taught to project it effectively. Her enunciation of several languages was excellent. She seems to have an affinity for the French song literature and sang with considerable charm Wekerlin's "Maman, Dites Moi" and "Minuet." In a group of songs by Schubert and Grieg, she provided effective interpretations of "Haiden-Roslein," "Im Kahne and "My Johann." It all added up to a very pleasant recital.

Quite by chance, we stopped at the Springfield Conservatory of Music while a recital by little tots was going on. The youngest pianist was, we believe, all of four years old. It was an amazing demonstration of what can be accomplished working with these youngsters. Utterly uninhibited, each played as if life depended on it. If the going got too tough, the youngsters would start all over again and keep on to the end.

Through it all, one noted regard for rhythms which seldom faltered. Best of all, these little folk were enjoying what they were doing. A love of music had been given them by their teacher and their response to it was evident in their playing.

Tanglewood Notes

For the next six weeks, we shall be in Lenox, attending the Tanglewood concerts. The chamber music concerts open Wednesday night with a concert by the Budapest String Quartet. It will mark the first visit of this distinguished quartet to Tanglewood. Friday night and Saturday night performances will be devoted to the works of Bach, Charles Munch conducting. Sunday afternoon Bach's B-Minor Mass will be sung by the Harvard Glee Club and Radcliffe Choral Society under the direction of G. Wallace Woodworth. This will be his last concert with these groups, as he has retired from Harvard. Soloists will be Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor and Donald Gramm, bass.

It has been announced that Adele Addison will give a song recital in the Music Shed, the evening of July 23. She is giving her services and proceeds will go to the orchestra's pension fund.

(Continued On Page 2P)

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 5 – 1958

Bach-Mozart Series Of Music Festival Opens Before 1,500

An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Music Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUN 25 1958

TANGLEWOOD OPENING SET FOR JULY 2

Boston Symphony Again To Host Berkshire Music Festival

The 21st Berkshire Music Festival will begin July 2 at Tanglewood in Lenox, the homestead of Berkshire County's celebrated world of arts-in-the-summertime.

Will Play Host

Dr. Charles Munch and the Boston Symphony Orchestra again will play host for the six weeks of symphonic, chamber, choral and operatic music that last year drew a record 163,000 spectators.

Springfield-born Adele Addison will be one of four famous vocalists in the season's first Sunday concert at Tanglewood's Music Shed on July 6. They will sing the Bach B Minor Mass, backed by the Harvard Glee Club and the Radcliffe Choral Society.

The Music Shed, designed by the Finnish architect Eliel Saarinen and acoustics engineer Richard D. Fay of Massachusetts Institute of Technology, seats about 6000. Thousands more have listened each year from the lawn outside.

With Dr. Munch and Pierre Monteux at the podium, the Boston Symphony Orchestra will present concerts Saturday nights at 8.30 from July 5 to Aug. 9 and Sunday afternoons at 2.30 through Aug. 10, the closing performance.

The two also will lead chamber and symphonic selections at the shed and the Tanglewood Theater every Friday evening at 8.30 from July 4 to Aug. 10.

Miss Addison will give a song recital Wednesday night, July 23, at the theater, as part of a Wednesday night series of chamber music, open to the public.

Other Performances

Other performances, on Mondays, Tuesdays and Thursdays, will be open only to Friends of the Festival. They will include a series of Thursday night concerts by the Berkshire Music Center Orchestra, made up of young musicians studying in the center's six-week course.

On the final Thursday, Aug. 7, however, Arthur Fiedler will lead the Boston Pops Orchestra in one of Tanglewood's most popular public features, "Tanglewood on Parade."

Soloists at the concerts this year will include world-famous violinist Zino Francescatti of nearby Monterey, singers Hilde Gueden, Margaret Harshaw, Florence Kopleff, and Donald Gramm, pianists Lukas Foss, Byron Janis, Seymour Lipkin and Leonard Pennario, and violinist Berl Senofsky.

Chamber Groups

The chamber groups will be the Budapest String Quartet, the Beaux Arts Trio of New York, the New York Pro Musica Antiqua and the Kroll Quartet.

The full schedule:

The Wednesday evening chamber music concerts at the theater at 8.30: July 2, Budapest String Quartet playing Haydn, Bartok and Beethoven; July 9, Beaux Arts Trio of New York playing Beethoven, Paure and Mendelssohn; July 16, New York Pro Musica Antiqua playing music of Flanders and Spain and works by Isaac, Des Pres, Morales and others; July 23, recital by Adele Addison; July 30, Kroll Quartet playing Mozart, Blackwood and Brahms; Aug. 6, Kroll Quartet playing Haydn, Bartok and Beethoven.

Friday evening concerts, at 8.30: July 4, Dr. Munch conducting Bach Suites 1, 2, 3 and 4; July 11, Dr. Munch conducting Mozart Musical Joke K. 522, with soloists Ruth Posselt and Joseph De Pasquale, and "Linz" Symphony No. 36 in C major; July 18, Dr. Munch conducting Brahms Serenade No. 1 in D, Copland Variations for Orchestra and

Opening Set

Brahms Symphony No. 4.

Monteux to Conduct

July 25, Pierre Monteux, conducting Glinka's "Russian & Ludmilla" Overture, Tchaikovsky's Symphony No. 4, Milhaud's Overture to "Les Eumenides," three nocturnes by DeBussy and Ravel's La Valse; Aug. 1, Dr. Munch conducting four Wagner selections and Piston's Viola Concerto, with soprano Margaret Harshaw and violist Joseph De Pasquale.

Aug. 8, Dr. Munch conducting Honegger's prelude fugue and postlude, Beethoven's Symphony No. 7 and Piano Concerto No. 5 with Eugene Istomin as soloist.

Saturday evening (8.30) concerts by the Boston Symphony Orchestra: July 5, Dr. Munch conducting the Bach Piano Concerto in D minor with Lukas Foss as soloist; July 12, Dr. Munch conducting three Mozart pieces, including "Eine Kleine Nachtmusik," a two-piano concerto with Foss and Seymour Lipkin; July 19, the Serge Koussevitsky Memorial Concert, Dr. Munch conducting Brahms Requiem with Hilde Gueden and Donald Gramm soloists; July 26, Dr. Munch conducting Stravinsky's Canticum Sacrum, Rachmaninoff's Piano Concerto No. 3 with Byron Janis as soloist, and DeBussy's La Mer.

Aug. 2, 9 Programs

Aug. 2, Dr. Munch conducting Wagner's "Tannhauser" Overture & Bacchanale, Liszt's Piano Concerto No. 1 in E flat with Leonard Pennario as soloist, Vaughan Williams' Symphony No. 8 and Wagner's Siegfried's Rhine Journey; Aug. 9, Monteux conducting music from Beethoven's "Prometheus" with violinist Berl Senofsky as solo artist, Hindemith's Nobilissima Visione and Beethoven's Leonore Overture No. 3.

Sunday afternoon (2.30) concerts: July 6, G. Wallace Woodworth conducting the Bach B Minor Mass with the Harvard Glee Club and Radcliffe Choral Society and singers Adele Addison, Eunice Alberts, Blake Stern and Donald Gramm; July 13, Hugh Ross conducting the Mozart Haffner Symphony and Piano Concerto in C Major with Seymour Lipkin as soloist; July 20, Monteux conducting Brahm's Academic Festival Overture and Piano Concerto No. 1 in D Minor with Leon Fleisher as soloist and Stravinsky's Petrouchka.

July 27, Dr. Munch conducting Bartok's Music for Strings, Percussion and Celesta Ravel's "Daphnis & Chloe" (second suite) and Tchaikovsky's Violin Concerto with Zino Francescatti as soloist; Aug. 3, Monteux conducting a program of Wagner with Margaret Harshaw as soloist; Aug. 10, Dr. Munch conducting Walton's Johannesburg Festival Overture, Beethoven's Ninth Symphony with singers Adele Addison, Blake Stern, Florence Kopleff and Donald Gramm, and the Festival Chorus.

Thursday, Aug. 7, "Tanglewood on Parade," with Arthur Fiedler conducting the Boston Pops Orchestra.

SPRINGFIELD REPUBLICAN 7/6/58

Tanglewood Topics

Among the students who entered the Berkshire Music Center at Berkshire Music Center at Tanglewood last week end were 315 from 36 states in the United States and 16 foreign countries including Italy, Japan, Israel, Brazil, Cuba, Argentina, Holland, Peru, England, Switzerland, India, Uruguay, Turkey, the Philippines, Lebanon and Finland.

* * *

Two children of members of the Boston Symphony Orchestra staff are working at Tanglewood this summer. Thomas Doane Perry, III, son of Thomas D. Perry, Jr. orchestra manager, is in the book store, and James Brosnahan, Jr., son of James Brosnahan, the orchestra's assistant treasurer, is lifeguard at the Tanglewood Beach. Miss Joan Berkowitz, daughter of Ralph Berkowitz, dean of the Berkshire Music Center, is a student in the Tanglewood Study Group, and Miss Marina Goldovsky, daughter of Boris Goldovsky of the Opera Department will sing in the Festival Chorus this summer.

* * *

Walter Alford, formerly head of the Tanglewood Press Office, has left the country for a tour of Israel with Katherine Cornell's play "The Firstborn", a broadway success of last season. The play will visit Tel Aviv, Haifa and Jerusalem during the first part of this month.

* * *

Visitors to Tanglewood from the Springfield area, via the Massachusetts Turnpike, will find a greatly improved parking lot to the south of Tanglewood, accessible without the necessity of driving through the center of Lenox. A map, issued by the Boston Symphony Orchestra, shows the location and approaches to the parking lot as well as other features of the Tanglewood estate. A copy of the map is available on request to the Festival Office at Tanglewood.

* * *

The Beaux Arts Trio of New York which will appear Wednesday evening, is making its fourth visit to Tanglewood this season. Although the members of the Trio, Daniel Guilet (violin), Bernard Greenhouse (cello), and and Menahem Pressler (piano), have played chamber music together informally for some years, it was only in 1955 that they formed the Beaux Arts Trio and made their official debut at Tanglewood in that summer, playing on all - Beethoven program. Charles Munch, Music Director of the Boston Symphony Orchestra, has said of the Trio: "It was a great pleasure for me to attend the first concert of the Beaux Arts Trio and I am especially proud that this took place in Tanglewood. The marvelous musicality of these three artists has been unknown in trio playing for many years."

* * *

Works by the Massachusetts sculptor, Homer Gunn, are being displayed in the Glass Exhibition Room and the gardens at Tanglewood. Mr. Gunn did a sculpture on commission for the Tanglewood grounds last summer and it may now be seen hanging over the Main Gate.

Express (e)
PORTLAND, Me.
Independent Republican
Circ. 28,708

JUL 5 1958

Berkshire Music Festival Opens

LENOX, Mass. (AP) — An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flutist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor. Dr. Munch conducting.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JUL 5 1958

Opening Concert Held at Tanglewood

LENOX (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Reformer &
Vermont Phoenix (e)
BRATTLEBORO, Vt.
Independent
Circ. 7,268

JUL 5 1958

Tanglewood Season Opens

LENOX, Mass. (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Social News in Brief

With Mrs. William D. Pharmer of 256 South St. are her son-in-law and daughter, Mr. and Mrs. Richard Holleran and three sons of Poughkeepsie, N.Y., and her son and daughter-in-law, Mr. and Mrs. William D. Pharmer Jr. of Holyoke.

Miss Martha Hesse of Arlington, Va., is spending 10 days with her mother, Mrs. Christopher J. Hesse of 121 West Housatonic St.

Mr. and Mrs. William L. Blake and children, Lisa, Leslie and Jonathan, of Cincinnati, Ohio, are spending the weekend with Mrs. Blake's parents, Mr. and Mrs. Lewis B. Hendershot of 55 Williams St. Another son-in-law and daughter of the Hendershots, Mr. and Mrs. George C. Lennox of Southbury, Conn., and children, Eloise and George Jr., will join their family tomorrow.

With Mr. and Mrs. George A. Hebert of 1646 West Housatonic St. for the holiday weekend will be their sons and daughters-in-law, Mr. and Mrs. Francis Hebert and children, Joy, Wayne, Ronnie and Nancy, of Lawrence and Mr. and Mrs. Martin E. Hebert of Northampton.

Miss Catherine McGill of 26 Lowden St. and Miss Marjorie Plantier of 534 West St. are spending 10 days in Washington, D.C. They are the guests of Mr. and Mrs. M. John McGill, former residents of Pittsfielld.

Miss Katharine Garrity of 293 Third St. and Miss Phyllis King of 17 Clinton Ave. are sailing tonight on the SS South American on a seven-day cruise from Buffalo, N.Y., to Duluth, Minn.

Weekend guests of Mr. and Mrs. Thomas D. Perry Jr. at Buck Lane Farm, Lenox, are Mr. and Mrs. George E. Judd of Cannonsville, N.Y.; Silas W. G. Edman, of New York, assistant tour manager of the New York Philharmonic Orchestra; Ross Edman of Pittsfield and Cambridge, a June graduate of Harvard University; and Miss Catherine Gellert of Rye, N.Y., a Radcliffe student. Ross Edman and Miss Gellert will sing in tomorrow's Tanglewood concert.

Miss Renee Decker of Bell Pond, N.Y., will return home tomorrow after a week's visit to Mr. and Mrs. William A. Phillips of 191 Crane Ave. George Earl Phillips of Petersburg, Va., was with his parents for a short visit this week also.

Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 10,457

JUL 5 - 1958

1,500 AT CONCERT

LENOX, Mass. (AP) — An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,758

JUL 5 1958

Overflow Crowd Attends Opening At Tanglewood

Lenox, Mass. — (AP) — An overflow crowd of some 1,500 attended the opening concert of the Bach-Mozart series of the Berkshire Symphonic Festival at Tanglewood last night until heavy rain scattered those seated outside the Tanglewood Theater.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the concert, which starts the 16th session of the Berkshire Music Center, founded in 1940 by the orchestra in fulfillment of the ambition of the late Serge Koussevitsky.

The program consisted of Bach suites 1, 2, 3 and 4. Soloist Doriot Anthony Dwyer, flautist, received a standing ovation from the audience at the completion of Suite 2.

Tonight Lukas Foss will appear as soloist playing Bach's piano concerto in D minor, with Dr. Munch again conducting.

News (e)
NEWPORT, R. I.
Independent
Circ. 12,400

JUL 5 - 1958

Berkshire Symphonic Festival Opens With Bach-Mozart Series

LENOX, Mass. (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 16,007

JUL 5 - 1958

Munch Leads Bach–Mozart At Berkshire

LENOX (AP) — An estimated 1500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4, and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

~~Schenectady~~
Union-Star 7/5/58

1,500 Attend Tanglewood Bach Concert

LENOX, Mass., July 5—(AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart series of the Berkshire Symphonic Festival at Tanglewood last night.

Charles Munch, director of the Boston Symphony Orchestra, conducted the program, which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flutist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Munch conducting.

Eagle (e)
CLAREMONT, N. H.
Independent
Circ. 9,030

JUL 5 - 1958

Tanglewood Music Concerts Begin

LENOX, Mass. (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 17,740

JUL 5 - 1958

Concerts Start At Tanglewood

LENOX, Mass. (AP) — An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 8, and 4 and featured as soloist flutist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Journal (e)
LEWISTON-AUBURN, Me.
Independent Republican
Circ. 14,890

JUL 5 1958

1,500 Attend Opening Bach-Mozart Concert

LENOX, Mass. (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

News (e)
GARDNER, Mass.
Independent
Circ. 6,631

JUL 5 - 1958

1,500 Attend Music Festival At Tanglewood

LENOX (AP) — An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's piano Concerto in D Minor, Dr. Munch conducting.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,393

JUL 4 - 1958

1,500 Attend Concert At Lenox Music Center

LENOX, Mass. (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist, flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 7 - 1958

First Tanglewood Weekend Enjoyed by 9,500 Persons

The first weekend concert series of the 1958 Berkshire Music Festival wound up yesterday with a performance of Bach's "Mass in B Minor." Attendance at the three programs at Tanglewood Friday and Saturday nights and yesterday afternoon totaled some 9,500 persons.

Joining with the chamber orchestra of the Boston Symphony for yesterday's concert were the Harvard Glee Club and the Radclifee Choral Society under the direction of G. Wallace Woodworth, retiring director of the Harvard group.

Vocal soloists were Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass. Instrumental soloists were James Stagliano, horn; Doriot Dwyer, flute; Roger Voisin, trumpet; Louis Speyer and John Holmes, oboe d'amore; Sherman Walt and Ernest Panenka, bassoon; Alfred Nash Patterson, organ, and Daniel Pinkham, harpischord.

Saturday night's program, moved from the theater-concert hall to the big shed because of poor weather, was devoted to Bach's D Minor Concerto and two groups of Bach fugues. Lukas Foss was piano soloist, and Dr. Charles Munch, the orchestra's music director, conducted.

Sentinel (e)
KEENE, N. H.
Independent
Circ. 6,575

JUL 5 - 1958

Berkshire Festival Pulls 1,500 People

LENOX, Mass. (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 5 - 1958

Tanglewood Has Bach Concerts

LENOX, Mass. (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,701

JUL 5 - 1958

Berkshire Festival Opens

LENOX, Mass., (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flutist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

G [73]

Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Independent
Circ. 12,496

JUL 5 - 1958

Crowd of Music Lovers Attends Tanglewood Act

LENOX, Mass., July 5 (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berksthire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Fos as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179

JUL 5 - 1958

1,500 Hear Opener At Tanglewood

LENOX, July 5 (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program, which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flutist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center. Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Journal (e)
BIDDEFORD, Me.
Independent
Circ. 8,921

JUL 5 1958

Bach, Mozart Series Opens At Tanglewood

LENOX, Mass. (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 5 - 1958

Berkshire Symphony Scores Hit

By the Associated Press

Lenox, Mass.

An overflow crowd of some 1,500 persons attended the opening concert of the Bach-Mozart series of the Berkshire Symphonic Festival at Tanglewood last night, until heavy rain scattered those seated outside the Tanglewood Theater.

Dr. Charles Munch, director of the Boston Symphony Orchtra, conducted the concert, which starts the 16th session of the Berkshire Music Center, founded in 1940 by the orchestra in fulfillment of the ambition of the late Serge Koussevitzky.

The program consisted of Bach Suites 1, 2, 3 and 4. Soloist Doriot Anthony Dwyer, flautist, received a standing ovation from the audience at the completion of Suite 2.

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 26,133

JUL 5 1958

1,500 At Opening Of Berkshire Symphonic Fete

LENOX, Mass. (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 23,885

JUL 5 1958

1,500 ATTEND CONCERT

LENOX, Mass. (AP)—An overflow crowd of some 1,500 attended the opening concert of the Bach-Mozart series of the Berkshire Symphonic Festival at Tanglewood Friday night until heavy rain scattered those seated outside the Tanglewood Theater.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the concert, which starts the 16th session of the Berkshire Music Center, founded in 1940 by the orchestra in fulfillment of the ambition of the late Serge Koussevitsky. The program consisted of Bach Suites 1, 2, 3, and 4. Soloist Doriot Anthony Dwyer, flutist, received a standing ovation from the audience at the completion of Suite 2.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839

JUL 5 - 1958

Tanglewood Concert Attended By 1,500

LENOX (AP) — An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart series of the Berkshire Symphonic Festival at Tanglewooc last night.

Dr. Charles Munch, director o the Boston Symphony Orchestra conducted the program whicl consisted of Bach's Suites 1, 2, 3 and 4 and featured as solois flautist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitsky.

Tonight's program features Lukas Foss as soloist in Bach's piano concerto in D minor, Dr. Munch conducting.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 6 - 1958

OVER 9000 HEAR 2D TANGLEWOOD BACH PROGRAM

Munch Conducts Major Works; Foss Soloist In Concerto

By WILLARD CLARK

Lenox, July 5 Sold out three weeks in advance, this second concert devoted to the music o Johann Sebastian Bach drew a very large audience. Because of the inclement weather, it was held in the big music shed, whicl permitted everyone to be under cover. An estimated 9286 persons heard the concert.

Concerto, Fugue Played

Charles Munch, conductor of he Boston Symphony Orchestra, hose for this concert two of the nost important, perhaps the reatest works of Bach, namely ie "Piano Concerto in D Minor" nd the "Art of the Fugue."

Added lustre was given the conrt by the appearance of pian-t-composer Lukas Foss as solo- in the concerto. Mr. Foss is ite the most popular pianist th Tanglewood audiences and appearance was reason for a ıst cordial greeting and a well erved ovation when he had npleted his task. Technical ncy sensitivity and rhythmic nusicality are characteristics of his pianist's performances and hey were present in abundance onight.

The piano concerto provides ıardly any respite for the pianst. This is a concerto of tremendous interest from first to ast. The first and last movenents in particular are virile, hythmic and ebullient in style. The middle movement, an adagio, ıs a rarely lovely episode, almost religious in feeling.

Performance Lauded

Mr. Munch and Mr. Foss were in complete agreement and some exquisite phrasing and nuance was the result. Mr. Foss's performance of the brilliant cadenza, which leads to the culmination of the final movement, was tremendously effective. It was a great performance of a great work.

One hears too seldom the "Art of the Fugue." It was in the last months of his life that Bach undertook to demonstrate in a single work every possible treatment of a fugal subject. Starting with a simple theme, he explored every possibility and the result is a work which has never been equalled. But it is far more than an exercise or demonstration of fugal problems. It is a work in which imagination is given free play, where the conductor must employ all his skill, sensitivity and musicality in its interpretation. The score bears no tempi or dynamic marks.

Rapt Audience

When a group of virtuosi, like those of the Boston Symphony, undertake to play a work like this, one hears it at its greatest. Mr. Munch divided it into two parts, thus enabling one to di gest, as it were, every phrase. There was a fine clarity of tone and justness of tonal values. We had feared that in the great spaces of the shed, the inner voices might not be heard, but each came through satisfactorily. As is the custom, the work closed with Bach's last composi tion, the chorale "Dein Will Ge- cheh, Herr Jesus Christ." Nothing could more fittingly conclude such a piece of musical perfection.

We have seldom witnessed a more rapt audience. There was absolute silence during the performance and even during the brief intermissions between ex amples.

Sunday afternoon Bach's "Mass in B Minor" will be sung by the Harvard Glee Club and Radcliffe Chorale under the direction of Wallace Woodworth. The soloists will be Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

SPRINGFIELD REPUBLICAN
7/6/58

10B

Second Thoughts On Music

First Week at Tanglewood Proves to Be Exciting One

Budapest String Quartet in Stunning Performance As Chamber Music Concerts Get Under Way; Student Orchestra in Busy Start

By WILLARD M. CLARK

Lenox, July 5—The first week of the Berkshire Festival at Tanglewood is over. It has been an exciting week with the students getting adjusted and the first series of concerts devoted to the music of Johann Sebastian Bach getting under way. We will not be able to relate all that has happened this week, but news of the high lights will come along.

Budapest String Quartet

Perhaps the most important concert of this opening week was the first of the chamber music concerts. It was given by the Budapest String Quartet. Since their inception these chamber concerts have drawn the most discriminating audiences of the entire Festival. The Theater-Concert Hall was filled for this concert with the audience listening with rapt attention to performances that were, to say the least, superb.

The program opened with a delectable reading of Haydn's "String Quartet in D major, 'The Lark', Op. 64, No. 5." For many years this eminent quartet of players have been at the top of the list and the reasons for the success are not hard to find. One notes the perfection of tonal balance, the beauty of tone, the sensitivity of the phrasing and nuance and the adherence to pitch. All these characteristics were abundantly present during this particular concert.

The audience's reaction to Bartok's first string quartet was one of admiration, as much for the skill of the players as for the work itself. There was a magnificent and vital surge in this performance and minute attention to its intricate tonal and rhythmic patterns. Of one thing listeners could be sure. They were hearing this music as it was written.

Beethoven's second "Rasoumowsky" Quartet in E minor concluded the program. Weaker than its two companions, nevertheless, this quartet has great charm and, in the adagio, a solemn beauty that was breathtaking. The work was given a flawless performance and the players deserved the bravos and tumultuous applause that greeted them at its conclusion.

Beaux Arts Trio

The chamber music concert Wednesday night, July 9, will be given by the Beaux Arts Trio of New York. Its members are Menahem Pressler, pianist; Daniel Guilet, violinist and Bernard Greenhouse, cellist. This is one of the most exciting trios now playing. The program will include "Trio in E flat, Op. 1, No. 1", Beethoven; "Trio in D minor, Op. 120", Faure; and "Trio in C minor, No. 2, Op. 66", Mendelssohn.

The introduction of the Student orchestra to the public is an important moment of the opening week at Tanglewood. Several hundred people were on hand to greet the young players and their student conductors and also the popular Brazilian conductor Eleazar de Carvalho, their director.

It was pleasant to watch again the young Swiss conductor Gustav Meier, who scored such a fine success last season. He opened the program with a stunning reading of "I Angelic Concert" from Hindemith's "Mathis Der Maler". This young man has assurance which comes from a fine musicality and his conducting technique is flexible and to the point.

Another interesting student conductor was David Buttolph who put the orchestra through its paces in a nicely balanced performance of "L'Apresmidi D'un Faune" by Debussy.

The final student conductor was Zubin Mehta who undertook the job of presenting "Don Juan" by Strauss. If all its problems were not fully met, it was not for lack of temperament on the part of young Mr. Mehta. After all, this is hardly a work for an initial appearance of either orchestra or conductor.

Fine Music Ahead

The performance ended with a really fine reading of the "Pastorale" symphony by Tschaikowsky. It was directed by Mr. de Carvalho. The students rose to the occasion and gave him splendid co-operation.

That's about all I can tell you this week about the opening week of the Berkshire Festival. It may be added that there is a splendid esprit de corps here, particularly among students and faculty. There is going to be fine music heard here during the next six weeks and much of it will come from these students.

It's a tremendous grind for these young people. In six short weeks they undergo a concentrated course in their chosen field of music. There is little time for amusement, but the students seem serious and willing to work. They come from the United States, from Canada, Argentina, Great Britain, Switzerland, India, Israel and Japan. The free exchange of ideas which come from close relationship the next six weeks will prove as valuable as the study itself.

Times (e)
BARRE, Vt.
Republican
Circ. 8,323

JUL 5 1958

1,500 Attend Concert

LENOX, Mass., (AP)—An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart Series of the Berkshire Symphonic Festival at Tanglewood last night.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 8 1958

Bach-Mozart Series Opens At 21st Tanglewood Season

The Bach-Mozart series of the 21st festival season opened Friday evening at Tanglewood in the Theatre-Concert Hall with the four Bach Suites for Orchestra performed by the Boston Symphony chamber orchestra directed by Dr. Charles Munch.

Threatening skies and the ensuing drenching downpours did not deter an enthusiastic audience from attending and enjoying a rather tedious evening of these variously orchestrated dance suites.

The most enjoyable and empathic suite was the second for flute and strings which were muted for the most effective balance and the most authentic feeling. Long a favorite with Tanglewood audiences, it evoked thunderous and really appreciative applause. Doriot Dwyer was superbly fluent; one continues to marvel at her agile virtuosity and fine musicianship.

Dr. Munch's free tempi and exaggeratedly elongated cadences lend an individual coloring to these overtures, with their gracious, sometimes stately or exuberant dance forms, though one is not always in accord with his interpretations.

Although the Theatre-Concert seems ideally suited for this intimate music, the third and fourth suites, with the added winds and brasses, especially the high trumpets, resounded with an ear-splitting shrillness that quite overshot the bounds of joyous exuberance an evening of Bach evokes.

Because of Friday's showers and the ensuing bustle of sheltering the outdoor listeners, Saturday's concert was held in the music shed, where the rear sections are held unreserved for general admission.

Lukas Foss, pianist and faculty member of the Berkshire Festival School, continuing the weekend of music devoted to Bach, performed the D Minor Con-Concerto with invigorating style and welcome freshness. During the first movement, Dr. Munch and soloist were at variance as to tempi, but as the work unfolded an interpretative understanding was reached. The melodic invention of the second movement was a marvel of subtlety as displayed by Mr. Foss and orchestra. Complete accord in the third movement illuminated the play between orchestra and piano, bringing the concerto to a lively close. The audience recalled soloist and conductor with prolonged applause.

For the first time, Bach's unbelievably intricate and masterful work, "The Art of the Fugue," written for string quartet, was played in its entirety by the chamber ensemble. Fortunately, it was presented in two servings, with an intermission between digests. It is not easy listening at one sitting. In the first place the whole is in the key of D with the minor mode prevailing, and in the second place it never leaves the contrapuntal style, except at the very end when the brief but shining chorale makes a roundly harmonic closing.

Even here, however, the phrases are presented frugally. Throughout this opus, figures are treated in every imaginable manner, singly, in twosomes, threesomes and foursomes, inverted, contrary motion, in clusters and variations. The first four were for string orchestration, with the remainder for both strings and winds.

Dr. Munch and the orchestra delineated these ingenious works with facile artistry and their usual consummate skill, although the wide dispersion of sound in the shed tends to diffuse the evocal clarity of the thematic material. (Here one wished for the smaller hall.)

One should be deeply grateful to Dr. Munch and his musicians for the rare opportunity of hearing what many believe to be not only Bach's "ultimum opus" but also his "magnum opus."

Sunday's audience of 4,232 brought the weekend total to 9,716, as cloudy skies welcomed the Bach enthusiasts to a performance of the B Minor Mass by the Harvard Glee Club and Radcliffe Choral Society with the Boston Symphony chamber orchestra, under the direction of G. Wallace Woodworth, retiring and beloved conductor for 25 years of the Harvard Glee Club. Dr. Munch invited Mr. Woodworth to conduct this concert in celebration of the club's 100th anniversary. This also was his final concert with the two groups.

It was a brilliant performance. Mr. Woodworth has a marvelous innate feeling for the sustained line and contrapuntal texture of Bach's music. He certainly trains his choruses with the greatest care and precision. Their entrances were clean, diction clear for the most part, their enthusiasm and devotion apparent in the timbre of their voices.

Soloists included Adele Addison, with her warm and well-suited soprano voice; Eunice Alberts, contralto, blending cleanly with Miss Addison in the "Christe Eleison;" Blake Stern, tenor, whose aria "Benedictus" with flute solo was particularly moving, and Donald Gramm, with the two oboi d'amore in the profound "Et in spiritum sanctum," one of the most beautiful arias in the Mass. The artistic virtuosity of the orchestral soloists and the orchestra itself was apparent throughout the entire work. It was an inspired performance, a fitting close to a dedicated career.

The cheering audience lingered long to applaud their enthusiasm and approval of a work well done. Mr. Woodworth received the acclaim with humility and graciousness and at all times shared the applause with his performers, who, in turn, cheered him with affectionate warmth.

Next weekend will be devoted to the works of Mozart and will include soloists Ruth Posselt, Joseph DePasquale, Lukas Foss and Seymour Lipkin. The concerts will be directed by Charles Munch, with Hugh Ross directing the Coronotion Mass excerpt on Sunday.—M. deB. B.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 5 1958

PROGRAM OF BACH HEARD AT LENOX

Four Suites for Orchestra Given Fine Reading by Boston Symphony

By JOHN BRIGGS
Special to The New York Times.

LENOX, Mass., July 4—The all-Bach week-end at Tanglewood opened tonight with a chamber music concert played by members of the Boston Symphony Orchestra, Charles Munch conducting.

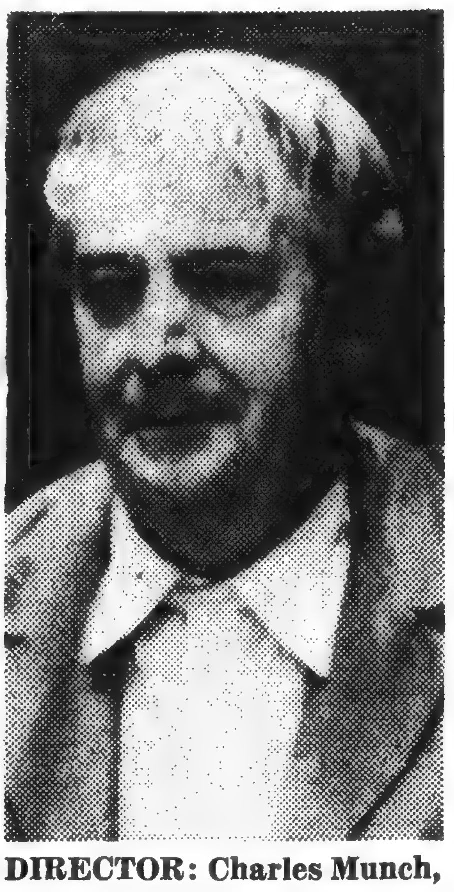
Tonight's program consisted of the four Suites for Orchestra, No. 1, in C; No. 2, in B Minor, for Flue and Strings; No. 3 in D, and No. 4 in D. In the B Minor Suite, Doriot Anthony Dwyer, the admirable flutist of the Boston Symphony, had an opportunity to display her considerable dexterity, and made the most of it.

Mrs. Dwyer performed brilliantly throughout the work, impressing listeners with her ability to spin out long phrases without perceptible pauses for breath, and with the lightness, delicacy and precision of her playing. The final movement was a virtuoso display that was applauded by Mrs. Dwyer's colleagues as well as the audience, and which earned her five recalls to the stage.

The evening's music as a whole was of a sort that displays the Boston Symphony to wonderful advantage. The orchestra is, in fact, a remarkable phenomenon.

The full orchestra is a glorious ensemble. When one hears part of it, on the other hand, one can appreciate the superb individualism of the players and the fine solo qualities that make up the whole. In a passage like the famous slow movement of the Third Suite, the Boston strings are in their element. It is ensemble playing of finest quality.

Mr. Munch conducts Bach with gusto. His merry approach to the music may occasionally scandalize those who believe the music of Bach should be done with solemnity. His almost invariable habit of ending a movement with a big ritardando-crescendo may cause lifting of eyebrows.


DIRECTOR: Charles Munch, who led Boston Symphony Orchestra at Tanglewood.

His rollicking tempi err, if at all, on the side of briskness. But the music comes to life, and Mr. Munch's conducting of Bach is as far removed from hidebound pedantry as it is possible to get.

Mr. Munch is to lead the "Art of Fugue" tomorrow evening, and some listeners are waiting with great interest to see what he will make of it.

WATERBURY, CONN.
AMERICAN
Circ. D. 40,107

JUL 7 1958

Tanglewood Festival Is Held Indoors

(Special to The American)

Lenox, Mass., July 7—The Bach week-end of music which opened this year's Berkshire Festival at Tanglewood Friday evening ended yesterday afternoon with the performance of his "B Minor Mass" sung by a chorus of Harvard Glee Club and Radcliffe Choral Society under the direction of G. Wallace Woodworth who was making his last appearance as regular conductor of the two student groups since he is retiring.

Charles Munch, conductor of the Boston Symphony Orchestra, conducted Friday evening when Bach suites 1, 2, 3, and 4 were presented to an audience greeted by a down-pour of Berkshire rain. Saturday evening's performance presented Lukas Foss in the Bach "Piano Concerto in D minor" and "The Art of the Fugue." This concert was moved to the large music shed because of the inclement weather and was broadcast over a national radio hook-up.

The orchestra's young first flutist, Doriot Anthony Dwyer, who distinguished herself so well last season as soloist, repeated her success Saturday night in "Suite No. 2, in B minor, for Flute and Strings."

The Sunday performance by the chorus in the Music Shed showed exceptional diction with the female soloists giving the better performances. The male voices were somewhat weak and overpowered by the strong bass section. The conductor gave a fine reading of the score but the brasses and woodwind suffered somewhat due to the bad weather. Adele Addison soprano soloist, sang with robust and vibrant voice.

The other soloists were Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Albert Nash Patterson was at the organ.

Concerts this week-end will be devoted to the music of Mozart with Munch conducting Friday and Saturday evenings and for the first half of the Sunday concert when Seymour Lipkin will play a piano concerto. Hugh Ross will conduct the second half of that concert when the "Kyrie and Mass" will be presented. Saturday night Seymour Lipkin and Lukas Foss will present Mozart's "Two Piano Concerto, K. 365."

The four-week schedule of the Berkshire Festival in the Music Shed will begin the following week and continue through Aug. 10. S. M.

In Brief . . .

Both esthetically and at the box office, the curtain-raising weekend at Tanglewood was a singularly happy omen for the 1958 season . . . Not the least of the good things about a Bach weekend, by the way, is the relatively discriminating—and conservatively attired—audience that it tends to attract . . . Once again, Berkshire County can take satisfaction from its failure to contribute to a grim holiday toll on the nation's highways . . .

This morning's opening of the playground program for retarded youngsters at the Crosby place on West Street is a welcome event. Certainly no worthier employment for the property could be found pending its anticipated use as a new school site . . . If ever an ovation was well-earned it was the one given at the Music Shed yesterday for G. Wallace Woodworth at his farewell appearance as conductor of the Harvard Glee Club. The Harvard-Radcliffe singers' magnificent performance of the B Minor Mass made a fitting finale to a distinguished career . . .

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839

JUL 7 - 1958

4,200 Hear B Minor Mass At Tanglewood

By JOHN F. KYES

LENOX — The Berkshire Festival at Tanglewood drew 9,716 listeners to its first weekend, devoted to the music of Bach. Of these, 4,232 came to the music shed yesterday afternoon to hear portions of the B minor Mass.

The occasion, notable musically and from a sentimental standpoint, marked the last appearance of G. Wallace Woodworth as conductor of the Harvard Glee Club and Radcliffe Choral Society, both of which he has led for 25 years. Woodworth, who has brought the Harvard Glee Club to Worcester nearly a dozen times in the Becker Series, will continue as a member of the University's faculty.

The huge audience gave him a standing ovation.

In fine fettle also were Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm, a chorus of 75 women and 55 men, and 40 players from the Boston Symphony. The results were always interesting and frequently thrilling.

Eleven choruses provided the meat of the afternoon. The "Kyrie eleivson" at once set a massive goal; I was astonished that college students could produce and maintain such full tones. The early fear that phrasings might become ponderous was dispelled in "Gloria excelsis Deo" and "Cum santo spiritu," where vital sounds from orchestra and chorus managed to be both explosive and lyric, a highly successful combination for transmitting immense religious ideas.

"Qui tollis," sung seated, was a lovely choral revery.

Choruses from the "Credo" were extremely varied, "Credo in unum Deum" being the least integrated and most jerky. "Et incarnatus est" and "Crucifixus" were flexible streams of song, tone-poems expressing moods appropriate to the Passion. "Et resurrexit," beginning with a flashing attack, revealed unlimited zest and stamina.

"Sanctus," followed without pause by "Osanna in excelsis," was a stately declamation. The final chorus, "Dona nobis pacem," was another fine revelation of mature breadth and fullness.

Solo Artists

The soloists sang with an attitude of devotion to the score, seeking little individual glory. Miss Addison and Miss Alberts blended handsomely in "Christe eleison" and "Et in unum Dominum," the latter adding the sweet tones of two Oboi d'Amore played by soloists Louis Speyer and John Holmes. Gramm's luscious baritone had the same accompaniment for "Et in spiritum sanctum." Less fortunate were the balances in "Quoniam tu solus sanctus," where Gramm seemed somewhat suppressed and James Stagliano's well-played horn a bit obtrusive. The interesting background was completed by the bassoons of Sherman Walt and Ernst Panenka.

Miss Alberts' "Agnus Dei" was highly praiseworthy. Stern's "Benedictus" brought lovely vowels but almost a complete lack of consonants. Here and in Stern's duet with Miss Addison, "Domine Deus," flute solos by Doriot Anthony Dwyer were fine embellishments for the accurate tones of the vocalists.

Roger Voisin's trumpet was marvellously brilliant in choral climaxes. The small, select group accompanying the soloists had as its foundation Daniel Pinkham's harpsichord. Alfred Nash Patterson was an efficient, unobtrusive organist.

The Tanglewood theme shifts next weekend to Mozart.

EAGLE July 7, 1958

[75]

Music Review

Bach Mass at Tanglewood

By JAY C. ROSENFELD

THE FIRST weekend at Tanglewood, devoted entirely to Bach, came to a thrilling close yesterday afternoon when G. Wallace Woodworth, leading the Harvard Glee Club and the Radcliffe Choral Society with the Boston Symphony Orchestra, played "The High Mass."

This has been played several times before at Tanglewood festivals, but there were several features new and unusual yesterday. First, this concert as well as the Saturday evening program were played in the Music Shed, the weather Saturday making the move from the theater-concert hall imperative, and the size of the audience yesterday afternoon as well as the large chorus making it more practival to use the larger hall.

* * *

IN EACH previous performance the Harvard-Radcliffe choruses had been trained and prepared by Professor Woodworth of the Harvard Music Department faculty but the baton at the concert has been in the hands of either Charles Munch or his predecessor, Serge Koussevitsky. This time Woodworth himself took over the forces for whom he had always been so responsible.

Furthermore, the event was a valedictory for Woodworth in his capacity of choral director at Harvard. He will continue on the faculty, but will now relinquish the post of director after 25 years of creative service. The ovation that followed the final chorus was due appreciation of the magnificence of the performance he had stimulated, but some of the recalls were also influenced by the affection and artistic respect he has engendered over the years.

* * *

THE MEASURE of Woodworth's preparation was apparent at the initial utterance of the youthful chorus. The "Kyrie" consisted of the full-throated, confident response of every individual on the ascending bleachers behind the orchestra and the sound burst out with massive impact. The undergraduates sang with unfailing fervor, indeed, with a bit too unvarying a volume, but there was conviction and understanding in everything they sang, and the conclusion of many of the choruses left an awesome and breathless instant throughout the entire audience which Woodworth, in his immersion in his task, did not attempt to disturb.

mission ticket seat designations in either of the two concert halls proved its worth and foresight Saturday when the weather prompted the decision to afford cover for all who attended. Friday night the storm gave a goodly number a thorough drenching when the rain caught both concert-goers and management unprepared.

* * *

THERE ARE memorable moments of nobility in music as there are in the careers of men, in the sequence of events, in sermons, plays and all the many phases of life. One such short but tremendously impressive example occurred Saturday night at the conclusion of "Art of Fugue" which was the major and concluding half of the evening's program. This was Bach's last work and he never arrived here at a final cadence but left it to vanish in mid-air. Charles Munch came to the end of the printed notes and held a long rhetorical and meaningful moment's silence. He then played the short but deeply touching chorale, also of Bach but of another date, to complete the "Art" and the evening. In its mighty simplicity there was serene beauty beyond calculation and a nobility which music can express even better than words.

"The Art of Fugue" was a play on all the possibilities and vagaries of counterpoint in which Bach was such a paragon. He did not indicate for what vehicle he was writing, and so it has been performed at a keyboard, by a string quartet, and now, for the first time at Tanglewood, by an orchestra, consisting of strings, flutes, oboe, English horn and bassoons. A basic theme is stated at the outset, here in the arrangement by Professor Pillney Cologne, assigned to the second violins, and then for a baker's dozen of complete, individual episodes, the statement is turned and twisted with a skill to continually astonish students and to please audiences' ears.

* * *

THE MAINTENANCE of the single key—D minor— does not become monotonous or academic because other factors serve to enliven and stimulate the pleasure an audience derives. For one thing no other work serves better, or so well, to show the tone quality of the Boston strings. The second violins are given the initial statement in many of the movements, and the tone they produce was an undiluted joy in every instance and reveals, if any evidence were necessary, why the Boston is such a wonderful orchestra. There is no veneer of polish and excellence. It is solid, and wholesome all the way to the last desk. It was a joy to hear string tone of such sonority throughout the evening.

The function of the conductor in such an evening is another factor. It is quite a different task from leading a Tchaikovsky symphony. There are certain attributes required, chiefly balance and the conveyance to the audience of subtle indications of what is really taking place. Mr. Munch did not pay too much attention to these details. He set tempos with insight and moods with contrasting complacence and vigor, but he allowed various passages to remain buried, and permitted his confidence in the capabilities of the orchestra to take the reins more often than not.

* * *

THERE WAS NOT complete agreement between Conductor Munch and soloist Lukas Foss in the D minor piano concerto with which the program began. Foss did not play with his accustomed discipline and Munch was indecisive with tempi. Only occasionally did the soloist emerge from a foggy film which pervaded most of the performance and declaim with his habitual eloquence the lofty pages of this great concerto. When he arrived at the D major episode and then, soon after, at the short cadenza, he was the Foss for which Tanglewood so cordially knows him. At most of the rest of the time, he kept his eyes on the conductor, for some unaccountable reason, and adjusted his playing to an uninspired and unpredictable baton.

The excellent sonority of the strings may have been partially due to their placement at the rear of the large stage of the Shed, but whether this affected the soloist's tone is a matter for conjecture. The fact remained that the piano tone was not projected by Foss. After the first unison the piano solo was not clearly articulated and Foss' usual poetic piano playing did not serve him on this stage. We wish he had not considered this as another Brandenburg where the piano is just another instrument of the ensemble, but had grasped the bit between his own teeth and taken the rail himself.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806

JUL 7 1958

Bach Concerts Rewarding at Tanglewood

By D. E. RITZ
Gazette Music Editor

The music of Johann Sebastian Bach was featured during the first weekend of concerts of the Berkshire Festival at Tanglewood, with Charles Munch conducting on Friday and Saturday evenings and G. Wallace Woodworth yesterday afternoon.

* * *

WE ATTENDED the Saturday evening program to hear "The Art of Fugue" and were rewarded with one of the outstanding programs of the season.

Scheduled to be presented in the Theatre-Concert Hall it was given in the huge Shed because of the rain in the afternoon. A down-pour also occurred during the concert but the audience was one of the largest ever to attend an opening weekend program. It almost filled the huge shed, which seats just under 6,000 persons.

* * *

"THE ART OF FUGUE" exists for most of us in the realm of music history and an opportunity to hear a live performance is a rare treat. Hearing it played by the strings of the Boston Symphony is another of those never-to-be forgotten experiences which only Tanglewood offers to those of us who live in the musical hinterland.

The vibrant music made one forget that here was one of the most marvelously constructed technical acvhievements ever conceived musically and one just reveled and luxuriated in melody.

* * *

ARRANGED for chamber orchestra by Pillney the work makes extreme demands on the string players who carry all but one of the fugues—that was presented by a group of solo woodwinds forming a sharply contrasting tonal interlude. The work concludes with the chorale, "Dein Will Gesheh, Herr Jesus Christ." An ovation followed for Dr. Munch and the musicians, certainly earned with honor.

The Saturday evening program opened with the "Piano Concerto in D minor" with Lukas Foss as soloist with the orchestra. The performance was brilliant and the number a perfect choice as an introduction to the "Art of Fugue." Foss is a favorite of Tanglewood audiences and invariably presents a highly artistic performance.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 7 - 1958

Munch Conducts the Bach Suites

By Jules Wolffers

Lenox, Mass.

Fit, confident and alert, Charles Munch opened this summer's Berkshire Festival at Tanglewood before a receptive audience Friday night in the Theater-Concert Hall.

When first started by Serge Koussevitzky, the programs in the Theater-Concert Hall were known as the Bach-Mozart concerts, three in number, which preceded a three-week season by the full orchestral complement in the much larger Music Shed. In the past few years these preliminary concerts have been incorporated as part of a six-week festival, with the number cut down to two and with the Shed utilized for some of the programs.

* * *

The increasing popularity of the chamber orchestra programs also has dictated the management's decision to move into the shelter of the Shed in case of inclement weather. One can easily understand and sympathize with a decision which accommodates a much larger group of listeners than can be seated in the Theater-Concert Hall; but as sometimes may happen, quantity and quality do not necessarily go together.

The smaller hall is as completely suited to chamber orchestra music as the Shed is unsuited. A case in point was the difference in results between Friday's concert and the concert Saturday night which was moved into the Shed.

The pelting rain which marred the opening for those on the lawns outside the Theater-Concert Hall on Friday came too late to change the locale. Yet for the capacity audience seated inside and for those able to seek the shelter of the roof overhang, this was a glorious occasion. Playing the four orchestral suites by Bach, with forces only slightly larger than Bach normally had at his command, Dr. Munch achieved a grandeur of effect and a felicity of expression which completely captured the hearers.

All four suites, with their ceremonious overtures and their delightful mixtures of dances and pieces, were beautifully done. The audience showed particular enthusiasm for the Suite No. 2 for Flute and Strings, in which Doriot Anthony Dwyer distinguished herself as soloist.

With rain imminent on Saturday night, a promise that was regrettably and punctiliously met, the locale was changed to the Shed for another Bach program—the Concerto in D minor for Keyboard and Orchestra with Lukas Foss the soloist, and the Art of Fugue as arranged for chamber orchestra by Pillney.

Mr. Foss's way with the Concerto more than reconciles one with the change from harpsichord to piano as the solo agent. Bach himself transposed the work from violin to harpsichord with his customary easy disregard of particular means. As for Dr. Munch, he in no way fell below the high standards of expressive understanding he has so consistently shown in Bach's music on many occasions in the past.

The effect would have been excellent in Symphony Hall, with its fine acoustics, and perfect in the Theater-Concert Hall, where rapport between performers and hearers becomes an almost tangible reality.

* * *

As it was on Saturday, the vast reaches of the Shed made an intimate effect difficult to achieve, and at least one hearer felt himself somewhat aloof and disengaged from the proceedings on the platform. Nevertheless soloist, conductor, and players were warmly applauded as they deserved to be, and at least nobody got wet.

The Shed, of course, is designed for large performing groups such as for Sunday afternoon's concert, which listed the Mass in B minor with the Harvard Glee Club and Radcliffe Choral Society and a group of distinguished soloists, vocal and instrumental, with G. Wallace Woodworth the conductor to bring the Bach weekend to a close.

UTICA, N. Y.
PRESS
Circ. D. 26,881

JUN 3 0 1958

Lenox Season to Open; Jacob's Pillow Also Set

The first concerts of the season at Tanglewood, summer home of the Berkshire Festival and the Boston Symphony Orchestra, will be held Wednesday evening at 8:30. At that time, the Budapest String Quartet will be featured.

On the coming weekend, three Bach concerts will be presented. The Suites 1, 2, 3 and 4 will be performed Friday at 8:30, while Lukas Foss will be piano soloist in an all-Bach program.

The closing concert of the weekend will be Sunday at 2:30 in the music shed at Lenox, when G. Wallace Woodworth will conduct the Harvard Glee Club and Radcliffe Choral Society, the Boston Symphony Orchestra and soloists Adele Addison, soprano, Eunice Alberts, contralto, Blake Stern and Donald Gramm, bass, in an performance of Bach's B Minor Mass.

[76]

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUL 7 1958

Harvard, Radcliffe Singers Heard in Tanglewood Choral

By Allen Hughes

LENOX, Mass., July 6.—The first week-end series of the 1958 summer concerts here at Tanglewood ended this afternoon with a performance of Bach's mass in B minor conducted by G. Wallace Woodworth. Assisting the Harvard Glee Club, the Radcliffe Choral Society, and members of the Boston Symphony in the presentation were Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass. The event marked Mr. Woodworth's farewell appearance as director of the participating choral groups, since he is retiring as their mentor after twenty-five years of association with them.

It must be said that the closing of this chapter of the choral leader's illustrious career was a glorious one, for his interpretation of the mighty mass was truly exciting in the grand manner. Since the combined chorus was a huge one (including alumni as well as current members of the two organizations), this was a performance in the nineteenth-century oratorio tradition, but a brilliant one of its type. If some of the choral attacks seemed excessively explosive, they did not seriously mar the total impression of the day.

Woodworth a Standout

Among the vocal soloists, the contributions of Miss Addison and Mr. Gramm were particularly rewarding, and the trumpet playing of Roger Voisin and his colleagues was nothing short of spectacular. Still, the bulk of the credit for all the eloquence belonged to Mr. Woodworth, whose unflagging intensity and pervasive spirit appeared to stimulate every one involved. In view of this fact, it was a shame that cuts had been made in the mass to shorten the length of the program.

The second concert of the Bach trilogy offered during these last three days was conducted in the Music Shed on Saturday night by Charles Munch. Lukas Foss was piano soloist in the concerto in D minor, and the remainder of the evening was given over to "The Art of the Fugue," played in the Pillney arrangement for chamber orchestra.

The evening was certainly an unfortunate one for Bach, and this listener is doubtful that it reflected any glory on the performers themselves. The works in question were played with so arrogant a disregard for stylistic proprieties that one could not help wondering why they had been elected at all. An enormous twentieth-century concert grand piano played in an heroic, sonorous manner does not exactly suggest the clean, brilliance of the harpsichord, and a large string orchestra pulsating with lush vibratos is scarcely evocative of baroque musical textures.

Variety of Effects

Bach's exhaustive investigation of fugal possibilities in "The Art of the Fugue" was surely not conceived as a set of pieces intended for concert consumption, though it is sometimes presented as such. Here are austere architectural structures in which the exposure of construction transcends in importance any passing effects that may be squeezed out of them in performance. The Saturday evening interpretations, however, seemed dictated by a desire to produce as many effects as possible. One opening fugue subject after another was introduced by massed violins playing in a silken, sweet manner, and the measures that followed might then proceed caressingly or furiously depending on the mood sought at the time. The results were curiously undefinable and infinitely exasperating.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 703,[illegible] - S. 882,925

JUL 7 1958

AT TANGLEWOOD

Bach Concluded By Woodworth

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 7—Bach's B Minor Mass summed up the weekend devoted to his music, which traditionally opens the Berkshire Festival of the Boston Symphony, now in its 21st season. G. Wallace Woodworth conducted the performance. The occasion was his farewell appearance as director of the Harvard Glee Club and Radcliffe Choral Society, which he has led for 25 years.

The Bach weekend had opened on the Fourth of July with Charles Munch conducting the Boston Symphony's "Chamber Orchestra" in the four orchestral suites. He also led the Saturday program listing the D Minor Piano Concerto with Lukas Foss as soloist and the "Art of Fugue."

Almost 10,000 people attended the three events, two of them played during heavy rain.

Woodworth gave a straightforward sincere account of the Mass, about a third of which had been cut. When the music called for exultation, the chorus of 150 sang with that youthful esprit quite irresistible.

SENTIMENTAL TIME

Elsewhere, it followed the notes faithfully without that subtlety of phrasing or of coloring needed to illumine the music fully. Thus the "Cum Sancto Spiritu," the "Sanctus" and similar numbers came through best.

More a sentimental occasion than an inspired one musically, the performance had its uneven moments. Some overbrilliant instrumental solos did not help balances. Nevertheless, Roger Voisin's trumpet playing became one of the noted accomplishments of the afternoon. The soloists—Adele Addison, Eunice Alberts, Blake Stern and Donald Gramm—sang well yet without distinction.

The music was the thing. What an incredibly beautiful musical creation it is. No wonder, given in the music shed, the performance drew an audience of [illegible] people.

Munch's crisp, vigorous, yet also gracious way with Bach brought delight to the Friday audience. Doriot Anthony Dwyer's flute playing in the B [illegible] its customary enthusiastic applause. The concert had a quality and an atmosphere of its own.

[77]

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
JUL 7 1958

Music: B Minor Mass

Woodworth Conducts at Tanglewood

Fabian Bachrach

G. Wallace Woodworth

By **JOHN BRIGGS**
Special to The New York Times.

LENOX, Mass., July 6—The Bach week-end at Tanglewood came to an end this afternoon with a fine and stirring performance of the B minor Mass. G. Wallace Woodworth conducted.

The occasion was tinged with sadness, since it marked Mr. Woodworth's final appearance as conductor of the Harvard Glee Club and the Radcliffe Choral Society. Mr. Woodworth has directed both groups for the past quarter-century.

The Harvard and Radcliffe choristers, however, had evidently resolved that Mr. Woodworth's career should end on a note of triumph. Thanks in considerable part to their singing the music came alive in magnificent fashion.

The great choruses, which are the kernel of the work, were sung with grandeur. The choristers displayed both musicianship and zeal. One might have quarreled with details, such as the headlong tempo chosen by Mr. Woodworth for "Et Resurrexit." The great solo passage for the basses, "Et Iterum Venturus Est," failed to make its effect, not because the Harvard boys did not know their music but because it was impossible to articulate the notes at such speed.

But this and other small defects could not mar the effect of the performance as a whole. The splendid singing of the choristers was matched by that of the soloists, Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass. Especially striking was Mr. Gramm's sensitive, musically sound delivery of "Et in Spiritum Sanctum." The members of the Boston Symphony who made up today's small orchestra played with Boston Symphony quality.

It was, in sum, the sort of concert whose lofty fervor will remain in the memory of those who heard it.

Last night Charles Munch and members of the Boston Symphony played an all-Bach program including approximately two-thirds of "The Art of Fugue." This long, complex, intricately wrought work is a fascinating piece of craftsmanship, which does not always come off in performance.

Last night it was evident that Mr. Munch was doing the piece as a labor of love. Between the conductor's earnestness and the sheer beauty of sound achieved by the players, "The Art of Fugue" proved less heavy going than it sometimes can be.

The concert began with the Piano Concerto in D minor, with Lukas Foss as soloist. Mr. Foss played unevenly in the opening movement, but gave an excellent account of himself thereafter.

EAGLE July 5

Music Review

Bach Suites at Tanglewood

By **JAY C. ROSENFELD**

THE FIRST orchestral concert of the season at Tanglewood consisted of a program of the four Bach suites played last night in the theater-concert hall under the direction of Charles Munch. These first two Tanglewood weekends will again be devoted to Bach and Mozart. A string section of about 29 musicians and a wind section of varying numbers play in this series, and are not joined by the full complement of the orchestra until the third week when the concerts move over to the great Shed.

The suites were played in the regular sequence. They vary in both the number and type of ancient dance rhythms they employ, alternating between the stately and grave to the sprightly and gay. The suite was one of several precursors of what we call a symphony today, a number of pieces in contrasting rhythms and of opposed moods. There was no conscious use of the same idioms or figures in the ancient suites and it was not until the mid-eighteenth century that this practice came into being.

* * *

MUNCH TENDS to exact extremes from his virtuoso band, lingering on the sustained movements and exaggerating the speed of the swift ones. There is no doubt that the contrast of rhythms and of spirit has a stimulating effect on the audience for they broke out into tumultuous applause at the conclusion of each suite.

In the B minor, the second, Munch reduced the string choirs and required even the few he designated to use mutes. The result was very favorable as the flute, beautifully played by Doriot Anthony Dwyer, could be heard much more advantageously in the many instances Bach here affords the instrument. This sort of balance makes it much more like chamber music which is possibly what Bach may have intended originally. In many instances only the principals of the various sections were called upon.

* * *

THE FIRST suite with which the program started uses oboes and bassoons in pairs in addition to strings. The second uses in wind only two flutes. The third and fourth use oboes, bassoons and trumpets, in threes, and tympani, and in the fourth the organ also participated.

The trumpets were allowed to blow excessively, and their tone became piercing, particularly within the sonorous strings and the soft-treading reeds. Munch caught the feeling of the gavottes and bourrees with special felicity, controlling the responsive musicians with a relaxation which was not so apparent in the tense extremes of some of the other movements.

* * *

THERE ARE great rewards in this category of Bach's works, and if one is at all dulled by any particular movement, another comes along with a completely new and fresh pace and character. The first suite is the longest and, for this listener, the most taxing to listen to. But the inclusion of all four on one program is justified by the variety they all, in toto, embrace, and, of course, by the standards of the Boston first chair men who would make music even less inspired a joy to listen to.

Some program makers might find fault with an evening which consists of nothing but suites. But as served by Munch and his confreres last night, it was shown they do not contain more calories than Bach enthusiasts can willingly digest. The program, in fact, attracted an audience which filled the hall, and extended far out on the adjoining lawns. The rain which came after the program started presented a problem which the management happily solved by giving shelter to the outsiders in the aisles and under the wide porticos.

HARTFORD TIMES July 5, 1958

Berkshire Music Festival in Opening

By **GEORGE W. STOWE**

Lenox, Mass. — Charles Munch, looking as hale and hearty as ever, returned to the podium at Tanglewood last night to initiate the Bach weekend in the Theater-Concert Hall.

To an inveterate concertgoer it seemed that Mr. Munch had made a daring choice when he programed all four of the Bach orchestral suites in one concert. It proved not only an artistic triumph but an economic success, for the hall was entirely sold out.

The Boston Symphony, reduced to the proportions of the Bach orchestra, is an ideal instrument for this music. And just as Koussevitsky was always particularly convincing as a Bach interpreter, Munch has carried on the tradition, shaping the outlines with a firm hand and a sympathetic style.

To Albert Schweitzer these suites are "a fragment of vanished world of grace and elegance" and Munch manages to translate these words into a viable reality, a tonal and stylistic image of the 18th Century. There were times last night when the conductor revealed beauties in the music that are seldom more than skimmed.

* * *

THIS WAS particularly true of the Fourth Suite, which is usually ranked below the Second and Third Suites in musical importance. The vigor of the string playing, the impeccable woodwinds, and the happy choice of tempos made it an exhilarating experience.

Once again Doriot Anthony Dwyer was the incomparable flutist in the Second Suite, which utilizes only the flute and strings. Her Badinerie at the end is a tour de force and invariably elicits wild applause. Despite the enthusiasm the conductor did not repeat the rather questionable practice of replaying this movement.

For many the highlight was the Third Suite, which contains the melody so familiarly known as the "Air for the G String." Munch, once a concertmaster, adopted a tempo that allowed this gorgeous air to unfold with ravishing effect, a tonal investiture that showed off the Boston strings to optimum advantage.

* * *

THERE ARE so many details one could dwell upon when this music is played, such as the wonderfully broad and majestic opening movements which pay homage to the French overtures of Lully or the lively dances that are interspersed between the traditional movements.

If Bach was more preoccupied with line than with color in his orchestral writing, his genius resides in the fact that this music comes alive for us of the 20th Century, who are continually exposed to much more extensive musical spectrum.

Rain was the order of the evening in the Berkshires but it did little to dampen enthusiasm or to dissolve the bond that exists between audience and performers when great music finds sympathetic recreation.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
JUL 6 1958

Rain Mars Opening Concert Of Season at Tanglewood

By Allen Hughes

LENOX, Mass., July 5.—The Fourth of July, 1958, may well be remembered for a long, long time by those who make music at Tanglewood and those who come to hear it. The twenty-first season of the Berkshire Music Festival was being inaugurated by the Boston Symphony Orchestra, and Conductor Charles Munch was on hand to lead thirty-five of its members in J. S. Bach's four Suites for Orchestra. An audience of 3,000 persons had settled itself in and around the Theater-oncert Hall when the program egan, and all concerned seemed uite content with the initial roceedings.

Before the evening was half ver, however, the rains came. They were gentle at first, but soon they became torrents that soaked the Tanglewood sod and turned its paths into rivers of mud. For those seated on the grass outside the hall, the disaster was immediate. Those inside heard the entire concert in comfort, but they, too, were doomed to a drenching when the time came to go home.

Music Moves Smoothly

Despite the unfriendly skies, though, the music of the evening moved along smoothly and effectively. Mr. Munch was aglow with enthusiasm for the bourees, gavottes, minuets and other dances that make up the Bach Suites, and he communicated his exuberance to performers and auditors alike.

Still, it must be acknowledged that the conductor's dramatic temperament tended to transform some of the modest, insouciant pieces into rather bigger than life-size projections of themselves. This was not, in short, a concert for purists. Dazzling energy led at times into demoniac frenzy, and the brilliant sonorities of high-riding trumpets were sometimes pushed into realms of blasting fury. There were compensating interludes of intimate sensitivity, however, when some of the gavottes, for instance, were played in the most charming fashion.

The most ravishing sounds and exquisite playing of the evening were heard during the performance of the Suite No. 2, in B minor, for Flute and Strings, in which Doriot Anthony Dwyer appeared as soloist. Looking for all the world as though she had stopped by casually on her way to a high school prom, the remarkable young first flutist of the orchestra played with utterly stunning virtuosity and perceptivity. Her incredibly fluent dispatch of the concluding "Badinerie" was enough to make one gasp in astonishment and admiration, and the audience's applause was of the sort usually reserved for the most heroic of romantic pianists or operatic tenors.

All in all, the concert constituted a reputable, if familiar, debut of another Tanglewood season. Following the Bach concerts of this week end and those devoted to music by Mozart next week, the Boston Symphony will reassemble in toto for the full-scale symphonic concerts that make up the remainder of the summer schedule.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541
JUL 5 - 1958

MUNCH OPENS BACH SERIES AT FESTIVAL

Four Orchestral Suites Are Performed at Tanglewood

By **WILLARD M. CLARK**

Lenox, July 4—Making his first appearance at the Berkshire Festival tonight, Charles Munch inaugurated the annual series of three concerts devoted to the music of Johann Sebastian Bach. The theater-concert hall was well filled with the faithful and a number of listeners were seated outside. Mr. Munch chose for this initial program the four suites for orchestra. The chamber orchestra, made up of the first desk virtuosi of the Boston Symphony Orchestra, along with the others in this picked group of instrumentalists, did their best by Bach and their best is just about as fine as may be heard today.

Entirely Secular

These suites were written during the period when Bach was serving as musical director for Prince Leopold of Anhalt-Goethen. He had at his disposal a small group of instrumentalists and it was his duty to entertain the prince. Thus his music of this period was entirely secular and instrumental.

The four orchestral suites are made up of dances of the period, each preceded by an overture. These lively dances, however gay and frivolous they sound, never lose the distinction of noble art. However freely they sparkle and play they are never trivial. Schweitzer writes of them "in the dance melodies of these suites, a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period."

The first suite in C Major adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are in D major, include tympani and a larger wind group in the third suite, also two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

Fresh Interpretation

Listening to the wonders of this music as interpreted by Mr. Munch, one could only marvel at the ingenuity, imagination and understanding of the composer. Everything seemed as new and as fresh as the day it was written.

The eminent conductor was not hurried. The music flowed smoothly, sometimes stately, sometimes gay and even frivolous, but always there was a perfection of balance, clarity of inner voices and an unsurpassed unit.

Doriot Anthony Dwyer, first flutist of the orchestra, was called back at least a half dozen times after the second suite, which is for strings and flute. Finally after the lights were on she came out without her flute and then people realized there was to be no repeat of the brilliant finale.

Superb Playing

There might, under less fortunate conditions, have been a certain monotony in listening to the entire four suites, but due to the superb playing of the orchestra, the subtleties which Mr. Munch found and communicated, there was only joy listening to this, the first concert devoted to the work of Johann Sebastian Bach. After this concert, we can anticipate the two concerts yet to come.

Tomorrow night, the program will feature Lukas Foss, pianist-conductor, playing the "Piano Concerto in D Minor." The all-too seldom-heard "Art of the Fugue" is to be played. What a concert it will be.

NEW YORK POST July 7, 1958

WORDS and MUSIC

By Harriett Johnson

All-Bach Draws 9,716 to Tanglewood

Lenox, Mass., July 7—Despite overcast skies at Tanglewood yesterday afternoon, an audience of more than 4,000 assembled here for the performance of Bach's B Minor Mass by the Boston Symphony and collaborators, in the 6,000-seat Music Shed. Fortunately, the prediction of thunder showers did not materialize during the concert, so the scattered assortment of those sitting out-of-doors were able to hear the work, dry, if a bit damp from the prevailing mugginess.

This brought the total attendance for the all-Bach week-end to 9,716, which included Friday's concert of four suites in the theater-concert hall and Saturday's event, originally scheduled for the same hall, but transferred to the Shed because of rain which continued throughout the evening.

As the initial work on the latter program was Bach's Piano Concerto in D Minor, with Lukas Foss as solist, this meant moving Foss' piano, at the last minute, a distance of approximately two blocks. Once accomplished, the piano was retuned, and all proceeded as scheduled, except that this reporter had a bout with a temperamental Fiat and landed in the Pittsfield General Hospital for stitches in the head, instead of on the grounds where Nathanial Hawthorne planned his "Tanglewood Tales," wrote "The Wonder Book" and assembled the material for "The House of Seven Gables." Saturday's concert, conducted by Charles Munch, concluded with "The Art of the Fugue," arranged by Pillney for chamber orchestra.

Woodworth Leads Mass

Yesterday's maestro was G. Wallace Woodworth, who for 25 years has led the Harvard Glee Club and the Radcliffe Choral Society, the ensembles which officiated for the Mass. Though he has conducted previously in the Shed, this was the first time he has led the Bostonians there. The occasion was also his "Swan Song" as leader of these choral societies. He will continue as a member of the Harvard music faculty.

Woodworth was at his best in the spirited movements, notably the "Gloria," the "Et Resurrexit" and the "Osanna in Excelsis." He did achieve an impressively sombre mood in the "Crucifixus" which also was characterized by the most effective soft singing of the afternoon.

The general atmosphere of excitement and breathlessness which he communicated so well in dynamic choruses spilled over occasionally into the more subjective sections. He moved too quickly from a slow to a fast movement, with the result that the slower section would begin without a valid feeling of rhythmic poise.

The glee clubs and conductor, however, should be congratulated on their earnestness, devotion and enthusiasm. During his many years of service at Harvard, Woodworth has been energetic in encouraging college ensembles to perform the great works of the choral literature, as well as their rousing college songs.

Soprano Adele Addison's singing in her two duets, (with contralto Eunice Alberts and tenor Blake Stern, respectively) and basso Donald Gramm's sympathetic rendition of the "Et in Spiritum Sanctum," were among the solo highlights. During the tenor solo, the "Benedictus," the obligato part, usually played by the solo violin, was this time performed by the solo flute. Bach, himself, did not specifically indicate the instrument. Doriot Anthony Dwyer's playing of this portion was beautifully phrased and projected.

The coming week-end's musical fare will be all-Mozart, with the "Haffner" and G Minor, No. 40, symphonies scheduled along with the Two-Piano Concerto, K. 365. Lukas Foss and Seymour Lipkin will be soloists for the latter piece. The "Coronation Mass," set for Sunday afternoon, will be conducted by Hugh Foss.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 7 - 1958

Former Students Join Chorus In Tribute to G. W. Woodworth

Many former students of G. Wallace Woodworth, for 25 years conductor of the Harvard Glee Club and the Radcliffe Choral Society, were in the chorus yesterday at Tanglewood for his final appearance as conductor of the two groups.

Mr. Woodworth, known to the thousands of students who have sung under him as "Woody," will continue as a member of the faculty in the music department at Harvard.

Among his former students in the chorus yesterday for the Boston Symphony's performance of Bach's Mass in B Minor, were Elliot Forbes of Princeton, who is succeeding Mr. Woodworth as conductor, and his wife, the former Kathleen Allen, assistant conductor of the Radcliffe group; Lorna Cooke de Varon, a former assistant conductor of the Radcliffe singers, who is now on the faculty of the New England Conservatory and the Berkshire Music Center; Harold Schmidt, formerly of Fiske University, who is now conductor at Stanford University; Allan Miller, assistant conductor at Harvard this year, who recently won a fellowship to Switzerland to study with Herman Scherchen.

Three others, Joan Reinthaler, assistant conductor of the Radcliffe group; Barbara Connelly, former Radcliffe assistant conductor, who now conducts the Princeton chorus; and Jean McCawley, choral conductor at Milton Academy Girls' School and Vassar Summer Institute, were also in the chorus yesterday as were Mr. Woodworth's two children, Ellery and Harriet, both teachers.

NEW YORK POST July 6, 1958

WORDS and MUSIC

By Harriett Johnson

Bach Weekend Opens at Tanglewood

Lenox, Mass., July 5—Many of the courageous listeners who turned out Friday night for the opening orchestral concert at The Berkshire Festival here on the Tanglewood Estate would have been grateful for the tents which the tribe of Mohican Indians, who reportedly once lived here, undoubtedly owned.

With 1200 music lovers inside the theater-concert hall for the all-Bach program, and with approximately 1800 sitting on blankets out on the grass, the rain began 20 minutes after the concert had started. Not to be outdone by the exciting music-making of maestro Charles Munch and a complement of the Boston Symphony, soon the downpour was performing in torrents. Thus it continued long after the event had ended.

Everyone who could find a reasonable cover, trees or better, appeared to remain for the four suites which comprised the program, one of the most stimulating orchestral Bach concerts within memory.

Munch conducted as if he had completely forgotten his recent illness. He led the chamber orchestra with a combination of relaxation and fiery temperament which roused the audience to continuous, mounting enthusiasm, despite the dampness which permeated the auditorium, open to the sky at the sides and rear.

Doriot Dwyer Scores

Each of the suites was projected with sensitivity for its aspects of contrast, notably the volatile effervescence of the B Minor for flute and string orchestra, followed after the intermission by the grandeur of the D Major with its three trumpets, two oboes, tympani and strings. Munch had dramatized the varied character of the different suites by using fewer strings in the more lyrical, graceful movements, and by reinforcing the cellos and basses with the organ at certain points.

Doriot Anthony Dwyer, solo flutist of the Bostonians, who for the fourth year in succession has appeared during the opening weekend as soloist in the B Minor suite, scored a hit. Vigorous in personality, uninhibited and a brilliant virtuoso, she highlighted an evening of superb ensemble playing.

The Festival continues with all-Bach over the weekend. Sunday Afternoons Concert features the B Minor Mass with the Harvard Glee Club and the Radcliffe Choral Society assisting. Soloist will be soprano Adele Addison, contralto Eunice Alberts, tenor Blake Stern and bass Donald Gramm.

Sunday Music...

Guggenheim Memorial Concert by Goldman Band, On the Mall, Central Park, 8:30.

"Music for a Sunday Afternoon," featuring the Seuffert Band, George F. Sueffert, conducting. Leona May Smith, trumpeter. Concert sponsored by Hamburg Savings Bank. Forest Park, Queens, 3.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

JUL 7 1958

Intimacy of Chamber Music Missing in Large Shed

Bach Goes Big in Performance at Tanglewood

By WILLIAM R. ECKHOF
Knickerbocker News Staff Writer

Bach turned big at Tanglewood Saturday night.

Originally scheduled for the small theater-concert hall, the all-Bach concert was moved into the much larger shed because of bad weather. The move itself was a practical one, what with some 6,000 listeners on hand.

* * *

BUT THE EFFECT of the [illegible]-piece chamber music orchestra in the huge shed left something to be desired.

The shed is equipped with an excellent orchestra shell. Accoustics are splendid. There was no trouble hearing the music.

But chamber music is intimate music. A high degree of contact and rapport between musicians and audience is necessary for a really satisfying performance.

• • •

I KNOW the audience felt little closeness with the musicians Saturday night because of the shed's size.

More important, I think the musicians missed the rapport equally. The size of the auditorium took on too much meaning for them, and at times they sawed away as though they were in the middle of a Strauss tone poem instead of the intimate chamber works.

Actually, it wasn't that bad. The music was well performed, and gave new insight into Bach. It even proved that works usually heard in small theaters can take on other — but equally valid — meanings before large crowds.

* * *

THE PROGRAM included the D. Miner piano concerto with Lukas Fess as soloist, and the Art of the Fugue. Charles Munch conducted the weekend series which opened the Berkshire Festival's 21st season.

Mr. Foss, a Tanglewood perennial, is a colorful performer who seems to enjoy every minute of his work. Since he and Mr. Munch share similar opinion about Bach, they worked smoothly through the difficult concerto.

There were times when the orchestra accomponiment seemed a bit muddy — but only a few times, and I suspect this was due to the size of the hall, rather than the performers.

* * *

BACH NEVER indicated what instruments he intended to perform the Art of the Fugue. It was written more as a treatise on counterpoint, and just before his death. It does not fall into what is called Bach's court period, and properly speaking, is not true chamber music.

Perhaps this accounts for the fact that the work seems to have less intimacy than the concerto. And perhaps this is why the work took on great stature, especially in its closing movements.

If the concert had shortcomings, one had to look hard for them. On the other hand, Mr. Munch's group played difficult contrapuntal passages unbelievably well and managed to inject more than "musical mathematics" into the score.

This is the real test of Bach, and the group passed admirably.

LUKAS FOSS
Bach Soloist

[C79]

UNION, SPRINGFIELD, MASS., WEDNESDAY, JULY 9, 1958

BERKSHIRE CALENDAR

Beaux Arts Trio Will Be at Tanglewood Today

Activities in the Berkshires today include:

Lenox, Tanglewood, Chamber Music Concert, Beaux Arts Trio of New York, 8.30.

Stockbridge, Berkshire Playhouse, "The Matchmaker" 2.30 and 8.45.

Becket, Jacob's Pillow, Tania Karina and Oleg Sabline in classic ballet pas de deux. Donald Sadler and Co. with Maria Karnilova, Lotte Goslar, 9 p. m.

Williamstown, Williamstown Theater, "The Madwoman of Chaillot," 8.40.

Sharon, Conn., Sharon Playhouse "The Happy Time" 8.40.

Pittsfield, Berkshire Museum, paintings by Thomas Blagden, sculpture by Elizabeth MacLean Smith and David Broudo, Tuesday-Saturday 10 to 5, Sunday 2 to 5. Closed Monday.

Stockbridge, Chesterwood Studios, half mile off Rte. 183 at Glendale. Casts and bronzes by Daniel Chester French. Daily 10 to 6. Adults 50 cents children free.

Williamstown, Clark art Institute, paintings of six centuries. Also sculptures, ceramics and silver. Tuesday through Sunday 10 to 5; closed Monday.

Pittsfield, Little Cinema, unusual foreign and American feature films, nightly at 8.15; Saturdays continuous from 7.

Stockbridge, Tanglewood Gallery modern American Masters, Monday to Saturday 1 to 6.

Tryingham, Tryingham Galleries, art works by Berkshire and metropolitan artists, 10 to 5 and 6 to 8 daily, admission 25 cents, children under 12 free.

Ashley Falls, off Rte. 7, Bartholomew's Cobble, native ferns and flowers, guided tours; daily 9 to 5, admission 50 cents, children free.

Berkshire Garden Center, at junction of Rtes. 183 and 102; Monday to Saturday 9 to 5; Sunday 10 to 12.30 and 2 to 5.30.

Stockbridge, Chesterwood Studios Gardens, flower displays, 10 to 6 daily, admission 50 cents, children free.

Stockbridge, Mission House Gardens, herbs, hedges, flowers and fruit trees. Trailside Museum, 10 to 5 daily, restraurant, open week days 11 to 8. Sunday 12 to 5.30; closed Monday.

Pittsfield, Berkshire Museum, center of Pittsfield, Tuesday to Saturday 10 to 5.

Beaux Arts Trio At Lenox Today

Lenox, July 8—The Beaux Arts Trio of New York will appear in the Theatre-Concert Hall at Tanglewood Wednesday night at 8.30 in the second of the chamber music concerts which are part of this season's Berkshire Festival.

Members of the Beau Arts Trio are Daniel Guilet, violin, Bernard Greenhouse, cello and Menahem Pressler, piano. Their program will include Beethoven's Trio in E flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120 and Mendelssohn's Trio in C minor, Op. 66, No. 2.

The trio made its official debut at the Berkshire Festival in 1955 and has since made several appearances in the chamber music series. Artists who will appear on subsequent Wednesday evenings include the New York Pro Musica Antiqua (July 16), Adele Addison, soprano (July 23), and the Kroll Quartet (July 30 and Aug. 6). Net proceeds from all these concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 6 - 195

Berkshire Hills Offers Mixture Of Entertainment

Pittsfield, July 5—A mixture of jazz, poetry and Mozart will be among the entertainment offerings in the Berkshire Hills this week, the second full week in the Berkshire summer schedule.

Wednesday Concert

The Mozart offerings will come from Conductor Charles Munch and the Boston Symphony Orchestra at Tanglewood in Lenox Friday and Saturday evenings and next Sunday afternoon. The mid-week Tanglewood program will feature the Beaux Arts Trio of New York in a chamber music concert Wednesday evening.

The jazz and poetry will be a tandem offering at the Berkshire Music Barn in Lenox next Saturday afternoon at 3.30. The Tony Scott Quintet will provide the jazz and poet Langston Hughes, the verse. Thursday night Music Barn will have a West Indian program, and on Sunday evening Lionel Hampton and his orchestra will perform.

At Ted Shawn's Jacob's Pillow Dance Festival in Becket, Lotte Goslar, famous dancing mime, will be one of the featured entertainers in this week's program Tuesday through Saturday. The Pillow this week will also have Tania Karina and Oleg Sabline, and Donald Sadler and Company with Maria Karnilova in "This Property Is Condemned."

At the Berkshire Playhouse in Stockbridge, Thornton Wilder's famous farce, "The Matchmaker," will open a week's run tomorrow. The Williamstown Summer Theater in Williamstown is presenting Mildred Dunnock in "The Madwoman of Chaillot" this week.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 9 1958

Beaux Arts Trio At Tanglewood Festival Tonight

The Beaux Arts Trio of New York will appear in the Theater-Concert Hall at Tanglewood, Lenox, tonight at 8:30 in the second of the Wednesday evening chamber music concerts which are part of this season's Berkshire Festival.

Members of the Beaux Arts are Daniel Guilet, violin, Bernard Greenhouse, cello and Menahem Pressler, piano. Their program will include Beethoven's Trio in E flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120, and Mendelssohn's Trio in C minor, Op. 66, No. 2.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 10 1958

Beaux Arts Trio Gives Concert In Tanglewood Series

The Beaux Arts Trio of New York performed in the Theater-Concert Hall in Tanglewood last night in the second of the weekly series of chamber music concerts of the 1958 Berkshire Music Festival.

Members of the trio are Menahem Pressler, pianist; Daniel Guilet, violinist, and Bernard Greenhouse, cellist. Works performed included Beethoven's "Trio in E Flat, Op 1., No. 1, "Faure's "Trio in D Minor," and Mendelssohn's "Trio in C Minor, No. 2. Op. 66."

The festival continues this weekend with chamber orchestra concerts by a group of Boston Symphony musicians. The programs, Friday and Saturday evenings and Sunday afternoon, will be devoted to the music of Mozart.

S Union - July 10

Beaux Arts Trio In Performance At Tanglewood

By WILLARD M. CLARK

Lenox, July 9 — Making a return visit to Tanglewood, the excellent Beaux Arts Trio of New York appeared in the second of the current season of chamber music concerts tonight. The Theater-Concert Hall was filled with an enthusiastic audience who recognized that fine performances of fine music were being heard

Pianist Noted

The members of the trio are Menahem Pressler, pianist; Daniel Guilet, violinist; and Bernard Greenhouse, cellist. The trio in a few seasons has become a homogeneous ensemble and an artistic entity.

Mr. Pressler is an extraordinarily fine pianist. His range of dynamics is limitless and so, unfortunately, is his range of facial grimaces. The range seems to have increased over last year. This centers the interest of the audience upon him, something of which we feel he is not conscious. However, it is a fact that listening to audience remarks during intermission, his name is most prominent.

The program opened with a beautiful performance of Beethoven's "Trio in E Flat, Op. 1, No. 1." It is a work of great beauty, rich in texture and wholly imaginative. Messers. Guilet, Greenhouse and Pressler intrepreted the work with distinction. One seldom hears a performance born of such unity of thought and mutual expression.

Faure Work Heard

After Beethoven, Faure's "Trio in D Minor" was an anticlimax. It is a thoroughly lyrical work, particularly expressive in its second movement, and andantino. It requires virtuoso performers for complete revelation and that was what it had tonight. From our seat it was difficult most of the evening to hear the cellist, except in solo passages where it was rich and colorful. Mr. Guilet's violin sang sweetly the entire evening.

The final work on the program was Mendelssohn's "Trio in C Minor, No. 2, Op. 66." It is the second of his two trios dedicated to Louis Spohr. The first movement is an exquisite exposition of piano arpeggios beneath a melodic line evenly distributed between the violin and piano.

We have seldom heard a more beautiful, sensitive ensemble. The entire work is melodic and it places unusual dynamic demands upon performers. All were met with the distinction possible when undertaken by a trio of virtuosi, willing to subordinate self for the benefit of the whole. Musicianship such as one witnessed tonight is rare and to be cherished.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JUL 9 1958

Tanglewood Stars Trio

The Beaux Arts Trio of New York will appear in the Theatre-Concert Hall at Tanglewood, Lenox, tonight at 8:30 in the second of the Wednesday evening Chamber Music concerts which are part of this season's Berkshire Festival.

Members of the Beaux Arts Trio are Daniel Guilet, violin, Bernard Greenhouse, cello and Menahem Pressler, piano. Their program will include Beethoven's Trio in E flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120 and Mendelssohn's Trio in C minor, Op. 66, No. 2.

The trio made its official debut at the Berkshire Festival in 1955 and has since made several appearances in the chamber music series. Artists who will appear on subsequent Wednesday evenings include The New York Pro Musica Antiqua (July 16), Adele Addison, soprano (July 23), and the Kroll Quartet (July 30 and August 6). Net proceeds from all these concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

EAGLE
7/8/58

Beaux Arts Trio Appear Tomorrow At Tanglewood

The Beaux Arts Trio of New York will appear in the theater-concert hall at Tanglewood tomorrow night at 8:30 in the second of the Wednesday evening Chamber Music concerts which are part of this season's Berkshire Festival.

Members of the Beaux Arts Trio are Daniel Guilet, violin, Bernard Greenhouse, cello and Menahem Pressler, piano. Their program will include Beethoven's Trio in E flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120 and Mendelssohn's Trio in C minor, Op. 66, No. 2.

The trio made its official debut at the Berkshire Festival in 1955, and has since made several appearances in the chamber music series. Artists who will appear on subsequent Wednesday evenings include The New York Pro Musica Antiqua (July 16), Adele Addison, soprano (July 23), and the Kroll Quartet (July 30 and August 6). Net proceeds from all these concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JUL 9 1958

Chamber Music

The Beaux Arts Trio of New York appears in the Theater-Concert Hall at Tanglewood, Lenox, tonight at 8:30 in the second of the Wednesday evening Chamber Music concerts of the Berkshire Festival.

The trio is composed of Daniel Guilet, violin, Bernard Greenhouse, 'cello, and Manahem Pressler, piano. Their program will include Beethoven's Trio in E flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120, and Mendelssohn's Trio in C minor, Op. 66, No. 2.

EAGLE 7/10/58

Music Review

The Beaux Arts Trio

By JAY C. ROSENFELD

A CONCERT by the Beaux Arts Trio of New York in the theater at Tanglewood last night was the second event in the Wednesday evening chamber music series. They started with the Beethoven E flat trio Opus 1, No. 1, then played the D minor Fauré trio, Opus 120, and ended with the Mendelssohn C minor, No. 2, Opus 66. The members of the trio are Menahem Pressler, piano, Daniel Guilet, violin, and Bernard Greenhouse, cello.

Although the designation would seem to denote a first effort, Beethoven's Opus one was far from his first composition for small ensembles. There is a record of 17 previous quartets, trios, etc., which never were allowed to see the publisher's light of day. Thus the trio played to open last night's program was already the work of a moderately experienced 23-year-old composer. Beethoven himself said "when I reread the manuscript I wondered at my folly in collecting in a single work materials enough for twenty."

* * *

AT THE OTHER end of the scale was the Fauré trio which was written when he was 79, his last year of life. How he still had within his grasp so much elegance, with a minimum of ornamentation, and such rhythmic originality, as in the last movement, is a marvel. At the time he was engaged in writing this trio, he, like Beethoven, had lost his hearing. He had had to give up his post as director of the Paris conservatoire because of this failing, but in his final years of retirement he still was the fastidious and discreet musician of the earlier years.

Mendelssohn wrote his C minor trio when he was 49, shortly before his death. This was the work which seemed to find the most sympathetic response from the artists of the evening. They caught its spirit of agitation, and in the ensuing slow movement the grace of the lovely, expressive melody. They gave the speedy scherzo a virtuoso reading, and ended with such a flourish that they were required to add another little lagniappe, which proved to be the second movement of the Ravel trio, written 10 years before the Fauré. This scintillating little excerpt of Ravel pointed up dramatically how the venerable patriach Fauré still lived musically in the previous century.

* * *

THE INDIVIDUAL members of the trio are all splendid chamber musicians and their ensemble is excellent. Pressler adjusts his piano tone to the limited range of his string colleagues with superb control while still maintaining a wholesome sonority, but the degree of refinement they search for, and achieve, becomes precious to the point of exasperation. It is as though they use the aural equivalent of a microscope to focus their sound lens on the smallest details. Some lovely phrases were "sung" with flowing line, but of all the ingredients required to make a performance completely satisfactory, the factor of [illegible] is one that can least be spared. Pressler's awareness of this essential substance, and at times his cellist confrere, was not sufficient alone to make the evening successful.

[80]

EAGLE 7/10/58

Richard Burgin Conducts Student Symphony Tonight

Richard Burgin

TANGLEWOOD — The student orchestra of the Berkshire Music Center will present its second concert of the season this evening at 8:30 in the Music Shed.

The concert will open with the first movement of Schubert's "Unfinished" Symphony, conducted by Claudio Abbado of Milan, Italy. Two works of contemporary composers follow: Six Orchestra Pieces by Anton von Webern conducted by Joseph Kreines of Chicago, Ill., and William Schuman's "New England Triptych" conducted by David Zinman of New York City. The second half of the program will be under the direction of Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of orchestral conducting at the school. Burgin will conduct the First Symphony of Dimitri Shostakovitch.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 10 1958

Second Sunday Morning Chamber Concert Set

The second in the series of Sunday morning Chamber Music Concerts of the Berkshire Music Center at Tanglewood, Lenox, will be presented at 10 o'clock this Sunday.

The program will include pieces by Brahms, Ibert and Franck. The work of Brahms was prepared under the direction of William Kroll of the Department of Chamber Music. The Ibert and Franck works were prepared by members of the Boston Symphony Orchestra, Mrs. Doriot Anthony Dwyer, principal flute and Bernard Zighera, pianist and harpist.

This concert is one of the many under the auspices of the Friends of the Berkshire Music Center.

Also in the Chamber Music Hall on Saturday there will be a special concert open to the public. The program will begin at 3 p. m. and feature Walter McKibben, countertenor and viola de gamba, accompanied by Ephraim Segerman, lute and tenor viol, in a program of songs.

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 27,999 S. 28,943

Concerts Set At Tanglewood

Concerts of the second Berkshire Festival week at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. The Boston Symphony orchestra will be conducted by Charles Munch, music director, who will share next Sunday afternoon's program with Hugh Ross.

On Friday night in the Theater-Concert Hall, 8:30 o'clock, the program will open with Mozart's "A Musical Joke". Ruth Posselt, violin, and Joseph De Pasquale, viola, will be the soloists in the "Sinfonia Concertante".

The all-Mozart concert of Saturday night will be conducted in the Music Shed at 8:30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik." The pianists Seymour Lipkin and Lukas Foss will be soloists in the "Two Piano Concerto."

EAGLE July 11

Program Listed For Tanglewood Chamber Concert

The second in the series of Sunday morning chamber music concerts of the Berkshire Music Center will be presented at 10 a.m., July 13. The program will include pieces by Brahms, Ibert, and Franck. The work of Brahms was prepared under the direction of William Kroll of the department of chamber music. The Ibert and Franck works were prepared by members of the Boston Symphony Orchestra, Mrs. Doriot Anthony Dwyer, principal flute, and Bernard Zighera, pianist and harpist.

This concert is another of the many under the auspices of the Friends of the Berkshire Music Center.

The program will consist of the Quartet No. 1 in C Minor, Opus 51, by Brahms; Three Pieces for Wind Quintet by Ibert; and the Quintet in F Minor for Two Violins, Viola, Violincello and Piano by Franck.

Also in the Chamber Music Hall on Saturday there will be a special concert open to the public. The program will begin at 3 p.m. and feature Walt McKibben, countertenor and Viola de Gamba accompanied by Ephraim Segerman, lute and tenor viol, in a program of songs.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

UL 9 1958

Music Center Orchestra Will Play Tomorrow

The student orchestra of the Berkshire Music Center will present its second concert of the season tomorrow evening at 8:30 in the Music Shed at Tanglewood, Lenox.

The concert will open with the first movement of Schubert's "Unfinished" Symphony conducted by Claudio Abbado of Milan, Italy. Two works of contemporary composers follow: Six Orchestra Pieces by Anton von Webern conducted by Joseph Kreines of Chicago, Ill., and William Schuman's "New England Triptych" conducted by David Zinman of New York City. The second half of the program will be under the direction of Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of orchestral conducting at the school. Mr. Burgin will conduct the First Symphony of Dimitri Shostakovitch.

Express (e)
NEWPORT, Vt.
Republican
Circ. 4146

JUL 12 1958

Vermonter in Washington

By Vonda Bergman

Vermont is to be one of the first states to extend hospitality in the initial Russo-American Student Exchange Program.

Ten Russian students, or one-half of the 20 young Russian men and women just arrived in this country, will spend the first few days of next week within the Green Mountain state.

Middlebury College and The Experiment in International Living at Putney will be hosts to the young Russians, according to the State Department.

The Soviet Youth Committee, which is picking up the check for the students' visit, selected both graduate and undergraduate students for the trip.

While this group tours New England, the Middle West, the South, then comes on to Washington, the second section will be traveling across country and touring the West coast.

Life in the United States—first hand—is the general theme of their visit. Much of the accent will be on meetings with college leaders on different campuses around the country.

Enroute to Vermont they plan to visit the Berkshire Music Festival at Tanglewood. In Illinois, they will visit Abraham Lincoln's birthplace at Springfield. A boat trip up the Mississippi, a visit to the TVA development and to a Cherokee Indian Reservation in the Great Smokies of North Carolina are among the highlights on their itinerary.

The State Department admitted that in arranging for the exchange visit it had had to temporarily "open" some of the areas of the United States normally closed to Soviet visitors. Among these is Tanglewood in the Berkshires.

At the same time the Soviet young people arrive in Vermont our United States student exchangees, 40 in number, will be getting their introduction to Moscow and the start of a similar tour of the Soviet Union.

Senator Flanders is seeking a second new highway postoffice in an attempt to improve Vermont's mail service.

The Post Office Department is putting on a new mobile highway postoffice to serve White River Jct., Wells River and several New Hampshire areas July 21, but the Senator also sees need for a second operation between Boston and Rutland.

In a letter to Asst. Postmaster General John M. McKibben he this week noted the discontinuance of the passenger and mail trains between Bellows Falls and Boston and wrote: "I would like to see them replaced with a highway postoffice between Boston and Rutland. This would begin to bring back a service that has been sadly deteriorating."

In making the request the Senator observed that the Albany-Rutland Highway Postoffice has proved successful during its several years of operation.

The Democratic National Committee in its current newsletter, "For and About Women", cites the Vermont Democratic State Committee for recently voting equality to women.

Vermont National Committeewoman Beatrice Schurman of Newport reported that the party's State committee voted 50-50 participation, "meaning that all Democratic Party comittees must have equal representation of men and women."

This brings the number of 50-50 states to 20, according to the news letter editor. Twenty other states have equal representation on some but not all political committees and eight states have no regulation.

HARTFORD, CONN.
COURANT
Circ. D. 97,224 - S. 143,181

JUL 6 1958

Mozart Music Week's Feature At Tanglewood

The concerts of the Berkshire Festival this week at Tangelwood, Lenox, Massachusetts, will be devoted to Mozart. The Boston Symphony Orchestra will be conducted by Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

Friday evening at 8:30 the program will open with Mozart's "A Musical Joke." Ruth Posselt, violin, and Joseph DePasquale, viola, will be soloists in the Sinfonia Concertante. The "Linz" symphony will also be given.

Saturday evening Dr. Munch's program will open with "Eine Kleine Nachtmusik." Seymour Lipkin and Lukas Foss will be soloists in the Two Piano Concerto. The concert will close with the Serenade for 13 Wind Instruments, and the Symphony No. 40.

Dr. Munch will conduct the first half of Sunday afternoon's concert at 2:30. Following a performance of the "Haffner" Symphony, Lipkin will again be soloist in the Piano Concerto in C major. After intermission Hugh Ross will conduct the orchestra and the Festival Chorus in several religious choral works of Mozart.

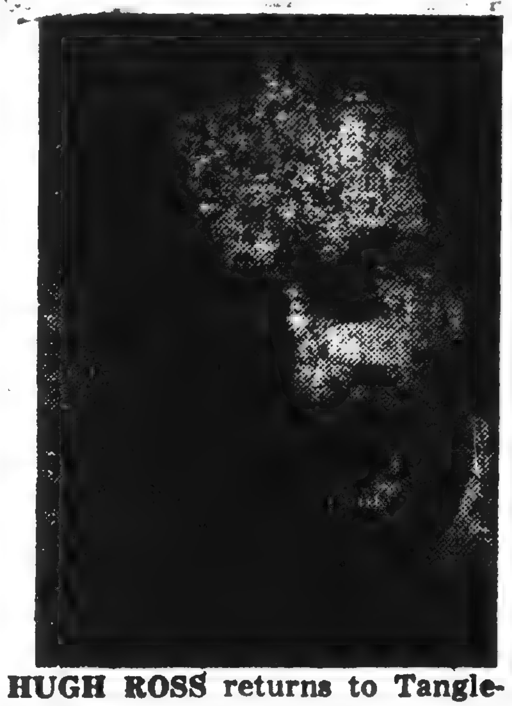
Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 4 - 1958

Next week's Berkshire Festival, Tanglewood, Lenox, Mass., features the works of Mozart on Friday, Saturday and Sunday, with the Beaux Arts Trio on Wednesday, July 9, performing music of Beethoven, Faure and Mendelssohn. Charles Munch conducts the programs on Friday, Saturday and Sunday of the Boston Symphony, with Hugh Ross conducting the second half of Sunday's program, the Kyrie and Graduale from Mozart's Coronation Mass. Details of the week's concerts will be found in the Weekly Calendar.

VALATIE, N. Y.
ROUGH NOTES
Circ. W. 1,000

JUL 4 1958



HUGH ROSS returns to Tanglewood as Choral Director of the Berkshire Music Center. On Sunday, July 13, Mr. Ross will conduct the Boston Symphony Orchestra and ~~the Festival Chorus~~, composed of Berkshire Music Center students. The program will include Kyrie, K. 341; Graduale, K. 273; Mass, K. 317 by Mozart.

All Mozart Concerts at Tanglewood

The concerts of the second Berkshire Festival week at Tanglewood, ~~Lenox, Mass.~~, will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its Music Director, Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

On Friday evening, July 11, in the Theatre-Concert Hall at 8:30 the program will open with Mozart's "A Musical Joke" K. 522. Ruth Posselt, violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante K. 364. The program will close with the "Linz" Symphony in C major, K. 425.

The all-Mozart concert of Saturdya evening, July 12, will be held in the Music Shed at 8:30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik." The pianists Seymour Lipkin and Lukas Foss will be soloists in the Two Piano Concerto, K. 365. The concert will close with the Serenade for 13 Wind Instruments, K. 361 and the well-known Symphony No. 40 in G minor.

a [1 [82]

ATHENS, N. Y.
HERALD

JUL 10 1958

MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673

JUL 3 1958

All Mozart Concerts At Berkshire Festival

The concerts of the second Berkshire Festival week at Tanglewood, Lenox, Massachusetts, will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its Music Director, Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

On Friday evening (July 11) in the Theatre-Concert Hall at 8:30 the program will open with Mozart's "A Musical Joke" K. 522. Ruth Posselt, violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante K. 364.

The all-Mozart concert of Saturday evening (July 12) will be held in the Music Shed at 8:30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik". The pianists Seymour Lipkin and Lukas Foss will be soloists in the Two Piano Concerto, K. 365. The concert will close with the Serenade for 13 Wind Instruments, K. 361 and the well-known Symphony ....o. 40 in G minor.

Dr. Munch will conduct the first half of Sunday afternoon's concert in the Theatre-Concert Hall at 2:30. Following a performance of Mozart's "Haffner" Symphony, K. 385, Seymour Lipkin will again be soloist in a performance of the Piano Concerto in C major, K. 467. After the intermission Hugh Ross will conduct the orchestra and the Festival Chorus in several choral works of Mozart.

The Boston Symphony Orchestra's rehearsal on Saturday morning, July 12, at 10 o'clock will be open to the public for the benefit of the Pension Fund.

The Beaux Arts Trio will make its fourth Tanglewood appearance in the second Wednesday evening Chamber Music Concert on July 9, at 8:30 in the Theatre-Concert Hall.

Berkshire Music Center events of the week all of which are open to Friends of the Center, include a concert by the Student Orchestra on Thursday evening (July 10) at 8:30 in the Music Shed; the second lecture in the Seminar on contemporary music on Friday afternoon (July 11) at 3:15 in the Chamber Music Hall; and on Sunday (July 13) a chamber music concert by students at 10 A.M. in the Chamber Music Hall, and the Composer's Forum, also in the chamber Music Hall at 8:30 P.M.

Tanglewood Topics

Pierre Monteux, 83-year-old guest conductor at this season's Berkshire Festival, has just returned from a busy round of conducting engagements in Europe. The critic of the London Times said of Mr. Monteux, echoing the feeling of many regular Tanglewood visitors for this beloved conductor:

"He stands firmly erect, his old fashioned Gallic moustachios radiating confidence, a monument to stability. He does not need to coax, let alone intimidate, an orchestra into response; he exercises mastery in serenity, with a narrow beat that is as clear as a bell, and left-hand gestures that do not beckon nor inveigh, but merely jog a player's conscience."

* * *

A popular feature of the Tanglewood season are the Saturday morning open rehearsals by the Boston Symphony Orchestra. The opportunity of hearing the orchestra at work preparing for one of the week-end programs in an informal atmosphere is enjoyed by many people each week. A modest admission charge of $1 is donated to the Orchestra's Pension Fund.

* * *

Much-Traveled Man

Harry Ellis Dickson, first violinist of the Boston Symphony and assistant conductor of the Boston Pops Orchestra, is probably the most-traveled man in the orchestra these days. Between rehearsals at Tanglewood for the Bach-Mozart concerts of the Berkshire Festival in the mornings and conducting concerts on Boston's Esplanade in the evenings, Mr. Dickson has probably set a record for trips between Lenox and Boston. He has made a round trip almost every day.

* * *

Mr. Dickson and his colleagues, about 70 of them, arrive at Tanglewood in the coming week when the entire orchestra of 105 men is asssembled for the four weeks of Music Shed concerts of the Berkshire Festival. Dr. Charles Munch, who has not seen his entire orchestra together since the close of its winter season in April, will meet with them at the first rehearsal on Wednesday afternoon.

* * *

George Humphrey, viola, and Karl Zeise, cello, both members of the Boston Symphony Orchestra, have recently arrived at Tanglewood after a trip to Iceland. Mr. Humphrey and Mr. Zeise visited Iceland several years ago, and when their plane was grounded in Reykjavik they passed the time playing informal chamber music with two colleagues, both violinists in the National Symphony Orchestra of Iceland.

* * *

On their recent trip, made with the co-operation of the State Department, the four players toured Iceland for three weeks, playing quartets, Mr. Humphrey reports that they were most cordially received everywhere and that their most enthusiastic audiences were in small towns where live chamber music, or indeed music of any kind, is a rarity.

* * *

Back From Europe

Hilde Gueden, Metropolitan opera soprano, who arrives tomorrow for rehearsals in preparation for her performance in the Brahms Requiem Saturday evening at the Berkshire Festival, has just returned from Europe. While there she was presented with the Silver Rose, awarded by the Vienna Philharmonic Orchestra for "outstanding artistic achievements." Miss Gueden is noted for her performances in Richard Strauss' "Der Rosenkavalier." the opera in which the original silver rose is presented to her in her role as Sophie.

* * *

Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra, whose name is closely associated with Tanglewood and all its activities will be honored at the Berkshire Festival concert on Saturday evenin ;. Dr. Charles Munch will conduct a performance of the Brahms Requiem inmemory of his predecessor.

* * *

Joanne Smith, 12-year-old daughter of the Boston Esplanade Orchestra under the direction of Arthur Fiedler. Joanne, who will attend Ted Mack's camp in the Berkshires this summer, performed the first movement of Beethoven's Piano Concerto No. 1 in C.

* * *

David Lloyd, tenor, a former student of the Berkshires Music Center who has since become well known throughout the country for his many performances in opera and concert, has returned to the opera department, where he was once a student himself. He will coach students in diction.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 4 - 1958

CLEVELAND, OHIO
NEWS
Cir. D. 137,553

JUL 5 1958

Lively Arts

MUSICIANS — At Newport, R. I., Benny Goodman pointed his clarinet back to the 1930s

GOODMAN

MUNCH

and nostalgia became the theme of the first annual American Jazz Festival . . . An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart series of the Berkshire symphonic festival at Tanglewood, Mass., last night, under direction of Dr. Charles Munch

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DANBURY, CONN.
NEWS-TIMES
Circ. D. 15,916

JUL 5 1958

Concerts Start At Tanglewood

LENOX, Mass. (AP) — An estimated 1,500 music lovers attended the opening concert of the Bach-Mozart series of the Berkshire Symphonic Festival at Tanglewood last night.

Dr. Charles Munch, director of the Boston Symphony Orchestra, conducted the program which consisted of Bach's Suites 1, 2, 3, and 4 and featured as soloist flutist Doriot Anthony Dwyer.

The program inaugurated the 16th session of the Berkshire Music Center, founded by the orchestra in 1940 in fulfillment of the ambition of the late Serge Koussevitzky.

Tonight's program features Lukas Foss as soloist in Bach's Piano Concerto in D Minor, Dr. Munch conducting.

Music

Programs for next week at the Berkshire Festival, Tanglewood, Lenox, Mass are: Wednesday, July 9, Theatre Concert Hall, Beaux Arts Trio in, Trio in E flat, Op. 1, No. 1, Beethoven; Trio in D minor, Op. 120, Faure; Trio in C minor, No. 2, Op. 66; Mendelssohn; Friday, July 11, Theatre Concert Hall, Boston Symphony Orchestra, Musical Joke, K. 522, Sinfonia Concertante for Violin and Viola, soloists, Ruth Posselt, Joseph de Pasquale; Linz Symphony, all by Mozart; Saturday, July 12, Music Shed, Boston Symphony Orchestra, Eine Kleine Nachtmusik, Two Piano Concerto K 365, soloists, Lukas Foss, Seymour Liptkin, Serenade No. 10 in B flat for Winds, Symphony No. 40 in G minor, Mozart, above at 8:30 p.m.; Sunday, July 13, 2:30 p.m., Theatre Concert Hall, Boston Symphony, all-Mozart; Haffner Symphony, Piano Concerto in C major, Lipkin; Kyrie and Graduale from Coronation Mass; this week end, July 5, Bach's Piano Concerto in D Minor, Foss; Sunday, Bach's B Minor Mass.

The second concert of the Berkshire Quartet at Music Mountain, Falls Village, Sunday, July 6, at 4 p.m., will feature an all-Beethoven program. Included will be the Quartet in C major, Op. 18, No. 4; Quartet in E flat major, Op. 74, and the Quartet in C major, op. 59, No. 3.

The Summer Pops Concert Series of the Connecticut Symphony Orchestra, under the direction of Jonel Perlea, opens Friday evening, July 11, at 8:30 o'clock, and will feature Elizabeth Schwarzkopf, leading soprano of the Vienna State Opera, with Wilfred Pelletier as guest conductor. The summer concerts of the orchestra are held at the Fairfield University stadium. Ticket orders should be sent to Fairfield County Symphony Society, 1483 Post Road, Fairfield, Conn.

The Don Cossack Chorus, under the direction of Serge Jaroff, will give a concert in Litchfield High School, Litchfield, Saturday afternoon, July 5 at 3 o'clock for the benefit of the St. Nicholas Foundation. Russian liturgical and folk music will be presented.

SCHENECTADY GAZETTE

Berkshire Festival Plans Week of Mozart Concerts

Concerts of the second Berkshire Festival week at Tanglewood, Lenox, Mass., will be devoted to music of Mozart. The Boston Symphony Orchestra will be conducted by Charles Munch, its music director, who will share the Sunday afternoon concert with Hugh Ross.

* * *

EVENING PROGRAMS are at 8:30 o'clock and afternoon programs at 2:30 o'clock.

The Friday evening program will include the "Musical Joke, K. 522," "Sinfonia Concertante for Violin and Viola" with Ruth Posselt and Joseph De Pasquale as soloists; and the "Linz Symphoony number 36, C major."

The Saturday evening program will be presented in the Music Shed and will feature "Eine Kleine Nachtmusik," the two-piano Concerto K. 365 with Lukas Foss and Seymour Lipkin as soloists; the "Serenade number 10 in B-flat for winds" and the "Symphony number 40 in G minor."

* * *

THE SUNDAY afternoon program, Theatre-Concert Hall, will include the "Haffner" Symphony and the Piano Concerto in C major, K. 467" with Lipkin as soloist. The part of the program to be conducted by Ross will include the "Kyrie K. 341," "Graduale, K. 273", and the "Coronation" mass. Soloists will be Sarah Fleming, Doris Okerson, Richard Gilley and Lawrence Chelsi.

The Beaux Arts Trio chamber music program will be this evening in the Theatre Concert Hall. The program will be the Beethoven "Trio in E flat, opus 1, number 1"; Faure "Trio in D minor, opus 120"; and the Mendelssohn "Trio number 2 in C minor, opus 66." Members of the trio are Menahem Pressler, piano; Daniel Guilet, violin; and Bernard Greenhouse, cello. Proceeds of the Wednesday evening concerts benefit the Tanglewood Revolving Scholarship Fund.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,176

JUL 5 1958

RUTH POSSELT—A violinist, she will play in Mozart's Sinfonia Concertante at the Berkshire Festival.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 5 - 1958

Mozart Music for Tanglewood

The concerts of the second Berkshire Festival week at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

On Friday evening (July 11) in the Theater-Concert Hall at 8:30 the program will open with Mozart's "A Musical Joke," K. 522. Ruth Posselt, violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante, K. 364. The program will close with the "Linz" Symphony in C major, K. 425.

The concert Saturday evening (July 12) will be held in the Music Shed at 8:30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik." Seymour Lipkin and Lukas Foss will be soloists in the Two Piano Concerto, K. 365. The concert will close with the Serenade for 13 Wind Instruments, K. 361, and the Symphony No. 40 in G minor.

Dr. Munch will conduct the first half of Sunday afternoon's concert in the Theater-Concert Hall at 2:30. Following a performance of Mozart's "Haffner" Symphony, K. 385, Mr. Lipkin will be soloist in a performance of the Piano Concerto in C major, K. 467.

After the intermission Hugh Ross will conduct the orchestra and the Festival Chorus in several choral works of Mozart — the Kyrie in D minor, K. 341; the Graduale, K. 273; and the Coronation Mass in C major, K. 317. These works will be performed at Tanglewood for the first time. Soloists for the Mass will include Sarah Fleming, soprano; Doris Okerson, contralto; Richard Gilley, tenor; and Lawrence Chelsi, bass.

The Beaux Arts Trio will make its fourth Tanglewood appearance in the second Wednesday evening Chamber Music Concert on July 9 at 8:30 in the Theater-Concert Hall. Members include Menahem Pressler, piano; Daniel Guilet, violin; and Bernard Greenhouse, cello. They will perform Beethoven's Trio in E-flat, Op. 1, No. 1; Fauré's Trio in D minor, Op. 120; and Mendelssohn's Trio in C minor, No. 2, Op. 66. Proceeds of the concert benefit the Tanglewood revolving scholarship fund.

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,200

JUL 6 - 1958

HUGH ROSS, choral director of the Berkshire Music Center, in Tanglewood, Lenox, Mass., on Sunday, July 13, will conduct the Boston Symphony Orchestra and the Festival Chorus, composed of Berkshire Music Center students, in a program of music by Mozart.

[82]

NEW HAVEN, CONN.
REGISTER
Circ. D. 95,656 - S. 101,553
JUL 6 1958

NORFOLK MUSIC SCHOOL SERIES

The third concert in Yale's Norfolk Music School series will be given by faculty members on Wednesday afternoon at 3:30 in the Music Shed at Norfolk. The program of both vocal and instrumental works is listed as follows: Trio in E flat major for piano, clarinet, and viola (K. 498)—Mozart; Frauenliebe und Leben, Op. 42—Schumann; Folk Songs—Benjamin Britten; Concerto a tre for clarinet, violin, and cello—Ingolf Dahl. The performers are to be Helen Boatwright, soprano; Benjamin De Loache, baritone; Arthur Hague, piano; Howard Boatwright, violin; Luigi Silva, cello; Keith Wilson, clarinet, and Lillian Fuchs, viola.

Mrs. Boatwright and Mr. De Loache, who are to have the featured vocal roles in this third program, won extravagant critical acclaim for their solo performances in Haydn's "The Seasons," which was presented just recently by the Litchfield County Choral Union in the Norfolk Music Shed. On Wednesday, the soprano will be heard in the Schumann opus while the baritone will offer four songs by the contemporary English composer. Mr. Hague will act as accompanist for both singers.

The "Concerto a tre," by the American composer, has also created unusual interest in Wednesday's concert.

BOSTON SYMPHONY'S COMING CONCERTS

The Boston Symphony's three concerts in this second week of the Berkshire Music Festival will be devoted to the music of Mozart. Charles Munch will conduct the Friday and Saturday evening concerts and in next Sunday afternoon's concert he will share the podium with Hugh Ross. The latter has headed the department of choral music of the Berkshire Music Center, the celebrated school at the festival, for many years.

Friday evening's concert in the Theater Concert Hall will present the great composer's Musical Joke (K.522), the Symphony No. 36 in C major ("Linz"), and the Sinfonia Concertante for Violin and Viola. The soloists in the latter performance are to be violinist Ruth Posselt and violist Joseph De Pasquale. Both artists are faculty members at the Music Center and De Pasquale is the first chair violist of the Boston Orchestra.

Saturday's all-Mozart concert lists the following works:. "Eine Kleine Nachtmusik," the serenade for string orchestra; Two-Piano Concerto, K. 365; Serenade for 13 Wind Instruments, K. 361; Symphony No. 40 in G minor. Pianists Seymour Lipkin and Lukas Foss, faculty members of the Music Center, are to be the soloists in the concerto.

Lipkin will also have a solo role in next Sunday afternoon's concert. He will be featured in the C major Piano Concerto, K. 467 and Mr. Munch will also conduct the "Haffner" Symphony. Ross will conduct the second half of the concert which will mark the first festival performances of three Mozart choral works. They are the Kyrie in D minor(K. 341), the Graduale (K. 273), and the "Coronation Mass" in C major(K. 317), to be sung by the Festival Chorus and soloists.

The Beaux Arts Trio (Menahem Pressler, piano; Daniel Guilet, violin; Bernard Greenhouse, cello) will appear in Wednesday evening's Chamber Music Concert, playing trios by Beethoven, Mendelssohn, and Faure.

ALBANY, N. Y.
TIMES-UNION
Circ. D. 61,009 - S. 119,412
JUL 6 1958

Week of Mozart Concerts On Tanglewood Schedule

The concerts of the second Berkshire Festival week at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its Music Director, Charles Munch, who will share next Sunday afternoon's concert with Hugh Ross.

Charles Munch, director of the Tanglewood Music Festival, will conduct the series of Mozart concerts in the Music Shed Friday and Saturday evenings, at 8:30 o'clock and Sunday afternoon, at 2:30 P. M.

Today, the Festival will continue its weekend program devoted to Bach with the presentation of the composer's B-Minor Mass.

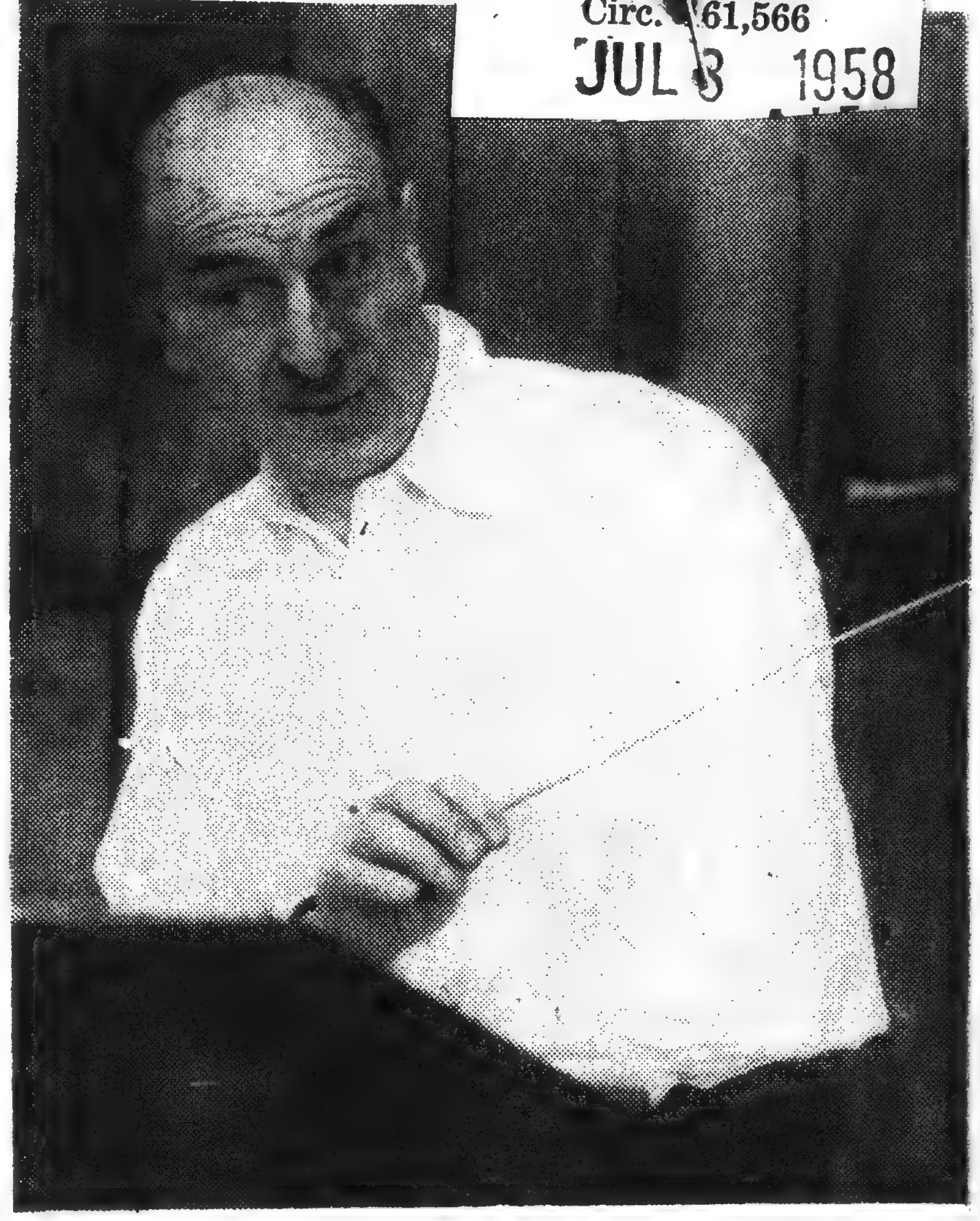
On Friday evening in the Theatre - Concert Hall at 8:30 the program will open with Mozart's "A Musical Joke." Ruth Posselt, violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante.

The all-Mozart concert of Saturday evening will be held in the Music Shed at 8:30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik." The pianists Seymour Lipkin and Lukas Foss will be soloists in the Two Piano Concerto. The concert will close with the Serenade for 13 Wind Instruments, and the Symphony No. 40 in G minor.

Dr. Munch will conduct the first half of Sunday afternoon's concert in the Theatre-Concert Hall at 2:30. Following a performance of Mozart's "Haffner" Symphony, Seymour Lipkin will again be soloist in a performance of the Piano Concerto in C major. After the intermission Hugh Ross will conduct the orchestra and the Festival Chorus in several choral works of Mozart; the Kyrie in D minor, the Graduale, and the "Coronation Mass" in C major, performed for the first time at Tanglewood. Soloists for the Mass include Sarah Fleming, soprano; Doris Okerson, contralto; Richard Gilley, tenor; and Lawrence Chelsi, bass.

The Boston Symphony Orchestra's rehearsal on Saturday morning, July 12, at 10 o'clock will be open to the public for the benefit of the Pension Fund. The rehearsal will be held in the Theatre-Concert Hall and admission is $1.

Christian Science
Monitor (e)
BOSTON, Mass.
Nonpartisan
Circ. 161,566
JUL 8 1958



Hugh Ross, choral director of the Berkshire Music Center, will conduct the Boston Symphony in a program of Mozart choral music at Tanglewood Sunday afternoon.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044
JUL 6 - 1958

Mozart In the Berkshires

The concerts of the second week end of the Berkshire Festival at Tanglewood, beginning next Friday evening, will be devoted to music by Mozart. Charles Munch will conduct an orchestra of Boston Symphony musicians. Programs of the week follow:

Today at 2:30, Music Shed. Bach: Mass in B minor, conducted by G. Wallace Woodworth. Choruses: Harvard Glee Club and Radcliffe Choral Society. Soloists: Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass.

Wednesday at 8:30, Theater—Concert Hall. Beaux Arts Trio, in music of Beethoven, Faure and Mendelssohn.

Friday at 8:30, Theater — Concert Hall. Charles Munch conducting. Mozart: "A Musical Joke"; Sinfonia Concertante, soloists: Ruth Posselt, violin, and Joseph De Pasquale, viola; "Linz" Symphony.

Saturday at 8:30, Music Shed. Charles Munch conducting. Mozart: "Eine Kleine Nachtmusik"; Concerto for Two Pianos (K. 365), soloists: Lukas Foss and Seymour Lipkin; Serenade in B flat, No. 10, for winds, Symphony in G minor, No. 40.

Sunday, July 13, at 2:30, Theater—Concert Hall. Charles Munch conducting: Mozart: "Haffner" Symphony, Piano Concerto in C major (K. 467) soloist: Seymour Lipkin. Hugh Ross conducting: Mozart Kyrie (K. 341); Graduale (K. 273); "Coronation" Mass; soloists: Sarah Fleming, Doris Okerson, Richard Gilley, Lawrence Cheis..

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
JUL 6 - 1958

Music, Dance Festivals Active

Berkshire Festival This Week

The concerts of the second Berkshire Festival week at Tanglewood, Lenox, Massachusetts, will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its Music Director, Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

The Orchestra's rehearsal on Saturday morning, July 12, at 10 o'clock will be open to the public for the benefit of the Pension Fund. The rehearsal will be held in the Theatre-Concert Hall and admission is $1.

Berkshire Music Center events of the week all of which are open to Friends of the Center, include a concert by the Student Orchestra on Thursday evening at 8:30 in the Music Shed; the second lecture in the Seminor on Contemporary Music (Roger Sessions speaking on his own compositions) on Friday afternoon at 3:15 in the Chamber Music Hall; and next Sunday a chamber music concert by students at 10 A.M. in the Chamber Music Hall, and the Composer's Forum, also in the Chamber Music Hall at 8:30 P.M.

The complete programs for the week are as follows:

Wednesday, at 8:30, Theatre Concert Hall, Beaux Arts Trio, Beethoven, Trio in E-flat, Op. 1, No. 1; Faure Trio in D minor, Op. 120; Mendelssohn, Trio No. 2 in C minor, Op. 66.

Friday at 8:30, Theatre-Concert Hall, Boston Symphony Orchestra; Charles Munch, Conductor; Mozart, Musical Joke, K. 522; Sinfonia Concertante for Violin and Viola, (Soloists: Ruth Posselt, Joseph De Pasquale), "Linz" Symphony No. 36, C major.

Saturday 8:30, Music Shed, Boston Symphony Orchestra, Charles Munch, Conductor; Mozart, "Eine Kleine Nachtmusik," Two-Piano Concerto K. 365; (Soloists: Lukas Foss, Seymour Lipkin), Serenade No. 10 in B-flat for Winds, Symphony No. 40 in G minor.

Sunday 2:30, Theatre-Concert Hall, Boston Symphony Orchestra, conducted by Charles Munch; Mozart, "Haffner" Symphony, Piano Concerto C major, K. 467, (Soloist: Seymour Lipkin), conducted by Hugh Ross, Mozart, Kyrie K. 341, Graduale, K. 273, "Coronation" Mass., (Soloists: Sarah Fleming, Doris Okerson, Richard Gilley, Lawrence Chelst).

The closing concerts of the first Festival weekend will take place today at 2:30 in the Music Shed at Tanglewood. G. Wallace Woodworth will conduct the Harvard Glee Club and Radcliffe Choral Society, the Boston Symphony Orchestra and soloists Adele Addison, soprano, Eunice Alberts, contralto, Blake Stern, tenor, and Donald Gramm, bass in a performance of Bach's B Minor Mass. Berkshire.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739
JUL 6 - 1958

Mozart Music Week's Feature At Tanglewood

The concerts of the Berkshire Festival this week at Tangelwood, Lenox, Massachusetts, will be devoted to Mozart. The Boston Symphony Orchestra will be conducted by Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

Friday evening at 8:30 the program will open with Mozart's "A Musical Joke." Ruth Posselt, violin, and Joseph DePasquale, viola, will be soloists in the Sinfonia Concertante. The "Linz" symphony will also be given.

Saturday evening Dr. Munch's program will open with "Eine Kleine Nachtmusik." Seymour Lipkin and Lukas Foss will be soloists in the Two Piano Concerto. The concert will close with the Serenade for 13 Wind Instruments, and the Symphony No. 40.

Dr. Munch will conduct the first half of Sunday afternoon's concert at 2:30. Following a performance of the "Haffner" Symphony, Lipkin will again be soloist in the Piano Concerto in C major. After intermission Hugh Ross will conduct the orchestra and the Festival Chorus in several religious choral works of Mozart.

OBSCURED TEXT

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 6, 1958

Among Featured Performers at Tanglewood This Week

SEYMOUR LIPKIN

RUTH POSSELT

Pictured here are a few of this week's featured performers at Tanglewood. Ruth Posselt, violinist, who has had a brilliant career, will be heard with the Boston Symphony Orchestra Friday evening. Miss Posselt will join with Joseph de Pasquale in the Sinfonia Concertante of Mozart in the Theater Concert Hall. Seymour Lipkin, pianist, will appear with Conductor Charles Munch and the orchestra in performances of the works of Mozart Saturday and next Sunday afternoons. The Beaux Arts Trio, pictured above, will present a concert of chamber music at the Theater Concert Hall Wednesday evening.

Tanglewood's Second Week To Be Devoted to Mozart

Charles Munch and Hugh Ross to Conduct Next Sunday's Performance in Theater Concert Hall; Beaux Arts Trio to Be Heard Wednesday

Lenox, July 5 The concerts of the second Berkshire Festival week at Tanglewood, will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its Music Director Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

Friday Concert

On Friday evening in the Theater-Concert Hall at 8.30 the program will open with Mozart's "A Musical Joke" K. 522. Ruth Posselt, violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante K. 364. Miss Posselt and Mr. De Pasquale are both familiar to Tanglewood audiences, having played with the orchestra many times, and both are members of the faculty of the Berkshire Music Center. Mr. De Pasquale, first violist of the Boston Symphony Orchestra, will also be soloist later in the season in the Piston Viola Concerto on Friday, Aug. 1. The program will close with the "Linz" Symphony in C major, K. 425.

The all-Mozart concert of Saturday evening (July 12) will be held in the Music Shed at 8.30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik." The pianists Seymour Lipkin and Lukas Foss (also both members of the Berkshire Music Center faculty) will be soloists in the Two Piano Concerto, K. 365. The concert will close with the Serenade for 13 Wind Instruments, K. 361 and the well-known Symphony No. 40 in G minor.

Lipkin Soloist

Dr. Munch will conduct the first half of Sunday afternoon's concert in the Theater-Concert Hall at 2.30. Following a performance of Mozart's "Haffner" Symphony, K. 385, Seymour Lipkin will again be soloist in a performance of the Piano Concerto in C major, K. 467. After the intermission, Hugh Ross will conduct the orchestra and the Festival Chorus in several choral works of Mozart; the Kyrie in D minor, K. 341, the Graduale, K. 273, and the Coronation Mass in C major, K. 317. All these works are here performed for the first time at Tanglewood. Soloists for the Mass include Sarah Fleming, soprano; Doris Okerson, contralto; Richard Gilley, tenor; and Lawrence Chelsi, bass.

The Boston Symphony Orchestra's rehearsal on Saturday morning, July 12, at 10 will be open to the public for the benefit of the Pension Fund. The rehearsal will be held in the Theater-Concert Hall.

The Beaux Arts Trio will make its fourth Tanglewood appearance in the second Wednesday evening Chamber Music Concert on the 9th at 8.30 in the Theater Concert Hall. Members of the trio include Menahem Pressler, Piano; Daniel Guilet, violin, and Bernard Greenhouse, cello, and they will perform Beethoven's Trio in E-flat Op. 1, No. 1; Faure's Trio in D minor, Op. 120 and Mendelssohn's Trio in C minor, No. 2, Op. 66. Proceeds of the concert benefit the Tanglewood Revolving Scholarship Fund.

Berkshire Music Center events of the week all of which are open to Friends of the Center, include a concert by the Student Orchestra on Thursday evening at 8.30 in the Music Shed; the second lecture in the Seminar on Contemporary Music (Roger Sessions speaking on his own compositions) on Friday afternoon at 3.15 in the Chamber Music Hall; and on Sunday (July 13) a chamber music concert by students at 10 a. m. in the Chamber Music Hall, and the Composer's Forum, also in the Chamber Music Hall at 8.30 p. m.

Complete programs for the coming week are as follows:

Wednesday, July [illegible] Theater Concert Hall, Beaux Arts Trio
Beethoven, Trio [illegible] No. 1
Faure, Trio in D minor, Op. [illegible]
Mendelssohn, Trio No. 2 in C minor, Op. 66
Friday, July 11, at 8.30 p. m. Theater Concert Hall, Boston Symphony Orchestra, Charles Munch, Conductor.
Mozart, Musical Joke [illegible] Sinfonia Concertante [illegible] Posselt [illegible] Viola, (Soloists: R[illegible] De Pasquale) "Linz" Symphony No. [illegible] C major; Saturday, [illegible] Music Shed, Boston Symphony Orchestra, Charles Munch, Conductor.
Mozart, "Eine Kleine Nachtmusik" [illegible] Two-Piano Concerto K. 365, (Seymour Lipkin) [illegible] Lukas Foss [illegible] for Winds, Symphony No. [illegible] in [illegible] No. [illegible] in [illegible]
Sunday, July 13, 2.30 p. m. Theater Concert Hall, Boston Symphony Orchestra, Charles Munch, conductor.
Mozart, "Haffner" Symphony [illegible] Concerto C [illegible] K. 467, (Soloist: Seymour Lipkin) [illegible] conducted by Hugh Ross.
Mozart, Kyrie K. 341; Graduale, K. 273 [illegible] "Coronation" Mass (Soloists: Sarah Fleming, Doris Okerson, Richard Gilley, Lawrence Chelsi)

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,200

JUL 6 - 1958

Mozart's Weekend . . .

A weekend devoted to the music of Mozart will highlight events at the Berkshire Festival at Tanglewood, Lenox, Mass. The Boston Symphony Orchestra will be conducted by its music director, Charles Munch.

On Friday, July 11, in the Theatre-Concert Hall at 8:30 p.m. the program will open with Mozart's "A Musical Joke" K. 522. Ruth Posselt, violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante K. 364.

Miss Posselt and Mr. De Pasquale are both familiar to Tanglewood audiences, having played with the orchestra many times, and both are members of the faculty of the Berkshire Music Center. The program will close with the "Linz" Symphony in C major, K. 425.

The all-Mozart concert of Saturday evening, July 12 will be held in the Music Shed at 8:30 o'clock. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik." The pianists Seymour Lipkin and Lukas Foss (also members of the Berkshire Music Center Faculty) will be soloists in the Two Piano Concerto, K. 365. The concert will close with the Serenade for 13 Wind Instruments, K. 361 and the well-known Symphony No. 40 in G minor.

Dr. Munch will conduct the first half of Sunday, July 13, concert in the Theatre-Concert Hall at 2:30 o'clock. Following a performance of Mozart's "Haffner" Symphony, K. 385, Seymour Lipkin will again be soloist in a performance of the Piano Concerto in C major, K. 467.

After the intermission Hugh Ross will conduct the orchestra and the Fest[illegible] several choral works of Mozart; the Kyrie in D minor, K. 341, the Graduale, K. [illegible] and the Coronation Mass in C major, K. 317. All these works are here performed for the first time at Tanglewood. Soloists for the Mass include Sarah Fleming, soprano; Doris Okerson, contralto; Richard Gilley, tenor; and Lawrence Chelsi, bass.

SCHENECTADY, N. Y.
UNION-STAR
Circ. D. 36,678

JUL 7 1958

Trio to Give Program at Tanglewood

LENOX, Mass., July 7—The first of this week's concerts at the Berkshire Festival at Tanglewood will be presented Wednesday at 8:30 p.m. by the Beaux Arts Trio. Its program in the Theater-Concert Hall will include trios by Beethoven, Faure and Mendelssohn.

The first of three Mozart concerts next weekend will take place Friday at 8:30 p.m., also in the Theater-Concert Hall, when Charles Munch will conduct "A Musical Joke," "Sinfonia Concertante" and the "Linz Symphony in C Major, K. 425."

Soloists for the first work will be Ruth Posselt, violin, and Joseph De Pasquale, viola.

Mozart Programs

On Saturday at 8:30 p.m. the second Mozart concert will be given in the Music Shed and the program will consist of "Eine Kleine Nachtmusik," the "Two-Piano Concerto, K. 365" with Seymour Lipkin and Lukas Foss as soloists, the "Serenade for 13 Wind Instruments, K. 361" and "Symphony No. 40 in G Minor." Munch will conduct.

Munch will conduct the first half of the third Mozart concert Sunday at 2:30 p.m. during which the "Haffner Symphony" and the "Piano Concerto in C Major, K. 467" will be played. The soloist for the latter will be Seymour Lipkin.

Choral Works

After intermission, Hugh Ross will conduct the orchestra and the Festival Chorus in several of Mozart's choral works, one of which is the "Coronation Mass in D Minor, K. 317." The soloists for the mass will be Sarah Fleming, soprano; Doris Okersen, contralto; Richard Gilley, tenor; and Lawrence Chelsi, bass.

The Boston Symphony Orchestra's rehearsal on Saturday at 10 a.m. will be open to the public.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 8 1958

Second Week of Tanglewood Will Be Devoted to Mozart

The concerts of the second Berkshire Festival week at Tanglewood, Lenox, this week will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its music director, Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

Friday Evening

On Friday evening in the Theater-Concert Hall at 8:30 the program will open with Mozart's "A Musical Joke" K. 522. Ruth Posselt, violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante K. 364. Miss Posselt and Mr. De Pasquale have played with the orchestra many times, and both are members of the faculty of the Berkshire Music Center. The program will close with the "Linz" Symphony in C Major, K. 425.

The all-Mozart concert of Saturday evening will be held in the Music Shed at 8:30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusil." The pianists, Seymour Lipkin and Lukas Foss, also both members of the Berkshire Music Center faculty, will be soloists in the Two Piano Concerto, K. 365. The concert will close with the Serenade for 13 Wind Instruments, K. 361 and the Symphony No. 40 in G minor.

Munch to Conduct

Dr. Munch will conduct the first half of Sunday afternoon's concert in the Theater-Concert Hall at 2:30. Following a performance of Mozart's "Haffner" Symphony, K. 385, Seymour Lipkin will again be soloist in a performance of the Piano Concerto in C major, K. 467. After the intermission Hugh Ross will conduct the orchestra and the Festival Chorus in several choral works of Mozart; the Kyrie in D minor, K. 341, the Graduale, K. 273, and the Coronation Mass in C major, K. 317. All these works will be performed for the first time at Tanglewood. Soloists for the Mass include Sarah Fleming, soprano; Doris Okerson, contralto; Richard Gilley, tenor; and Lawrence Chelsi, bass.

The Boston Symphony Orchestra's rehearsal on Saturday morning at 10 o'clock will be open to the public for the benefit of the Pension Fund. The rehearsal will be held in the Theater-Concert Hall.

The Beaux Arts Trio will make its fourth Tanglewood appearance in the second Chamber Music Concert tomorrow evening at 8:30 in the Theater-Concert Hall. Members of the trio include Menahem Pressler, piano; Daniel Guilet, violin, and Bernard Greenhouse, cello, and they will perform Beethoven's Trio in E-flat Op. 1, No. 1; Faure's Trio in D minor, Op. 120 and Mendelssohn's Trio in C minor, No. 2, Op. 66. Proceeds of the concert benefit the Tanglewood Revolving Scholarship Fund.

Music Center

Berkshire Music Center events of the week all of which are open to Friends of the Center, include a concert by the Student Orchestra Thursday evening at 8:30 in the Music Shed; the second lecture in the Seminar on Contemporary Music with Roger Sessions speaking on his own compositions on Friday afternoon at 3:15 in the Chamber Music Hall; and on Sunday a chamber music concert by students at 10 a.m. in the Chamber Music Hall, and the Composer's Forum, also in the Chamber Music Hall at 8:30 p.m.

SYRACUSE, N. Y.
POST-STANDARD
Circ. D. 89,399 - S. 97,610

JUL 6 1958

Mozart on Tap At Berkshire

The concerts of the second Berkshire Festival week at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by Charles Munch.

The all-Mozart concert at 8:[illegible] p.m. Saturday (July 12) [illegible] ture pianists Seymour Lipkin and Lukas Foss. They will pla[illegible] two-piano concert.

At 2:30 p.m. Sunday the Haffner symphony will be played and Lipkin will be soloist for the piano concerto in C major. Hugh Ross will conduct Mozart's "Coronation Mass."

EAGLE 7/10/58

Lipkin To Conduct At N.Y. Center Opera

TANGLEWOOD — Seymour Lipkin, who will be soloist with the Boston Symphony Orchestra here Sunday, has been appointed to the regular conducting staff of the New York City Center Opera Company.

Mr. Lipkin will conduct at the City Center in the fall. He conducted two performances of Leonard Bernstein's "Trouble in Tahiti" at the center last winter.

A student of conducting at Tanglewood for three years under the late Serge Koussevitsky, Mr. Lipkin has been a faculty member for the past 10 years. He teaches in the department of orchestral conducting.

Mr. Lipkin will be solo pianist with the BSO Sunday and will play a piano duet with Lukas Foss Saturday.

News
WEST HARTFORD,
Conn.
Weekly Independent
Circ. 6,076

JUL 10 1958

tions through Enterprise 776.

Tanglewood. It's Mozart weekend. "Musical Joke" K 522 and Sinfonia Concertante at 8:30 Friday. Eine Kleine Nachtmusik and Two-Piano Concerto K 365 at 8:30 Saturday. Haffner Symphony and Piano Concerto in C Major, K 467 at 2:30 Sunday. Inforamtion through Lenox

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The closing [illegible] the first Festival week [illegible] place Sunday at 2:30 p. m. in the Music Shed at Tanglewood. G. Wallace Woodworth will conduct the Harvard Glee Club and Radcliffe Choral Society, the Boston Symphony Orchestra and soloists Adele Addison, soprano, Eunice Alberts, contralto, Blake Stern, tenor, and Donald Gramm, bass, in a performance of Bach's B Minor Mass.

[83]

OBSCURED TEXT

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Mozart

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ng, soprano; Doris
tralto; Richard Gil-
nd Lawrence Chelsi.

Symphony Or-
earsal on Saturday
12, at 10 will be
public for the benefit
on Fund. The re-
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rt Hall.
Arts Trio will make
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second Wednesday
mber Music Concert
8.30 in the Theater
Members of the
Menahem Pressler,
l Guilet, violin, and
enhouse, cello, and
erform Beethoven's
at Op. 1, No. 1:
in D minor, Op. 120
sohn's Trio in C
, Op. 66. Proceeds
benefit the Tangle-
lving Scholarship

Music Center events
ll of which are open
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the Student Orches-
day evening at 8.30
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his own composi-
riday afternoon at
hamber Music Hall;
y (July 13) a cham-
cert by students at
the Chamber Music
Composer's Forum,
hamber Music Hall

programs for the
are as follows:
July 9, 8.30 p. m.
Hall, Beaux Arts Trio
rio in E-flat, Op. 1,
D minor, Op. 120
Trio No. 2 in C minor.
11, at 8.30 p. m. Thea-
l, Boston Symphony Or-
Munch, Conductor
ical Joke, K. 522,
rtante for Violin and
Ruth Posselt, Joseph
"Linz" Symphony No. 36.
rday, July 12, 8.30 p. m.
oston Symphony Orches-
nch, Conductor
Kleine Nachtmusik"
(Soloists:
Serenade
Symphony
m. Theater
Orches-
Piano
Soloist
Hugh Ross,
uale, K. 273, "Cor-
Soloists: Sarah Flem-
erson, Richard Gilley

EAGLE 7/8/58

Soloists at Tanglewood

Lukas Foss, at left, and Seymour Lipkin will join forces Saturday evening in the Shed at Tanglewood to play Mozart's concerto in E-flat major for two pianos and orchestra, K.365, with Charles Munch conducting. All-Mozart program will include "Eine Kleine Nachmusik."

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 7 1958

ALL-MOZART CONCERTS SET AT FESTIVAL

Charles Munch, Hugh Ross to Direct Sunday Program

The concerts of the second Berkshire Festival week at Tanglewood, Lenox, will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its music director, Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

On Friday in the Theatre-Concert Hall at 8.30 p. m. the program will open with Mozart's "A Musical Joke" K. 522. Ruth Posselt, violin and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante K. 364. Miss Posselt and Mr. De Pasquale are both familiar to Tanglewood audiences, having played with the orchestra many times, and both are members of the faculty of the Berkshire Music Center. Mr. De Pasquale, first violist of the Boston Symphony Orchestra, will also be soloist later in the season in the Piston Viola Concerto on Friday, Aug. 1. The program will close with the "Linz" Symphony in C. major, K. 425.

The all-Mozart concert of Saturday night will be held in the Music Shed at 8.30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik." The pianists Seymour Lipkin and Lukas Foss (also both members of the Berkshire Music Center faculty) will be soloists in the Two Piano Concerto, K. 365. The concert will close with the Serenade for 13 Wind Instruments, K. 361 and the well-known Symphony No. 40 in G minor.

Dr. Munch will conduct the first half of Sunday afternoon's concert in the Theatre-Concert Hall at 2.30. Following a performance of Mozart's "Haffner" Symphony, K. 385, Seymour Lipkin will again be soloist in a performance of the Piano Concerto in C major, K. 467. After the intermission Hugh Ross will conduct the orchestra and the Festival Chorus in several choral works of Mozart; the Kyrie in D minor, K. 341, the Graduale, K. 273, and the "Coronation Mass in C major, K. 317. All these works are here performed for the first time at Tanglewood. Soloists for the Mass include Sarah Fleming, soprano; Doris Okerson, contralto; Richard Gilley, tenor, and Lawrence Chelsi, bass.

The Boston Symphony Orchestra's rehearsal on Saturday at 10 a. m. will be open to the public for the benefit of the Pension Fund. The rehearsal will be held in the Theatre-Concert Hall and admission is $1.

LEBANON ECHO

Mozart Week At Berkshire Festival

The concerts of the second Berkshire Festival week at Tanglewood in Lenox are being devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its Music Director, Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

Friday evening in the Theatre-Concert Hall at 8:30 the program will open with Mozart's "A Musical Joke". Ruth Posselt, violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante, and the program will close with the "Linz" Symphony in C major.

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Dr. Munch will conduct the f half of Sunday afternoon's concer the Theatre-Concert Hall at 2:30. lowing a performance of Moz "Haffner" Symphony, Seymour kin will again be soloist in a pe mance of the Piano Concerto major. After the intermission F Ross will conduct the orchestra the Festival Chorus in several c works of Mozart.

The Boston Symphony Orche rehearsal on Saturday morning 10 o'clock in the Theatre-Concert will be open to the public for benefit of the Pension Fund.

The Beaux Arts Trio will make i fourth Tanglewood apearance in the second Wednesday evening Chamber Music Concert tomorrow at 8:30 in the Theatre-Concert Hall. Proceeds of this concert will benefit the Tanglewood Revolving Scholarship Fund.

Berkshire Music Center events of the week, all of which are open to Friends of the Center, include a con cert by the Student Orchestra Thursday evening at 8:30 in the Shed; a lecture in the Seminar on Contemporary Music (Roger Ses speaking on his own compositio Friday afternoon at 3:15 in Chamber Music Hall and on Sund a Chamber music concert by students at 10 a. m. in the Chamber Mus Hall; and the Composer's Forum, in the Chamber Music Hall at 8:3 m.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806

JUL 9 1958

Berkshire Festival Plans Week of Mozart Concerts

Concerts of the second Berkshire Festival week at Tanglewood, Lenox, Mass., will be devoted to music of Mozart. The Boston Symphony Orchestra will be conducted by Charles Munch, its music director, who will share the Sunday afternoon concert with Hugh Ross.

* * *

EVENING PROGRAMS are at 8:30 o'clock and afternoon programs at 2:30 o'clock.

The Friday evening program will include the "Musical Joke, K. 522," "Sinfonia Concertante for Violin and Viola" with Ruth Posselt and Joseph De Pasquale as soloists; and the "Linz Symphoony number 36, C major."

The Saturday evening program will be presented in the Music Shed and will feature "Eine Kleine Nachtmusik," the two-piano Concerto K. 365 with Lukas Foss and Seymour Lipkin as soloists; the "Serenade number 10 in B-flat for winds" and the "Symphony number 40 in G minor."

* * *

THE SUNDAY afternoon program, Theatre-Concert Hall, will include the "Haffner" Symphony and the Piano Concerto in C major, K. 467" with Lipkin as soloist. The part of the program to be conducted by Ross will include the "Kyrie K. 341," "Graduale, K. 273", and the "Coronation" mass. Soloists will be Sarah Fleming, Doris Okerson, Richard Gilley and Lawrence Chelsi.

The Beaux Arts Trio chamber music program will be this evening in the Theatre Concert Hall. The program will be the Beethoven "Trio in E flat, opus 1, number 1"; Faure "Trio in D minor, opus 120"; and the Mendelssohn "Trio number 2 in C minor, opus 66." Members of the trio are Menahem Pressler, piano; Daniel Guilet, violin; and Bernard Greenhouse, cello. Proceeds of the Wednesday evening concerts benefit the Tanglewood Revolving Scholarship Fund.

GREENVILLE, N. Y.
LOCAL
Circ. W. 467

JUL 9 1958

Mozart Week At Berkshire Festival

The concerts of the second Berkshire Festival week at Tanglewood in Lenox are being devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its Music Director, Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

Friday evening in the Theatre-Concert Hall at 8:30 the program will open with Mozart's "A Musical Joke". Ruth Posselt, violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante, and the program will close with the "Linz" Symphony in C major.

The all-Mozart concert of Saturday evening will be held in the Music Shed at 8:30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik". Then pianists Seymour Lipkin and Dukas Foss will be soloists in the Two Piano Concerto, and the concert will close with the Serenade for 13 Wind Instruments, and the well-known Symphony No. 40 in G minor.

Dr. Munch will conduct the first half of Sunday afternoon's concert in the Theatre-Concert Hall at 2:30. Following a performance of Mozart's "Haffner" Symphony, Seymour Lipkin will again be soloist in a performance of the Piano Concerto in C major. After the intermission Hugh Ross will conduct the orchestra and the Festival Chorus in several choral works of Mozart.

The Boston Symphony Orchestra's rehearsal on Saturday morning, at 10 o'clock in the Theatre-Concert Hall will be open to the public for the benefit of the Pension Fund.

The Beaux Arts Trio will make its fourth Tanglewood apearance in the second Wednesday evening Chamber Music Concert tomorrow at 8:30 in the Theatre-Concert Hall. Proceeds of this concert will benefit the Tanglewood Revolving Scholarship Fund.

Berkshire Music Center events of the week, all of which are open to Friends of the Center, include a concert by the Student Orchestra Thursday evening at 8:30 in the Music Shed; a lecture in the Seminar on Contemporary Music (Roger Sessi speaking on his own compositio Friday afternoon at 3:15 in the Chamber Music Hall and on Sunday a Chamber music concert by students at 10 a. m. in the Chamber Mus Hall; and the Composer's Forum, a in the Chamber Music Hall at 8:30 p. m.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JUL 10 1958

Mozart Feature At Tanglewood

The concerts of the second Berkshire Festival week at Tanglewood, Lenox, Mass., will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its music director, Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

SEYMOUR LIPKIN

On Friday evening (July 11) in the Theatre-Concert Hall at 8:30 the program will open with Mozart's "A Musical Joke," K. 522. Ruth Posselt, violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante, K. 364. Miss Posselt and Mr. De Pasquale are both familiar to Tanglewood audiences, having played with the Orchestra many times, and both are members of the faculty of the Berkshire Music Center. Mr. De Pasquale, first violinist of the Boston Symphony Orchestra, will also be soloist later in the season in the Piston Viola Concerto on Friday, Aug. 1. The program will close with the "Linz" Symphony in C major, K. 425.

The all-Mozart concert of Saturday evening (July 12) will be held in the Music Shed at 8:30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik." The pianists Seymour Lipkin and Lukas Foss (also both members of the Berkshire Music Center faculty), will be soloists in the Two Piano Concerto, K. 365. The concert will close with the Serenade for 13 Wind Instruments, K. 361, and the well-known Symphony No. 40 in G minor.

[P5]

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JUL 11 1958

25 BOSTON EVENING AMERICAN, FRIDAY, JULY 11, 1958

My Boston

By Alan Frazer

My land is fair for any eyes to see—
Now look, my friends—look to the east and west!
This land is mine, I sing of it to you—
My land beneath the skies of white and blue.
—JESSE STUART

STREAMLINES—Old Colony item: One of those South Shore summer theaters should revive a melodrama that enjoyed a long run at the Copley Theater, many years ago. It was called, "The Ghost Train."

THE Hotel Somerset has received a suggestion for a slogan "TED WILLIAMS Slept Here."

HARVARD Stadium concessions—coffee, hot chocolate, hot dogs, cold drinks, candy, popcorn, sun-glasses, seat cushions, rainwear and pennants—have been turned over to the students.

COPLEY SQ. will have its beautiful face lifted with a new four-story building at Boylston and Dartmouth sts., replacing three old ones, thanks to real estater SUMNER WELD—who should get somebody to build at Dartmouth st. and Huntington ave., in place of an ugly parking lot.

A MAN who'll be missed is NEIL BARTHOLOMEW, of Worcester, known to people who like to dine out as just "Neil." He died in his sleep this week. Neil had been headwaiter at the Wayland Red Coach—first of all Red Coaches—ever since JACK LARKIN opened the doors, a quarter-century ago.

GEORGE SHEARING strikes a new note in an article coming out in the Silver Anniversary issue of Esquire in Sept. It is called, "The Hipsters Introduction to Classical Music."

GWEN VERDON says she didn't mind being changed into a 172-year-old "Rhode Island witch" in her role as Lola, in the film version of "Damn Yankees." What bothered her was that the makeup department took such a short time to make her look old and haggard.

JIMMIE WINSTON mailed me an Arizona picture folder which has a photo of Scottsdale where the Red Sox will train. The scene, unfortunately, makes it look like the end of the line.

FROM Denver, Winston sent me a menu of Duffy's Shamrock Restaurant and Bar, situated oddly enough on Tremont st., Denver. One specialty of the house is a Leprechaun Cooler, consisting of a double shot of Irish whiskey, twist of lime or lemon, and some dry quinine water. With a few of these, you don't have to kiss the Blarney Stone.

PAUL O'KEEFE, little Everett boy, is back from Atlantic City where he did his wonderful GEORGE M. COHAN routine at TONY GRANT'S Childrens Theater, a showcase for "Stars of Tomorrow."

A NEW York hotel, the Edison, which put its waitresses in sack-style uniforms, has taken them out again. The girls got so much ribbing they couldn't remember the orders.

MIKE KAVANAGH will open the Wilbur Theater Sept. 8 and it is booked almost solid into January, if the play producers don't switch their plans.

JOHN WALLACE RYAN of the Beacon Hill Theater staff has written 20,000 words on a unique book about beings in inter-stellar space, entitled, "I Am a Flying Saucer."

ALAN LADD insisted on paying for a round of Tom Collinses at the Framingham Red Coach, just before he returned to Hollywood; but the management was adament. No tab for Ladd.

FIVE child actors from Hollywood dined at the same spot, with their mothers, and were described as the politest little people.

ONE of the stations in a Manhattan subway is getting a slot machine for cleaning and pressing service. An outside tailor picks up and delivers. All 487 stations will get this, if the tryout works.

JEFF GULLA of Roslindale, Sheraton Plaza bellman, received a heavy he-man's ring on his birthday, the Fourth of July, from ELLEN HENRICKSEN of Hartford, Ct., whom he'll wed in Sept. She's a Connecticut General Life Insurance girl.

HOWARD JOHNSON, prominent Milton citizen, will be written-up again in the Saturday Evening Post, next week, as "Host of the Highway," and the mag will throw him a party, Monday, at one of his own spots, the Boston Red Coach. Those invited number 100.

Some salesmen couldn't resist that 20 p. c. discount offered by the Group 20 players, Wellesley, to all in that calling who want to see "Death of a Salesman."

I WAS puzzled by "Postage Due Six Cents," stamped on a big postcard received from SHERRI CAYLESS, from Bar Harbor, Me., but will admit she's worth a lot more. Sherri put on the usual two-center.

AL DONAHUE, ex-Boston bandleader, met ex-Bostonian RAY BOLGER and Bostonian TEDDI KING at Las Vegas, where Al was at the opening of the Stardust, which he describes as "what a joint!"

BUSTER HOLT, mgr. of the Saxon Theater, his wife and son, age seven, flew back from California in a plane which had two motors conk out, coming into Kansas City. After repairs, the pilot took it up, refusing to allow even his co-pilot to risk the tryout; and when he came down, he refused to fly that plane to Boston. A replacement plane was sent from Chicago.

A BACK BAY reader reports that a chow dog waits regularly for his master, outside The Stable on Huntington ave., and avoids all strangers with a show of high dignity and disdain. Too bad he isn't a jazz hound. He could go inside.

SOMEBODY keeps postal-carding me about JERRY VALE, like this: "To whom is Jerry Vale making all those phone calls to Havana? Could it be ARLENE FONTANA?" . . . Happy Birthday, Jerry, three days late!

A SALUTE to CORINNE CURRY (Mrs. Harold Farberman), vocalist for eight weeks at Tanglewood, a deserved honor. Her husband is a member of the Boston Symphony Orchestra.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,443

JUL 10 1958

Boston Symphony Features Mozart

Week-end Concerts Devoted to His Music

Ruth Posselt and Joseph De Pasquale Will Be Soloists Tomorrow Evening.—Lipkin and Foss Will Play the Two Piano Concerto Saturday Night.—Ross to Conduct Sunday.

The concerts of the second Berkshire Festival week at Tanglewood in Lenox will be devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its music director, Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

On Friday evening, July 11, in the Theatre-Concert Hall at 8:30 the program will open with Mozart's "A Musical Joke" K 522. Ruth Posselt violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concentante K. 364. Miss Posselt and Mr. De Pasquale are both familiar to Tanglewood audiences, having played with the orchestra many times, and both are members of the faculty of the Berkshire Music Center. Mr. De Pasquale, first violinist of the Boston Symphony Orchestra, will also be soloist later in the season in the Piston Viola Concerto on Friday, August 1. The program will close with the "Linz" Symphony in C major, K. 425.

The all-Mozart concert of Saturday evening, July 12, will be held in the Music Shed at 8:30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik." The pianists, Seymour Lipkin and Lukas Foss (also both members of the Berkshire Music Center faculty) will be soloists in the Two Piano Concerto, K. 365. The concert will close with the Serenade for 13 Wind Instruments, K. 361, and the well-known Symphony No. 40 in G minor.

Dr. Munch will conduct the first half of Sunday afternoon's concert in the Theatre-Concert Hall at 2:30. Following a performance of Mozart's "Haffner" Symphony, K. 385, Seymour Lipkin will again be soloist in a performance of the Piano Concerto in C major, K. 467. After the intermission Hugh Ross will conduct the orchestra and the Festival Chorus in several choral works of Mozart, the Kyrie in D minor, K. 341, the Graduale, K. 273, and the "Coronation Mass" in C major, K. 317. All these works are here performed for the first time at Tanglewood. Soloists for the Mass include Sarah Fleming, soprano; Doris Okerson, contralto; Richard Gilley, tenor; and Lawrence Chelsi, bass.

The Boston Symphony Orchestra's rehearsal on Saturday morning, July 12, at 10:00 o'clock will be open to the public for the benefit of the pension fund. The rehearsal will be held in the Theatre-Concert Hall.

Berkshire Music Center events of the week, all of which are open to Friends of the Center, include a concert by the Student Orchestra this evening at 8:30 in the Music Shed; the second lecture in the seminar on contemporary music (Roger Sessions speaking on his own compositions) on Friday afternoon, July 11, at 3:15 in the Chamber Music Hall, and on Sunday, July 13, a chamber music concert by students at 10:00 a.m., in the Chamber Music Hall, and the Composer's Forum, also in the Chamber Music Hall at 8:30 p.m.

BERKSHIRE EAGLE July 11, 1958

Music by Mozart Is Featured In Weekend Festival Programs

TANGLEWOOD — The second week of the Bach-Mozart series of concerts by the Boston Symphony Orchestra, which opens tonight in the theater concert hall at 8:30, will be devoted to the music of Mozart.

Dr. Charles Munch will conduct the orchestra tonight and tomorrow night and on Sunday afternoon will share the concert with Hugh Ross, head of the choral department at the Berkshire Music Center.

Tonight's program will open with Mozart's "A Musical Joke" K. 522. Ruth Posselt, violin, and Joseph de Pasquale, viola, will be soloists in the Sinfonia Concertante K. 364. Miss Posselt and Mr. De Pasquale are both familiar to Tanglewood audiences, having played with the orchestra many times. Both are members of the faculty of the Berkshire Music Center. Mr. De Pasquale, first violist of the Boston Symphony Orchestra, will also be soloist later in the season in the Piston Viola Concerto on Friday, Aug. 1. The program will close with the "Linz" Symphony in C major, K. 425.

In Shed Tomorrow

The all-Mozart concert of tomorrow evening, beginning at 8:30, will be in the Music Shed. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik." Pianists Seymour Lipkin and Lukas Foss, both members of the Berkshire Music Center faculty, will be soloists in the Two Piano Concerto, K. 365. The concert will close with the Serenade for 13 Wind Instruments, K. 361, and the well-known Symphony No. 40 in G minor.

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Rehearsal Tomorrow

The Boston Symphony Orchestra's rehearsal tomorrow morning at 10 will be open to the public for the benefit of the pension fund. The rehearsal will be held in the theater - concert hall. Admission is $1.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 11 1958

Music by Mozart Is Featured In Weekend Festival Programs

TANGLEWOOD — The second week of the Bach-Mozart series of concerts by the Boston Symphony Orchestra, which opens tonight in the theater concert hall at 8:30, will be devoted to the music of Mozart.

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Rehearsal Tomorrow

The Boston Symphony Orchestra's rehearsal tomorrow morning at 10 will be open to the public for the benefit of the pension fund. The rehearsal will be held in the theater - concert hall. Admission is $1.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 12 1958

2,224 at Tanglewood For First Program In Mozart Series

Tanglewood concerts of the Boston Symphony Orchestra last night turned to Mozart. Bad weather forced moving the first Mozart concert and its audience of 2,224 from the theater concert hall into the big shed.

Mozart concerts are also scheduled tonight and tomorrow afternoon. Last night's fare included "A Musical Joke," "Sinfonia Concertante for Violin and Viola" and the "Symphony in C Major, No. 36," known as the "Linz." Ruth Posselt and Joseph De Pasquale were soloists for the Sinfonia. Charles Munch conducted.

The Mozart concerts follow the three traditional Bach programs given annually at the Lenox festival.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 12 1958

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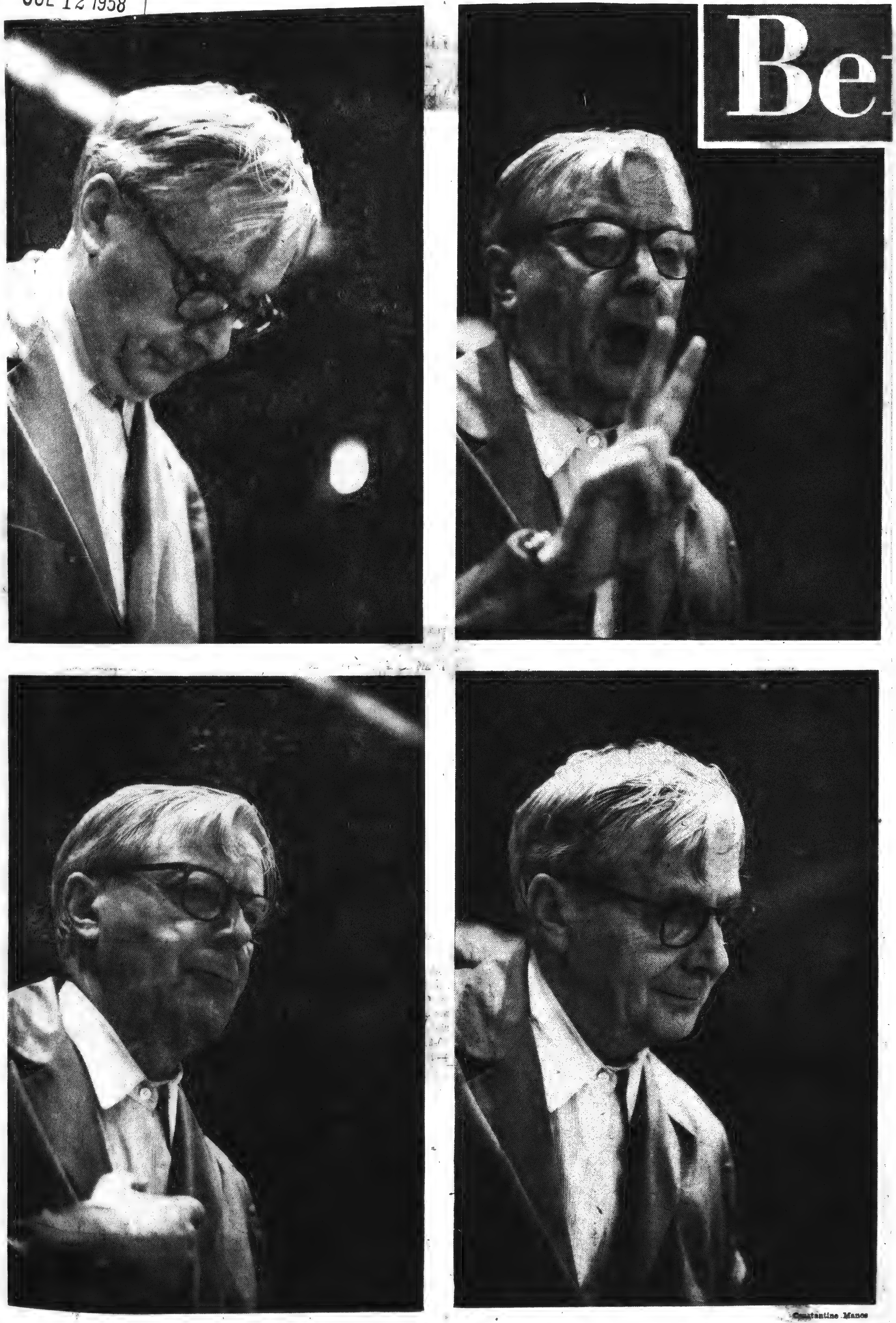


Constantine Manos

Dr. Charles Munch rehearsing Boston Symphony Orchestra

OBSCURED TEXT

[87]

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 14 1958

Tanglewood Tangle

Pup Tent Is New Squatters' Mode

By A STAFF REPORTER

Lenox, July 13 — A disk jockey, out of work, out of his element and up to no good, spread the rumor at Tanglewood today that the lawn would be roped off into reserved sections.

Only a few novices among a crowd of 4214 believed him. But even then, the restless movement of chaise longues, ice chests, beach umbrellas and blankets was enough to convince this reporter of the need for a gull's handbook of al fresco concert going.

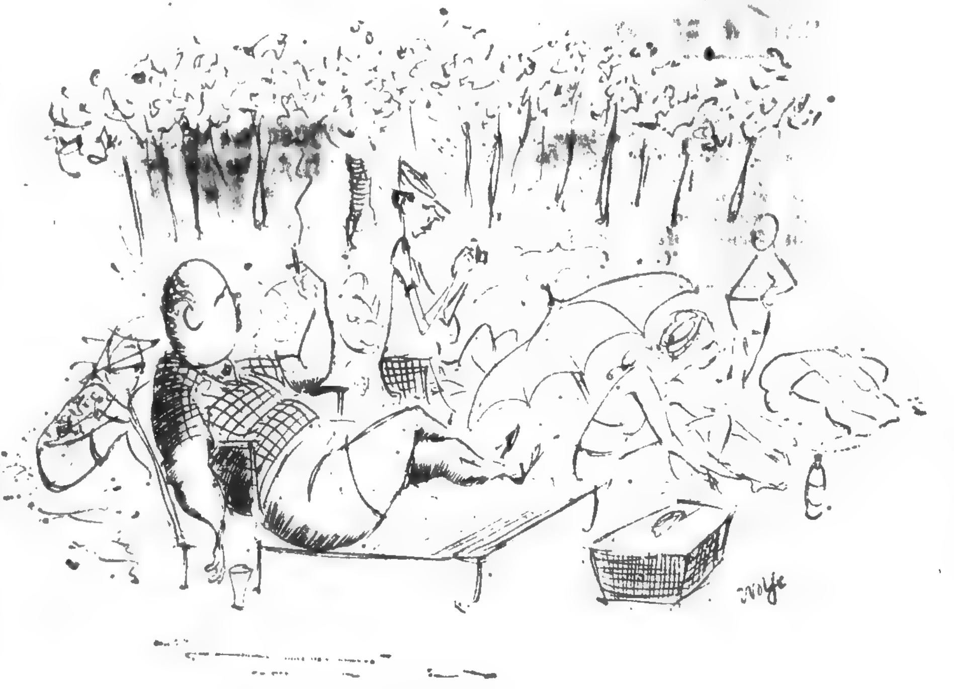
At Tanglewood, as you may know, week-end concert-goers listen to the Boston Symphony Orchestra and renowned guest artists from the lawn of this magnificent old Berkshire County estate. Squatters' rights prevail, first come, first served, and if you own a white linen suit, waistcoat and ascot, never mind. Bermuda shorts will do, and usually do.

True, there are always purists who fill the more expensive reserved seats in the Music Shed or the Theatre-Concert Hall, where today's concert was given. For them, the prospect of Conductor Charles Munch, the Boston Symphony and Mozart (Symphony in D Major and five other pieces) was enough.

For the true Tanglewoodsman, however, the prospect includes

See TANGLEWOOD TANGLE Page Seven

Tanglewood Relaxation



The Compleat Music Lover, on the lawn at Tanglewood in the Berkshires this season, brings his chaise longue along and has his ice chest at the ready. Yesterday he was listening to Mozart; the Boston Symphony Orchestra with Charles Munch at the podium.

Tanglewood Tangle

Continued From Page 1

things that don't go over in the reserved seats—an afternoon's supply of cold beverages and sprawl on the ground to name but two.

Last year we reported that the inflated rubber surf board was very much de mode among the lawn listeners at Tanglewood. A few creatures of last year's habits were prone upon the surf boards today, but the trends were passing them by.

Among the advance guard this year, the most exciting new piece of equipment is the pup tent. This can be fashioned from a rubber poncho and a few short poles and stakes. You may lie with your head under the tent and your body, preferably barelegged in the sun.

Early Arrival Essential

Pup tent fanciers find an early arrival is essential, as lawn space near the Theatre-Concert Hall today, for instance, was at a premium. Late comers found owners of beach umbrellas, chaise longues and deck chairs had staked out the most favorable spots, and the crowd on the lawn was virtually elbow to rib by concert time.

The more resourceful late comers had in reserve this season's fashionable "coolie" sun helmets.

You may walk about the lawn during the concert, at the risk of nothing more than black looks, but you should be aware that this involves a form of maze-walking.

At various points the complex of pup tents, blankets, lawn chairs and, everywhere, sprawling bodies is apt to become impenetrable. This reporter noted more than one neophyte this afternoon trapped hopelessly at midlawn, unable to progress further and too disheartened to try to retrace his steps through the maze of forms behind him.

To get lost like this constitutes a social blunder at Tanglewood. The people you land among will remonstrate with sighs and faint sneers, particularly younger men and women who are alone in the crowd.

Which raises the question of romantic dalliance at Tanglewood. Romance is unquestionably the theme of many a Sunday trip from New York or Boston or Springfield to Tanglewood, but the overly affectionate should be forewarned.

Nestle, Yes; Nuzzle, No

At Tanglewood, a nestle is permissible, but a nuzzle is de trop. Hand-holding and bodies more or less propped against one another are within the conventions. Instincts that prevail at public beaches, however, are definitely frowned upon.

At times, the line is drawn thin, chiefly because customs of dress at Tanglewood have not been firmly set. There are just enough exponents of short shorts, as opposed to long or Bermuda shorts, to make the situation chaotic.

Among the ladies, the style setters this year have introduced modified white ducks, Paisley shirts, out at the tail, and wide-brimmed garden party hats, not always in that combination.

In fact, the combinations often startle. Sometimes the shirts are white and the slacks are Paisley. In other cases, various items of the ensemble are missing to a remarkable degree.

Camera Buffs Busy

Men continue to be backwards, as far as styles go at Tanglewood. The worst offenders, always in great number, are those who arrive in long pants and switch to short pants at midconcert. This they manage by hiking up their trousers to above the knee. The over-all effect resembles pantaloons and reveals poor planning.

Activity during the concerts is not encouraged, but it is more the rule than the exception. Camera buffs are everywhere. More than one brought along his tripod today, along with his chaise lounge and thermos jug.

Among the college girls, reading is a favorite pastime this year and several, no doubt conditioned by long winter nights at Sara Lawrence, were absorbed in Rousseau or Kirkegaard and the Kyrie in D Minor simultaneously.

In fact, the surpassing tribute to Tanglewood fans, and the acoustics, is that you really can hear the music all this time. So far, all efforts to make the portable radio standard equipment at Tanglewood have been resisted.

RAVENA, N. Y.
NEWS-HERALD

JUL 11 1958

Mozart Week At Berkshire Festival

The concerts of the second Berkshire Festival week at Tanglewood in Lenox are being devoted to the music of Mozart. The Boston Symphony Orchestra will be conducted by its Music Director, Charles Munch, who will share the Sunday afternoon concert with Hugh Ross.

Friday evening in the Theatre-Concert Hall at 8:30 the program will open with Mozart's "A Musical Joke". Ruth Posselt, violin, and Joseph De Pasquale, viola, will be soloists in the Sinfonia Concertante, and the program will close with the "Linz" Symphony in C major.

The all-Mozart concert of Saturday evening will be held in the Music Shed at 8:30. Dr. Munch's program will open with the Serenade for String Orchestra, "Eine Kleine Nachtmusik". Then pianists Seymour Lipkin and Dukas Foss will be soloists in the Two Piano Concerto, and the concert will close with the Serenade for 13 Wind Instruments, and the well-known Symphony No. 40 in G minor.

Dr. Munch will conduct the first half of Sunday afternoon's concert in the Theatre-Concert Hall at 2:30. Following a performance of Mozart's "Haffner" Symphony, Seymour Lipkin will again be soloist in a performance of the Piano Concerto in C major. After the intermission Hugh Ross will conduct the orchestra and the Festival Chorus in several choral works of Mozart.

The Boston Symphony Orchestra's rehearsal on Saturday morning, at 10 o'clock in the Theatre-Concert Hall will be open to the public for the benefit of the Pension Fund.

The Beaux Arts Trio will make its fourth Tanglewood apearance in the second Wednesday evening Chamber Music Concert tomorrow at 8:30 in the Theatre-Concert Hall. Proceeds of this concert will benefit the Tanglewood Revolving Scholarship Fund.

Berkshire Music Center events of the week, all of which are open to Friends of the Center, include a concert by the Student Orchestra Thursday evening at 8:30 in the Music Shed; a lecture in the Seminar on Contemporary Music (Roger Sessions speaking on his own compositions) Friday afternoon at 3:15 in the Chamber Music Hall and on Sunday a Chamber music concert by students at 10 a. m. in the Chamber Music Hall; and the Composer's Forum, also in the Chamber Music Hall at 8:30 p. m.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 14 1958

Good Week-End Business Reported by Tourist Places

Berkshire County tourist establishments enjoyed a good weekend business, although, as usual, crowds were somewhat smaller than the July 4 weekend, according to a report today from John F. Downing, executive director of the Berkshire Hills Conference.

At Tanglewood, which had its second weekend of so-called "small" concerts, attendance is estimated to be running well ahead of the same period in 1957's record season. Friday's concert at Tanglewood was scheduled for the theater-concert hall but was moved to the Music Shed when heavy rain started late in the afternoon. A Boston Symphony Orchestra spokesman reports Friday's attendance at 2,224.

Saturday night, in the second of the Bach-Mozart series of small concerts by the BSO, a near record 6,333 filled the Music Shed. Yesterday afternoon's performance was back in the theater-concert hall and 4,214 attended, with hundreds of them overflowing to the lush lawns.

Surge Starts Friday

With the first of the four major Tanglewood weekends starting Friday, peak crowds are expected to hit the Berkshires.

Mr. Downing said that in the North Berkshire area, the Wigwam Motel on the Mohawk Trail and Elwal Pines in Williamstown reported "very good" business, and The Springs Restaurant in New Ashford called the weekend "terrific."

The Hotel Wendell-Sherwood in Pittsfield was one of the area establishments reporting a larger crowd than over the Fourth. Manager William H. Clifford said the hotel was 82 per cent occupied Friday and Saturday compared to 75 per cent during the previous weekend.

Mr. Downing said Eastover in Lenox had the SRO sign out with more than 400 guests on hand, and the Tanglewood Motor Court on Route 20 in Lenox was completely filled. The Berkshires' newest motel, Michael D. Hashim's Pittsfield Motel on West Housatonic Street, also reported a full house.

Oak 'n Spruce Up 25 P.C.

The Conference executive said Oak 'n' Spruce in South Lee reported weekend business up 26 per cent over the same period last year.

The volume of traffic at the Kiwanis tourist information center in Lenox was down from the Fourth of July weekend, when all available rooms were rented by Friday evening. Avaloch Inn, Lenox, reported an over-capacity crowd of 148 as the result of late reservations and transients. Avaloch's capacity is 110. Other guests are bedded in tourist homes in the area.

Another Lenox establishment, Music Inn, reported a capacity crowd of 155 guests over the weekend. Mrs. Philip Barber, co-proprietor, also reported the house was two-thirds full during the past week.

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,034

JUL 15 1958

Mozart Music Featured At Tanglewood

(Special to The Republican)

Lenox, Mass., July 14—The week end of all Mozart music at the Berkshire Music Festival at Tanglewood closed on a note of triumph Sunday afternoon with the performance of his 'Coronation" Mass in C major with the festival chorus and soloist performing before a large Sunday audience favored in every way including the weather.

Saturday evening's "little concert" in the pre-season Shed concerts which began Friday drew an audience of 6,333 for a brilliant concert in which Seymour Lipkin and Lukas Foss were the pianists in the "Concerto in B-flat Major for Two Pianos and Orchestra." The program which began with "Eine Kleine Nachtmusik" found Charles Munch conducting the charming, spirited "Serenade in B-flat Major for 13 Wind Instruments" in an unusual treat for all. He concluded with "Symphony in G. Minor."

The opening Mozart concert Friday evening drew 2,225 despite rain which has come at inauspicious times this festival season. Sunday's concert found Mr. Lipkin back as piano soloist in "Concerto in C major for Piano and Orchestra" with Mr. Munch conducting the first half of the concert. Hugs Ross conducted the second portion with two Mozart selections.

The annual trek to the Berkshire Musical Festival which yearly rolls up new attendance records for the four week-ends of concerts of the major festival will begin this Friday with the music of Brahms featured for the opening Saturday evening when the "Requiem" will be conducted by Munch in memory of Serge Koussevitsky, and again for the Sunday afternoon concert when Pierre Monteux will be back as guest conductor. The Festival Chorus will sing he "Requiem" with Hilde Gueden, soprano, and Donald Gramm, baritone, Leon Fleisher will be soloist Sunday in the performance of Brahm's "Piano Concerto No. 1 in D minor."

At 8:30 p. m. tomorrow the famous New York Pro Musica Antiqua will perform a chamber music concert of the music of Flanders and Spain, including works of Isaac, Des Pres, Morales, and others.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178
JUL 5 1958

SEYMOUR LIPKIN — The pianist will appear in Mozart works next weekend at Tanglewood.

July 11, 1958

BERK

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MONTGOMERY, ALA.
ADVERTISER
Circ. D. 61,478 - S. 78,186

JUL 1 3 1958

Fields Varner

Under The Marquee

Since during the summer months live entertainment in Montgomery, with the exception of the Little Theater's annual very fine musical-melodramas, dries up, it is the most difficult season for Marquee. There isn't even any entertainment nearby enough to drive over and get a column. However, one week-end soon I will go to Atlanta and bring back a first hand account of the Theater Under-the-Stars, which is one of the nation's finest spots for summer musicals.

But back to the dullness of the current summer. With practically no one in the entertainment business daring to brave the weather to come here in the summer, it is necessary to rely on what the people of show business are doing and saying in other parts of the country.

Right now many of them are in the northeast, the center of summer theater. A friend of mine recently wrote that where she lives in Connecticut there are seven summer theaters within a radius of 50 miles. Each one has a new production each week, so if she wanted to she could see a different production and a different star every night of the week from now until September.

THE RECENT big talk with the New York Sardi set has been **Abbe Lane's** exit from "Oh Captain!" Miss Lane, who have never been a favorite performer in our book didn't add much to the show anyway, except an abundance of curves. Due to a disagreement with one of the authors the show's closing notice was posted. Miss Lane's notice followed suit. When the difficulty was ironed out and the show decided to continue, Miss Lane was the only member of the cast who decided she wouldn't. She contends she is more than a Broadway star.

She says she is of international statue and a producer in Italy has been anxious to come there to make another film.

Last night Miss Lane was absent from the show. She was replaced by Dorothy Lamour, a good trouper, who is sure to do a better job than Miss Lane ever did.

THE PLAYWRIGHT'S Company, the most prolific producers in New York, will present eight shows in the big town this fall. They include: **"Howie,"** with Leon Ames and Albert Salmi; **"The Pleasure of His Company"** with Cornelia Otis Skinner, Cyril Ritchard, Charles Ruggles and Walter Abel; **"The Gazebo,"** a comedy-mystery; **"Juno,"** with Shirley Booth and Melvyn Douglas; **"Duel of the Angels,"** the Christopher Fry adaptation of Jean Giraudoux comedy; **"Cue For Passion,"** a new comedy by Elmer Rice, **"Roar Like A Dove,"** and **"Silent Night, Lonely Night,"** a new play by Robert Anderson.

If this is an indication of what other producers are planning it looks like a brilliant season in New York this fall.

HERE AND THERE: Anthony Quinn, one of Hollywood's top actors, who has two Oscars to prove it says the worst thing about winning one is that you might believe it . . . **Columnist Sidney Skolsky** says "Hollywood is a place where a man has to be able to divorce a girl in the style to which she's accustomed" . . . The rock'n rollers would probably be interested to know that almost 10,000 people attended the Tanglewood Music Festival last week-end to hear an all-Bach program by the **Boston Symphony Orchestra . . . Faye Emerson** is one of the many stars now doing the summer theater circuits. She starred last week in "Tonight at 8:30" at the Nyack, N. Y., Playhouse . . . **Edie Gorme and Steve Lawrence,** who are substituting for Steve Allen, beginning tonight, are doing their show from a television studio in Brooklyn. Audiences will be taken there in buses. NBC has thought of everything. Each bus will have a comic aboard to entertain the people during the ride

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BERKSHIR

Natural Beauty Of Area Forms Concert Setting

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Because the county's five major summer places of entertainment (two theaters, a music center, a dance festival, and a jazz and folk music center are so inextricably bound to the influx of tourists, many residents find themselves strangely disassociated from them.

"Which Came First?"

Unfortunately, too many of us occupy ourselves with playing the old "which came first?" (the entertainment or the tourists) game. To do so is to miss out on some fine performances usually reserved exclusively for the big metropolitan centers.

This author is not a musician, an actor, or a dancer, nor does he qualify as a critic of any of these art forms. Like most Pittsfield GE people, he qualifies only as a spectator and his intention is to tell GE News readers what they can see and hear right here at home this summer.

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While some may argue with the possessive overtones of that statement, there can be no quarrel with

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shorter and more concentrated than that of any of the other four major entertainment places. It runs for six weeks (it began last weekend) with three major concerts planned for each weekend, for the most part employing the full orchestra in the Shed.

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Tanglewood, through its Berkshire Music Center, is as much a school for young musicians as it is a summer home for Boston Symphony Orchestra concerts.

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If you really abominate classical music but have somehow read this far, there is still one ray of sunlight left. On Thursday, August 7, Tanglewood will present its annual "Tanglewood on Parade" program, originally conceived as a showcase for student performances but more widely known for the appearance of Arthur Fielder and the Boston Pops Orchestra.

The Boston Pops, composed mainly of musicians from the BSO, plays semi-classical and popular music in a style which has won it wide acclaim by long-hairs and crew-cuts alike.

Pittsfield GE people figure in the Tanglewood Festival in a number of ways. Among them are Sherwood R. Sprague of the DT tool room and Harry E. Brundige of the Ordnance Section, ticket takers of long standing. They'll be glad to see you.

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CHARLES MUNCH—Music director of the Boston Symphony Orchestra and director of the Berkshire Music Center is Charles Munch, famous French-born conductor.

Symphony, No. 36, C major

July 12 (Shed at 8:30)

MOZART Eline Kleine Nachtmusik
Two-Piano Concerto, K.365
Soloists: Seymour Lipkin, Lukas Foss
Serenade No. 10 in B-flat for Winds
Symphony No. 40 in G minor

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Piano Concerto in C major, K.467
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WAGNER Immolation Scene

Pierre Monteux, guest conductor

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VAUGHAN WILLIAMS Symphony No. 8
WAGNER Siegfried's Rhine Journey

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Soloist: Margaret Harshaw

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Violin Concerto, (Soloist: Berl Senofsky)
HINDEMITH Nobilissima Visione
BEETHOVEN Leonore Ov. No. 3

August 10 (Shed at 2:30)

WALTON Johannesburg Festival Ov.
BEETHOVEN Ninth Symphony with soloists
Adele Addison, Blake Stern, Florence Kopleff, Donald Gramm [illegible]

BERKSHIRE SUMMER

Tanglewood——First in a Series on Berkshire's Summer Entertainment for Tourist and Resident

Natural Beauty Of Area Forms Concert Setting

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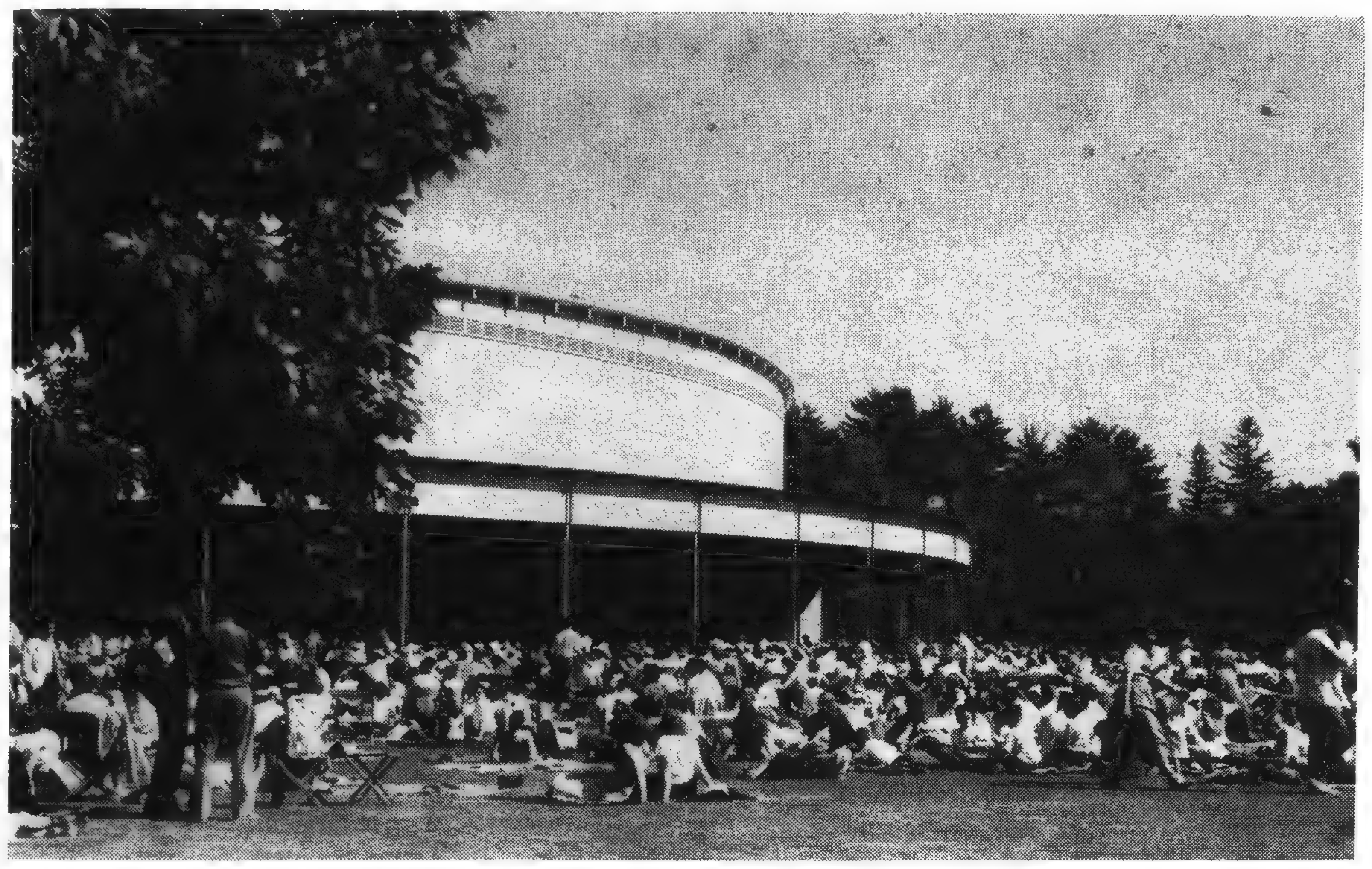
While some may argue with the possessive overtones of that statement, there can be no quarrel with the fact that Tanglewood is the biggest single summer attraction in the county just as GE is the largest industry. Last year almost 163,000 people visited Tanglewood, giving it a decisive audience margin.



LANDMARK FOR MUSIC LOVERS—The Music Shed, a familiar site to Berkshire residents and tourists alike, is the scene for the major Tanglewood programs of the Boston Symphony Orchestra. There are plenty of seats inside and outside the huge pie-shaped structure.

Limitless seating capacity accounts for only a minor part of Tanglewood's success. The famous Boston Symphony Orchestra commands a large following. Talented guest artists draw many admirers. And, of course, there are hundreds of curiosity seekers.

You Don't Suffer

But probably the greatest lure for Tanglewood audiences is the combination of the Berkshire's natural beauty and fine music. You don't suffer for culture at Tanglewood. These are open-air concerts whether you are sitting in the unwalled Music Shed or on the spacious, green Tanglewood lawn.

Blankets and folding chairs are as much a part of the Tanglewood scene as opera glasses are to the indoor theater. The Boston Symphony Orchestra music, generally superb anywhere, is especially enjoyable under these conditions.

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August 10 (Shed at 2:30)

WALTON Johannesburg Festival Ov.
BEETHOVEN Ninth Symphony with soloists Adele Addison, Blake Stern, Florence Kopleff, Donald Gramm

OBSCURED TEXT

ULY 12, 1958. HAMPSHIRE GAZETTE FIVE

Mozart Weekend Opens For Enthralled Audience

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A delighted audience nubering 2,242 sat enthralled throughout an evening of superlative music, both in content and execution.

Dr. Munch's first offering was the charmingly clumsy "Musical Joke' Mozart composed in a witty lampoon of the would-be composer. Dr. Munch directed the work with mock seriousness, the muscians studiously tossing off ridiculously contrived passages with aplomb. Waves of hearty laughter greeted each obvious blunder, especially when the horns insinuated their phrases insistently above the other instruments and their eventual harmonic collapse after bravely and sweetly starting a solo in the "minuet.'

Richard Burgin, concertmaster, evoked a round of applause, apparently "removed" from everyone, with a "cadenza to end all cadenzas," including double-stops, trills, scale passages, in other words, "the works" completely unconnected. The presto, among other contrivances, broadly handling a theme "a la fugue" from one section to another, and inevitably to the horns, ends in complete harmonic disarray.

From the ridiculous to the sublime was the order of the program. Mozart's seldom played "Sonfonia Concertante," for solo violin and viola, in E flat, was performed with dynamic beauty and true virtuosity by Ruth Posselt, concert violinist, and Joseph DePasquale, first violinist with the Boston Symphony Orchestra. The magnificent Italian instruments used by the soloists added to one's listening pleasure, their rich timbres beautifully balancing each other. The whole composition is rather like a dialogue, with the orchestra enveloping the players with full symphonic participation.

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Dr. Munch directed the soloists and chamber orchestra with his sensitive awareness for the structural strength and dynamic detail the composer indicated, receiving with the solo performers enthusiastic and prolonged applause.

The last half of the program was devoted to the powerful "Linz" Symphony, K425, written, scored and rehearsed in four days, we are told. The full perfection of the symphony was revealed in all its intricate workings by the inspiring conductor, Dr. Munch, and the indefatigable orchestra members. The "landler-like" minuet with trio idyllic play of the solo oboe, horn and strings in the trio, and the insouciant effervescence of the "presto" completed a richly satisfying musical evening.

Although much of the audiences so far has been tardy in arriving at the correct opening hour, or rather half-hour, one must remark on their unflagging appreciation for Dr. Munch and the participants in the Festival concerts; their applause has been warmly and generous, with no apparent rush to leave the concert hall.

This evening's concert will include the Eine Kleine Nachtmusik, K365 two-piano concerto, with Seymour Lipkin and Lukas Foss, Serenade for 13 wind instruments and the Symphony in G minor, K550. Sunday's program includes the Haffner Symphony, Seymour Lipkin playing the C major piano concerto, with the second half conducted by Hugh Ross in excerpts from the "Coronation Mass."—M. deB. B.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541
JUL 12 1958

MOZART WORKS SERIES IS BEGUN AT TANGLEWOOD

2224 Hear Performance Of Three Selections In Big Shed

By WILLARD M. CLARK

Lenox, July 11 — Having completed the traditional three programs devoted to the works of Bach, Charles Munch, conductor of the Boston Symphony Orchestra, tonight inaugurated the first of a series of three concerts devoted to the music of Mozart. Continuous unpleasant weather necessitated moving the concert from the theater concert hall to the big shed. An audience of 2224 was on hand in spite of the weather.

From All Periods Of Life

During the next two days we shall be privileged to witness the many facets which make up the art of Mozart. The music to be heard will stem from all periods of his short life.

Tonight there were three fine examples of this art. The concert opened with a really hilarious performance of "A Musical Joke," that delectable little work which marked Mozart's only lampoon of a musical score. Then came the lovely "Sonfonia Concertante for Violin and Viola" with Ruth Posselt and Joseph De Pasquale as soloists, and finally, the "Symphony in C Major, No. 36," known as the "Linz."

As noted, the musical joke is something very special. It is in the form of a divertimento, but instead of being a product of the smoothest of composers, it is the exact opposite, for Mozart forced himself to be ungainly in this instance. Thus one hears harmonies which are wrong and chords which are awkward. His cadenza makes fun of that custom and the ensuing cadenza disposes of the dignity of cadences for once and all. The work was played with evident relish by the orchestra and everyone had a fine time.

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The "Sinfonia Concertante for Violin and Viola" is one of two occasions that Mozart chose to exploit the viola as a solo instrument. Perhaps at the time good violists were scarce. However, once having made up his mind to use the instrument, Mozart paired it with a violin and gave the world a work of exquisite beauty and proportion. The long orchestral exposition before the two soloists enter independently justifies the symphonic character of the title. The andante, in C Minor, is the outstanding movement, for it has a pathetic utterance more poignant than any other slow movement Mozart had written to that moment.

It is unnecessary at this time to comment at length at the excellences of Ruth Posselt and Mr. De Pasquale. Both are prime favorites here at Tanglewood and both have richly contributed to Tanglewood programs in the past.

There was a fine unity in their ensemble work and splendid individual achievement. I have seldom heard Miss Posselt play with greater communication, but I have heard Mr. De Pasquale's viola sing with more luscious tones than it did tonight.

Holds Back Tempo

Mr. Munch, who has been taking tempo pretty fast this season, held back in this work, even in the final presto, and the result was a well balanced and handsome ensemble.

The concert concluded with an excellent performance of the "Linz" symphony, a work for which Mr. Munch seems to have a particular affection. It takes players like those in the Boston Symphony to fully realize this score, a truly prodigious score even though it was written in the space of four days.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886
JUL 13 1958

MOZART WORKS AT TANGLEWOOD DRAW OVER 6000

Biggest Crowd of Season Hears Munch Conduct Chamber Group

By WILLARD CLARK

Lenox, July 12—Lovely music, light textured, elegant and gracious, featured the second program devoted to the music of Mozart and played by members of the chamber orchestra of the Boston Symphony under the direction of Charles Munch. The concert was given in the shed and drew an audience of 6333 people, the largest to date, for the weather has not been of the sort to draw many people to Tanglewood.

Performance Hailed

The concert opened with a delectable performance of "Eine Kleine Nachtmusik," serenade for string orchestra. It was one of the finest performances of the work we have ever heard, but then, what orchestra has a string section the equal of the Boston orchestra? There were moments when it seemed only a single violin was playing, or at the most a quartet. Mr. Munch conducted the work with exceptional care, phrasing the music with infinite skill. This was a performance to be remembered.

Mozart's "Concerto in E Flat Major for Two Pianos" is a work of exceptional charm. It is neither big nor a challenge for the virtuoso, but tonight it had the advantage of two skillful pianists, Seymour Lipkin and Lukas Foss. The performance was intimate; it might have been played in such manner in a home. The two solo parts were finely balanced and totally mated in the exact echoing of phrases, unisons and solos. The gentle felicity of the orchestral accompaniment was just as it should be, with the result that the performance was communicative and always within its frame.

Wind Serenade

Another facet of Mozart's art was revealed in his "Serenade for Thirteen Wind Instruments." In spite of the limited number of participants, this music has grandeur which approaches magnificence. Written originally in seven movements, Mr. Munch chose to play four tonight. We had feared that his music would be lost within the huge shed, but was perfectly clear at the very rear. Mr. Munch provided a finely detailed reading and he had a flexible and responsive group to meet his wishes.

The program concluded with the "Symphony in G Minor, No. 40." There is little that is massive in this work. It seems to get its strength through deftness and concentration. We could not hear the entire performance, but what we heard revealed again the understanding and the affection Mr. Munch has for the music of Mozart.

EAGLE 7/15/58

Baptized in Lenox

Manos

Godfather Dr. Charles Munch, conductor of the Boston Symphony Orchestra, holds Charles Nicholas de Pasquale, after the baby was baptized at St. Ann's Church, Lenox, Sunday, July 6. The Rev. Thomas Ferguson officiated at the ceremony. The baby is the son of Mr. and Mrs. Joseph de Pasquale. He is first violist in the BSO and his wife is the niece of the late Serge Koussevitzky. The baby was born Dec. 19 in Boston but the baptism ceremony was postponed until Dr. Munch arrived here from France. Mr. de Pasquale's sister, Mrs. Pasquale de Grandis, was godmother.

Music: A Mozart Cycle

NY Times

Week-End of Works at Tanglewood Opens With 3 Works by Boston Symphony

By HAROLD C. SCHONBERG

Special to The New York Times.

LENOX, Mass., July 11—A solid week-end of Mozart was started Friday in the Shed as the second week of the Berkshire Music Festival got under way. The concert had been scheduled for the Theatre-Concert Hall, but a downpour during the afternoon and early evening necessitated the shift.

The Theatre-Concert Hall is an enclosed building. But the grass outside of it gets just as wet as grass does anywhere, and the Tanglewood management takes pity on those who like to sit on the grass to hear the music. Hence, those who entered the grounds on general admission were invited to hear the concert in the main Shed. The audience numbered 2,224.

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Starting the Mozart series were three works—"A Musical Joke," the Sinfonia Concertante for Violin and Viola in E flat and the "Linz" Symphony. Charles Munch conducted a reduced Boston Symphony Orchestra, and the soloists were Ruth Posselt, violinist, and Joseph de Pasquale, violist.

"A Musical Joke"—known in German as "Ein Musikalischer Spass"—is precisely that. Mozart was poking fun at inept composers and inept players, and there are some howlingly funny things in the score. Some are obvious slapstick—horns playing out of key. Some are a little more subtle—an elaborate violin cadenza in which the soloist starts climbing up the scale and ends on a "wrong" note in a completely unrelated key.

Richard Burgin, concertmaster of the orchestra, played the solo with a deadpan expression. The audience broke in with a round of amused applause for his efforts. At the end of the piece, Mr. Munch walked away with a huge grin.

In the great Sinfonia Concertante and in the "Linz" Symphony, the orchestral playing was lively enough and beautifully disciplined. But the interpretations did leave something to be desired.

Despite the split-second teamwork of soloists and orchestra in the Sinfonia Concertante, the musicmaking sounded just a little coarse. Part of this resulted from the common failing of strings dominating winds in Mozart playing today. The texture, consequently, sounds too thick.

In addition, the soloists on this occasion had somewhat different ideas about the score. Miss Posselt was entirely efficient but hard in tone and not very expressive. When she did attempt a more expressive type of approach, in a slow movement, she used a heavy vibrato, and the music sounded for all the world like the slow movement of the Bruch G minor Concerto.

Mozart is at his most romantic here—it is a mistake to think that the so-called classic composers could not be romantic—but the long, lyric lines of the andante demand a type of refinement that was missing tonight.

Mr. de Pasquale, it seemed to this listener, brought a more subtle type of phrasing to the music. Tonally and technically he was in complete possession of his material.

The "Linz" Symphony a large-scaled, passionate work, received a virtuoso interpretation from Mr. Munch and his players. Again, one could have wished for a little more refinement; not instrumental refinement, of which there was plenty, but rhythmic variety and a lighter touch on the reins.

It is only fair to report that after the concluding presto the audience rose and yelled. Not many orchestras could have taken such a pace and maintained it unfalteringly.

[89]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 12 1958

Music Review

Mozart Series Opens

By JAY C. ROSENFELD

THE SECOND Tanglewood weekend, which is to be devoted entirely to Mozart, began last night with a widely diversified program. Charles Munch led the small chamber orchestra of Boston Symphony players in "A Musical Joke," Sinfonia Concertante, in which violinist Ruth Posselt and violist Joseph De Pasquale were the soloists, and the C major symphony, (K 425) known as the "Lintz."

The "Joke" is a combination of many things, both straight and gauche, subtle and slapstick, a bit of Victor Borge, some Hoffnung, a suggestion of "L'Alouette" and all the remnants and leftovers in the musical ice-box, and it is just genuine good fun. It is usually heard, if at all, in more intimate circles and then played by a string quartet with two horns. These latter have some hilarious episodes when they weave weird designs. The concert master has a cadenza in the slow movement which ascends, finally, in humor as broad as the steps he takes.

* * *

MISS POSSELT and Mr. De Pasquale draw magnificent tone from their instruments, and they made sonority the most impressive part of the virtuoso performance. Their playing was strong and transparent, warm and vibrant, but they did not realize the full majestic potentialities of the first movement. A speed, unwarranted in our opinion, prevented them from extracting the true character of Mozart's wider canvas and channeled them into a brilliance which is the less favorable of several choices in taste and color.

The lovely "Linz" symphony was played after intermission. Munch gave his peerless little band a loose rein and they rewarded him, and the large audience, with a tightly knit, beautiful-sounding performance. Mozart was in his happiest and most gentle vein in this symphony. After the few short, stately bars of the introductory adagio, he makes a tender plea which is answered with limpid grace in the oboes and bassoons and he then proceeds into the spirited main body of the first movement. Alternating crisp, firm, rhythmic idioms with quietly flowing undulations, the charm of this movement is never allowed to flag. The orchestra was in superb fettle and gave a telling rendition.

* * *

THE ADAGIO is a fitting sequel. It lies in the most effective registers of the strings. The few winds he employs, especially the horns, are used with singular virtues. Munch construed the minuet as a Landler, a jolly, heavy-footed dance, giving it a degree of boisterousness not always conveyed in this movement and not universally considered appropriate. The trio gave the oboes and bassoons opportunities to show their command of the tone color of their instruments and this was one of the most lovely incidents of the whole symphony.

There were new lights erected in the front of the stage ceiling and used last night for the first time. Neon tubes used indirectly are shielded below corrugated plastic panels which also diffuse the original overhead lights. This is part of the experiments Boris Goldvosky of the opera department of the Berkshire Music Center is making with acoustical goals as well as lighting effects in mind. The stage is lighted more brightly although the artists appear with slightly increased pallor.

* * *

THIS SIZED orchestra can be placed farther to the rear of the stage than the complete instrumentation which they will play next week and the final four weeks of the Festival, and the sound leaps forward with instant release.

This concert had originally been planned for the theater, but the heavy storm of the late afternoon would have made the theater's surrounding lawns impractical for the huge overflow which came in the evening. There were 2,224 paid admissions. With attendance figures at their current heights, there is some doubt whether any of the concerts in which elements of the Boston Symphony orchestra will take part will again be scheduled in the smaller auditorium.

Springfield Union - July 12

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Caller, You Know Capital of Alaska Really Is Juneau

Philadelphia, July 11 (AP)—Fred Reedy of the Philadelphia Bulletin library answered a call today.

"What is the capital of Alaska," asked the caller.

"Juneau," replied Reedy.

"If I knew I wouldn't be calling you," retorted the indignant caller.

Chamber-Sized Symphony Program At Tanglewood

Hampshire Gazette 7/19

The Saturday concert of last week's Mozart portion of the Berkshire Festival at Tanglewood was moved from the previously announced theater concert hall to the cavernous music shed.

The move, of course, made for much better listening for the 6,333 who attended. It also served to detract considerably from the charm, elegance and intimate grace of Wolfgang Amadeus.

Mr. Munch was conducting a chamber-sized Boston Symphony. Mr. Munch was alternately subdued and expressive in his gestures and directing. Unfortunately, many times it seemed as if his waving configurations had little to do with the music at hand.

Be that as it may, the program included the exquisite "Eine Kleine Nachtmusik," which retained some of its feathery lightness and delicacy, even in that hall. The string section played this serenade with tender and loving care, and what beautiful sounds were produced! But sounds were not all, for here Mr. Munch sustained his followers at an ethereal and sublimated pitch.

Seymour Lipkin and Lukas Foss were the soloists in the Concerto in E Flat Major for Two Pianos. It was a skillful collaboration on what is one of the master's minor works. Simple, yet lovely in its simplicity, it was well served by both pianists, though Mr. Foss added excessive manner while Mr. Lipkin performed with a musicianly straightforwardness. They received excellent assist from Mr. Munch and the orchestra, who matched the soloists' rapport with sympathetic concord. Here, too, Mozart's fine-spun beauty was not disfigured by size of the shed.

It was the Serenade for Thirteen Wind Instruments which was battered beyond all recognition, mostly by the building itself, though Mr. Munch was guilty of over-conducting. His wide and furious arm flinging seemed more appropriate for a full 100 pieces than for a mere 13. He pulled and rushed these expert players, until the serenade took on the proportions of Strauss tone poem. Looking at the program before the concert, one would have chosen this to be the high spot of the evening. After all, it is rare when musicians of the caliber of the Boston group are assembled to give service to these lesser works (not in stature, but in size).

And the Symphony in G Minor the familiar No. 40, was not well treated either. The first two movements were ponderous, though things did lighten up considerably for the minuet and the dashing last movement.

It was not a very exhilarating or satisfying evening. One is sure that neither Mozart nor Mr. Munch should have been pleased after their latest encounter.

This week, Brahms will be the featured composer when the festival moves officially to the shed. — B. D.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 12 1958

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OBSCURED TEXT

[91]

SPRINGFIELD REPUBLICAN 7/13/58

Second Thoughts On Music

B-Minor Mass Concludes Series of Bach Programs

Harvard and Radcliffe Singers Join Soloists at Tanglewood; Suites for Orchestra, 'Art of the Fugue' and Concerto With Lukas Foss Heard

By WILLARD M. CLARK

Lenox, July 12 — The culmination of the three programs devoted to the music of Johann Sebastian Bach at Tanglewood was the performance of the master's Mass in B minor under the direction of G. Wallace Woodworth, who was conducting his last performance with the Harvard Glee Club and Radcliffe Choral Society. It also marked the 100th anniversary of the Harvard Glee Club. It was a pleasant gesture on the part of Charles Munch, conductor of the Boston Symphony Orchestra, to invite Mr. Woodworth to conduct this performance.

The first of the three Bach programs was made up of the four suites for orchestra. Mr. Munch also directed the second program, which served to present pianist Lukas Foss in the piano concerto in D minor and the orchestra in the "Art of the Fugue" as arranged by Pillney for chamber orchestra.

Chorus Effective

To return to the Mass, it was a powerful performance, one which was sure, straightforward and eminently musical. The choruses sounded wonderfully as the emerged from the young men and women, singing with fresh voices and with boundless enthusiasm. One might question the lack of tonal and dynamic variety, but the overall impression was one of sincerity and joy.

The soloists were Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor and Donald Gramm, bass. Each is an experienced singer, admirably equipped to sing this music. Bach, unfortunately, did not allot a soprano, but Miss Addison's lively voice and expert vocal technique were apparent in her duets with the contralto and tenor.

Miss Alberts, a Tanglewood veteran, is always competent and her singing of the "Agnus Dei" was impressive. Mr. Stern used his very light voice to advantage in the "Benedictus" and was admirably aided by Doriot Anthony Dwyer's flute solo. Donald Gramm is a distinguished artist and was very impressive in his delivery of the great aria "Et in spiritum sanctum" to the accompaniment of two "Oboi d'Amore."

The Suites for Orchestra

There is a deal of fine, solid music in these suites for orchestra. Mr. Munch seems to have an affection for this music, so, with the exception of inordinately fast tempi in the final movements of the third and fourth suites, he provided carefully detailed and well proportioned readings. There is always particular audience interest when Doriot Anthony Dwyer appears as soloist and this she did in the second suite in B minor for flute and strings.

As always, it was a virtuoso performance which pleased the audience greatly. She was rewarded with prolonged applause, bravos and the like. From a purely musical standpoint we found the first suite in C major the most rewarding. It was beautifully phrased and communicated with the exceptional clarity. The chamber orchestra was flexible and always responsive.

The "Art of the Fugue"

In the final months of his life, Bach undertook to demonstrate in a single work every possible treatment of a fugal subject. The result was the "Art of the Fugue. Our only other hearing of this gigantic work was in an arrangement for strong quartet. In this arrangement for orchestra it seemed to take on added stature, and, because of the virtuosity of this chamber orchestra, made up of first-desk players of the orchestra and a picked group, the performance came through with splendid clarity. However, it is not a work to be heard in its entirety in a single performance. It tends to become confusing to the listener. Interpretation of this work, the score of which includes no tempi or dynamic marks, is a test for any conductor. Mr. Munch made of it a lovely, flowing piece of music, transparent in texture and clearly articulated.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839

JUL 14 1958

Mozart Works Are Featured At Tanglewood

By JOHN F. KYES

LENOX — In spite of nasty weather Friday, an attendance of 6,333 at Saturday's Tanglewood concert in the big music shed and a creditable showing Sunday created a weekend total of 12,771, believed to be a high point in the Berkshire Festival's "preliminary" Bach-Mozart weekends.

The Saturday evening concert, conducted by Charles Munch and featuring Seymour Lipkin and Lukas Foss, pianists, with an orchestra suitably reduced for Mozartean fare, was a vibrant and satisfying experience.

Beautifully alive and clean cut were the four movements of "Eine kleine Nachtmusik," the famous serenade for strings. Munch wore the happiest of expressions, seemingly delighted with the response of his forces. The famous accuracy and tonal qualities of the Boston choirs were agreeably warmed by the romantic tendencies of the Munch approach.

Tremendous Success

Lipkin and Foss scored a tremendous success in the Concerto in E-flat major for two pianos and orchestra. While Foss had the more showy assignments and tossed them off with high skill, Lipkin was obviously completely in love with the music and was at all times a splendid integrator.

The somewhat clangorous orchestral introduction created fears not wholly dispelled by the slightly sluggish responses of the ensemble during the first movement. But the opening of the lovely "Andante" and the difficulties of the final "Rondo" brought the finest cooperation from the group, and the work as a whole left dazzling memories.

Of outstanding interest was the Serenade in B-flat major for 13 wind instruments. Absent from the scoring were brasses and flutes. Instead, the sweet tone of two clarinets was abetted by basset-horns, oboes, bassoons contra-bassoon and French horns. The smoothness and purity of the chords was almost indescribable. Munch devoted as much care to this small ensemble, and took as much joy in the audience's appreciation, as in the major work which followed.

Varied and Fresh

The Symphony in G minor, No. 40, found the conductor working hard to maintain dynamic contrasts and flexibility of phrases without loss of the clarity and technical accuracy demanded by the Mozart score. As a result, the four movements were delightfully varied and fresh. After the abundant energy of the "Molto allegro," the clinging sweetness of the "Andante" featured especially rich chordal foundations in the lower instruments. The considerable difficulties of the final "Allegro assai," approached almost casually, were under unflagging control.

The entire evening was an experience in the human appeal of Mozart's pure music. Next week and the emphasis to Brahms.

NE, SUNDAY, JULY 13, 1958

MUSIC

PAUL HENRY LANG

Berkshire Festival

TANGLEWOOD
Boston Symphony Orchestra, Charles Munch conducting. The program: Musical Joke, 522; Sinfonia Concertante for Violin and Viola (soloists: Ruth Posselt, Joseph De Pasquale); "Linz" Symphony No. 36 in C major..............Mozart

LENOX, Mass. July 12.—The week end at Tanglewood did not promise any of the big war chariots drawn by two horses—it was only Mozart — but a crowd of more than 2,000 showed up and this in spite of the torrential rains that drenched the Berkshires in the late afternoon. The faithful were rewarded by the playing of three masterpieces which, representing three totally different moods and genres, made a very satisfactory program.

Mr. Munch and his orchestra of nice Mozartian proportions began with "A Musical Joke," for strings and two horns, which is a mature work from the "Don Giovanni" period. It caused endless amusement; it was good to see the audience laugh in delight. Nor did they laugh only when the players were in obvious distress, but also when much more subtle jokes such as a recalcitrant fugue tested their musical intelligence. They did seem to catch the spirit of the work although the conductor tended to emphasize the meaning of the title given the work after Mozart's death: "Sextette for Village Musicians."

As John N. Burk, the able program annotator of the Boston Symphony states, village musicians are not the butt of this joke. Indeed the wrong notes and the slips are only humorous details. The parody is aimed at the composer and it is so murderously pointed and clever that one suspects that its object was some specific person.

Everything is according to the book, all tricks of the trade are present except a truly inventive development of ideas. A great deal of imagination has gone into this work—to prove what the lack of this very thing can do.

* *

This work must be performed with the same careful attention to fine balances usually bestowed on a serious symphony. But Mr. Munch italicized some of the jokes by making the horne too prominent, even raucous. The excellent concertmaster, Richard Burgin, was the one who did the right thing by playing his elaborate and devilishly outrageous cadenza with the earnestness due a serious concerto.

The two soloists who performed the wonderful "Sinfonia Concertante" for Violin and Viola (K. 364) were not well matched. Ruth Posselt is a capable and competent violinist but Mozartian grace, particularly abundant in this radiant work, does not come naturally to her. In contrast, Joseph De Pasquale is a most accomplished violist who played with unerring smoothness. When Miss Posselt momentarily disavowed her blond tresses and went a bit native in the gypsy manner, Mr. De Pasquale refused to follow suit.

This happened at the beginning of the heavenly slow movement and in justice to Miss Posselt it must be said that she soon snapped out of it. The performance was, on the whole, good but routine because Mr. Munch failed to create a poetic atmosphere.

* * *

The conductor's concept of Mozart as a vigorous and not very subtle composer was least objectionable in the last number on the program, the Linz Symphony, K. 425. This is the last of the indeterminate symphonies after which comes a pause, and then nothing but absolutely personal masterpieces. Not that this symphony is not a masterpiece—at this stage of his career Mozart could compose nothing less when it came to a major work—but it is not a personal work.

The symphony is festive, rhetorical and exceedingly well worked, but it is completely under the influence of Haydn. Since, after all, Mozart's was an entirely different personality, this dependence on his reversed senior colleague gives the work a rather formal quality.

Mr. Munch did not minimize this and while the precision and tone of the Boston Symphony was, of course, fully in evidence, a certain monotony was undeniable. Furthermore, while the orchestra was nicely scaled down, its dynamics were not and in the tuttis an imbalance between winds and strings was quite noticeable. Well, Mozart is still enjoyable even when he is a bit weighted down.

Waterbury American, Monday, July 14, 1958—45

Mozart Mass Featured At Tanglewood

(Special to The American)

Lenox, Mass., July 14—The week end of all Mozart music at the Berkshire Music Festival at Tanglewood closed on a note of triumph yesterday afternoon with the performance of his "Coronation" Mass in C major with the festival chorus and soloist performing before a large Sunday audience favored in every way including the weather..

Saturday evening's "little concert" in the pre-season Shed concerts which began Friday drew an audience of 6,333 for a brilliant concert in which Seymour Lipkin and Lukas Foss were the pianists in the "Concerto in B-flat Major for Two Pianos and Orchestra." The program which began with "Eine Kleine Nachtmusik" found Charles Munch conducting the charming, spirited "Serenade in B-flat Major for 13 Wind Instruments" in an unusual treat for all. He concluded with "Symphony in G. Minor."

The opening Mozart concert Friday evening drew 2,225 despite rain which has come at inauspicious times this festival season. Sunday's concert found Mr. Lipkin back as piano soloist in "Concerto in C major for Piano and Orchestra" with Mr. Munch conducting the first half of the concert. Lukas Foss conducted the second portion with two Mozart selections.

The annual trek to the Berkshire Musical Festival which yearly rolls up new attendance records for the four week-ends of concerts of the major festival will begin this Friday with the music of Brahms feautred for the opening Saturday evening when the "Requiem" will be conducted by Munch in memory of Serge Koussevitsky, and again for the Sunday afternoon concert when Pierre Monteux will be back as guest conductor. The Festival Chorus will sing the "Requiem" with Hilde Gueden, soprano, and Donald Gramm, baritone, Leon Fleisher will be soloist Sunday in the performance of Brahm's "Piano Concerto No. 1 in D minor."

At 8:30 p. m. Wednesday the famous New York Pro Musica Antiqua will perform a chamber music concert of the music of Flanders and Spain, including works of Isaac, Des Pres, Morales, and others.

S.M.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUL 13 1958

MUSIC

PAUL HENRY LANG

Berkshire Festival

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JUL 14 1958

Three Moz

By Jules Wolffers

Lenox, Mass.

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Christian Science
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BOSTON, Mass.
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JUL 14 1958

Three Mozart Programs at Tanglewood

By Jules Wolffers

Lenox, Mass.

No music is quite so much at the mercy of the performer as Mozart's. The polyphonic lines of Bach will hold interest even though the reading is mediocre, provided the notes are played with reasonable accuracy.

Beethoven's music will convey its message in spite of a fair to middling performance. Chopin, Mendelssohn, Schumann, Liszt, Brahms—all can survive conceptions and execution somewhat lower than the best without altogether losing shape and point.

But Mozart's superlative music must have superlative performance. It shines and sparkles under the best of performances; but anything less destroys the effect, and it is for this reason that musicians will tell you that Mozart is the most difficult of all to play properly.

In programing three Mozart concerts for the second weekend of the Berkshire Festival at Tanglewood, Charles Munch could point confidently to an impressive list of readings which have delighted his audiences in the past. He approaches the composer with a lighthearted touch, compounded in equal parts of wit and wisdom. A master of those subtle alterations in tempo which Mozart's music demands, the conductor's flexibility invests each phrase with life and each page with meaning.

Thus it was for the greater part of the weekend's music. When the effect fell a little short of Dr. Munch's own high standards, the reason could not fairly be layed to his baton.

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Here the composer lets fly shaft after shaft at inexpert and mediocre composers and performers. Nothing escapes him—the tedious sequences, the traditional cadenza, the inexpert hornists, the obvious dialogue between instruments. At just the right moment the music soars to brief and purposely shocking farce, only to recover almost immediately to an even and ridiculously sedate pace.

Conductor and players produced their comedy in just the right proportion, and the result was one of the notable triumphs in the conductor's career.

Those two fine artists, Ruth Posselt and Joseph de Pasquale, were the soloists for the Sinfonia Concertante for Violin and Viola in E-flat, K. 364. Both performers have given repeated proof of their skill and high talent in previous appearances with the orchestra and while both were in fine form on this occasion, their joint results did not fully complement each other.

In addition to all the normal skills of ensemble, the Sinfonia needs subtle and constant alterations of timbre from both artists. Miss Posselt's tone was too consistently assertive, putting the more somber viola tones too much in the shade. Consequently the effect suggested more a soloist with an assisting artist than the equality Mozart's score demands.

The "Linz" Symphony in C major, K. 425, brought the evening to an exciting close.

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Saturday evening's program showed how fine the line that may divide the false from true. The program was beautifully balanced—"Eine Kleine Nachtmusik" for String Orchestra; the E-flat Concerto for Two Pianos and Orchestra; the Serenade in B-flat for 13 Wind Instruments; and the Symphony in G minor, No. 40, K. 550.

Of the concerto it might be said that the soloists did not fall short but rather that they overshot the mark. Both Lukas Foss and Seymour Lipkin are refined, discerning, and knowing pianists. But this time they concentrated more on brilliant repartee than on a full realization of the score as a whole.

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Both executed every phrase with such conscious deftness as to make one forget the music in admiration for the performers' skill. Also, and particularly in the first movement, a few rather breathless accelerandi almost caught Dr. Munch and the orchestra by surprise, and if the recovery was almost miraculously quick, again one was made conscious of the means rather than of the end.

Large audiences and enthusiasm were the rule for all three concerts. Listed for Sunday were the "Haffner" Symphony in D major and the Concerto in C major, K. 467, with Mr. Lipkin the soloist, both directed by Dr. Munch. On the same program Hugh Ross conducted the Kyrie in D minor, K. 341, the Graduale ad Festum, K. 273, and the "Coronation" Mass in C major, K. 317.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 14 1958

FINE DAY ADDS TO ENJOYMENT AT TANGLEWOOD

Audience of 4214 Hears Mozart Selections In Concert Hall

By WILLARD M. CLARK

Lenox, July 13—Perfect weather coupled with the music of Mozart drew an audience of 4214 to Tanglewood this afternoon. We have seldom seen so many people seated outside the theater-concert hall in which the concert was given.

Two Conductors

Charles Munch directed the chamber orchestra of the Boston Symphony in the first half of the program. The second half was directed by Hugh Ross and served to introduce the festival chorus.

The program opened with the Symphony in D Major, op. 35, known as the "Haffner" Symphony. This is party music, happy music. The Minuet has the characteristic Mozartian elegance; the slow andante is entirely gracious and the final presto is as witty as the composer. Mr. Munch provided a finely etched performance, beautiful in texture and phrasing. The profusion of happy thoughts within the work were all revealed.

That fine and dependable pianist Seymour Lipkin was the soloist in the "concerto in E Major for piano and orchestra." It was an ideal choice for this lovely day for its music is caressing, melodic and utterly free from somber thoughts and heaviness. Soloist and orchestra tripped through its measures with delightful delicacy and humor. Mr. Lipkin's performance was a model of grace and elegance and he received complete and sympathetic support from Mr. Munch and the orchestra. The audience was enchanted.

Tonal Quality Below Par

Mr. Ross, head of the center's choral department, does not have the material in this season's festival chorus he has had in the past. The enthusiasm is there, but the tonal quality is lacking. However, when this fine director finishes with any group, he has moulded them into a flexible and responsive instrument. So it was today. The chorus sang with spirit and understanding of texts and styles. The opening "Kyrie in D Minor" is music of impressive breadth. The eloquence of the orchestra combined with the matching vocal and instrumental tone make this one of the finest of Mozart's choral works.

Following this work came the "Graduale Ad Festum Beatae Mariae Virginis" for chorus, strings and organ. Here again, one could only marvel at the strength and dignity of this music, a simple antiphone for chorus and strings.

Mozart's "Mass in C Major," the "Coronation" mass, complet-soloists were Sarah Fleming, so-ed the program. The admirable prano; Doris Okerson, contralto; Richard Gilley, tenor and Lawrence Chelsi, bass.

Soloists Excel

Of the soloists the burden falls upon the soprano and tenor and both were equal to all demands. In fact, Miss Fleming's singing of the "Angus Dei" with its exact initial resemblance to "Dovo Sono," written seven years later in "The Marriage of Figaro," was as fine a bit of Mozart singing as we have heard in a long time. Her voice is lovely, clear, pure and lofty. Her phrasing as she carried the aria over into the "Dona Nobis Pacem" was to be admired. Miss Okerson and Mr. Chelsi were excellent in the ensemble numbers and Mr. Gilley revealed he is a tenor who should be heard more often. His sense of style was impeccable.

There was a sprightly spirit throughout the work, which, however did not dim its fundamental religious sincerity.

Foss Soloist

On the same program, Lukas Foss addressed his very considerable talents to a performance of the Piano Concerto in D minor. In itself this is a commanding work. Mr. Foss has an affinity for the piano music of Bach and Mozart and he has the technique ot play such music. During this particular performance he seemed a bit nervous, intent more on watching Mr. Munch than the music. This may have been due to insufficient rehearsal time. There were some beautiful moments during the performance, particularly in the exquisite Adagio movement, and there was the requisite brilliance in the final cadenzi which leads to the culmination of the Finale.

The weather has been miserable, rain and more rain. Two of the concerts were moved to the big shed, where it was possible for all listeners to be under cover. A total of 9716 persons attended the three week end concerts in spite of the weather. Those who made the efforts were amply repaid.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 17 1958

TANGLEWOOD
July 11 and 12
By A. C. S.

Mozart's lampoon of contemporary composition, *A Musical Joke*, was milked dry by Charles Munch Friday evening to the obvious delight of the audience. With a firm grasp on his listeners, the conductor turned to more meaty fare from the same pen. Barring some initial tenseness in the solo violin which resulted in harsh tone and poorly articulated ornaments, Ruth Posselt and Joseph de Pasquale achieved complete rapport in the *Sinfonia Concertante* for violin and viola. The later playing was ever alert to the subtleties of the work.

The performance of the great *C major (Linz) Symphony* was excellent and might have approached perfection with more rehearsing. All the elements were there and, had Mr. Munch's directions been fully reflected, the results would have been magnificent.

Although there were many rewarding moments in the second evening of Mozart works, an odd feeling of tension was in the air Saturday. There was no apparent reason, for the rains had stopped, the sun had shone, the temperature had dropped, and Charles Munch was obviously relaxed. However, the orchestra seemed to champ at the bit. The final movements of *Eine Kleine Nachtmusik* and the *Serenade in B-Flat for 13 Wind Instruments* came precariously close to falling down. Even the marvelous tempo chosen for the opening of the *G minor Symphony* was quickly unseated by a skittish first-violin section.

The uneven quality evidenced in the *E-Flat Concerto for Two Pianos* must be laid to Lukas Foss. He seemed determined to push the tempo (to his own detriment) while his colleague, Seymour Lipkin, was the epitome of control, both rhythmically and pianistically.

TANGLEWOOD
July 13
By C. D.

The first half of the Mozart program Sunday afternoon was conducted by Dr. Munch and contained the *Haffner Symphony* which was given a lively and sparkling performance, and the *C Major Piano Concerto*. Seymour Lipkin was soloist in

(Continued on Page 14)

Grace Notes

(Continued from Page 6)

the latter work. His playing was brilliant and on the fast side. If the tone had been a little more singing and the last movement more leisurely, it might have been an even more exciting performance. The audience liked it and called the soloist and conductor back for many bows.

After the intermission, Hugh Ross conducted three choral works which were a pleasure to hear. There is little opportunity to hear works of this calibre and they are first-rate Mozart. All of them, though based on the text of the Mass, could have been written for a non-religious text as well. Mr. Ross brought out the drama of the music. The tone of the chorus could have been warmer and the quartet of soloists better balanced, but the pace of the works seemed exactly right and there were fine dramatic climaxes.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 14 1958

Third, Final Mozart Concert Draws 4,214 to Tanglewood

The third and final Mozart concert in this year's Berkshire Music Festival attracted a crowd of 4,214 to Tanglewood yesterday afternoon. The audience filled the theater-concert hall and spread out over the lawns outside.

Munch Directs

Charles Munch directed the chamber orchestra of the Boston Symphony in the first half of the program. The program opened with the Symphony in D Major, op. 35, known as the "Haffner Symphony." Seymour Lipkin was piano soloist for the Concerto in C Major."

The second half of the program was directed by Hugh Ross, head of the Berkshire Music Center's choral department. The opening work in that half was the "Kyrie in D Minor," which was followed by the "Graduale Ad Festum Beatae Mariae Virginis," for chorus, strings and organ. The "Mass in C Major" completed the program. The soloists were Sarah Flemming, soprano; Doris Okerson, contralto; Richard Gilley, tenor, and Lawrence Chelsi, bass.

Another Mozart program was presented in the big shed on Saturday evening. Soloists in the two-piano Concerto K. 365 were Mr. Lipkin and Lukas Foss. Mr. Munch was on the podium.

Chamber Music

The festival continues this week with another in the weekly series of chamber music concerts Wednesday evening and the first series of concerts by the full Boston Symphony Friday and Saturday evenings and Sunday afternoon.

Wednesday's concert in the theater-concert hall will be given by the New York Pro Musica Antiqua. The weekend concerts, featuring music by Brahms, will be held in the big shed.

[92]

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729
JUL 14 1958

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By Jules Wolffers

Lenox, Mass.

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Audience of 4214 Hears Mozart Selections In Concert Hall

By WILLARD M. CLARK

Lenox, July 13—Perfect weather coupled with the music of Mozart drew an audience of 4214 to Tanglewood this afternoon. We have seldom seen so many people seated outside the theater-concert hall in which the concert was given.

Two Conductors

Charles Munch directed the chamber orchestra of the Boston Symphony in the first half of the program. The second half was directed by Hugh Ross and served to introduce the festival chorus.

The program opened with the Symphony in D Major, op. 35, known as the "Haffner" Symphony. This is party music, happy music. The Minuet has the characteristic Mozartian elegance; the slow andante is entirely gracious and the final presto is as witty as the composer. Mr. Munch provided a finely etched performance, beautiful in texture and phrasing. The profusion of happy thoughts within the work were all revealed.

That fine and dependable pianist Seymour Lipkin was the soloist in the "concerto in E Major for piano and orchestra." It was an ideal choice for this lovely day for its music is caressing, melodic and utterly free from somber thoughts and heaviness. Soloist and orchestra tripped through its measures with delightful delicacy and humor. Mr. Lipkin's performance was a model of grace and elegance and he received complete and sympathetic support from Mr. Munch and the orchestra. The audience was enchanted.

Tonal Quality Below Par

Mr. Ross, head of the Center's choral department, does not have the material in this season's festival chorus he has had in the past. The enthusiasm is there, but the tonal quality is lacking. However, when this fine director finishes with any group, he has moulded them into a flexible and responsive instrument. So it was today. The chorus sang with spirit and understanding of texts and styles. The opening "Kyrie in D Minor" is music of impressive breadth. The eloquence of the orchestra combined with the matching vocal and instrumental tone make this one of the finest of Mozart's choral works.

Following this work came the "Graduale Ad Festum Beatae Mariae Virginis" for chorus, strings and organ. Here again, one could only marvel at the strength and dignity of this music, a simple antiphone for chorus and strings.

Mozart's "Mass in C Major," the "Coronation" mass, completsoloists were Sarah Fleming, soed the program. The admirable prano; Doris Okerson, contralto; Richard Gilley, tenor and Lawrence Chelsi, bass.

Soloists Excel

Of the soloists the burden falls upon the soprano and tenor and both were equal to all demands. In fact, Miss Fleming's singing of the "Angus Dei" with its exact initial resemblance to "Dovo Sono," written seven years later in "The Marriage of Figaro," was as fine a bit of Mozart singing as we have heard in a long time. Her voice is lovely, clear, pure and lofty. Her phrasing as she carried the aria over into the "Dona Nobis Pacem" was to be admired. Miss Okerson and Mr. Chelsi were excellent in the ensemble numbers and Mr. Gilley revealed he is a tenor who should be [illegible] more often. His sense of [illegible] ble.

There was [illegible] spirit throughout the work, which, however did not dim its fundamental religious sincerity.

Foss Soloist

On the same program, Lukas Foss addressed his very considerable talents to a performance of the Piano Concerto in D minor. In itself this is a commanding work. Mr. Foss has an affinity for the piano music of Bach and Mozart and he has the technique ot play such music. During this particular performance he seemed a bit nervous, intent more on watching Mr. Munch than the music. This may have been due to insufficient rehearsal time. There were some beautiful moments during the performance, particularly in the exquisite Adagio movement, and there was the requisite brilliance in the final cadenza which leads to the culmination of the Finale.

The weekend has been miserable, rain and more rain. Two of the concerts were moved to the big shed, where it was possible for all listeners to be under cover. A total of 9716 persons attended the three week end concerts in spite of the weather. Those who made the efforts were amply re- [illegible]

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 17 1958

TANGLEWOOD
July 11 and 12
By A. C. S.

Mozart's lampoon of contemporary composition, *A Musical Joke,* was milked dry by Charles Munch Friday evening to the obvious delight of the audience. With a firm grasp on his listeners, the conductor turned to more meaty fare from the same pen. Barring some initial tenseness in the solo violin which resulted in harsh tone and poorly articulated ornaments, Ruth Posselt and Joseph de Pasquale achieved complete rapport in the *Sinfonia Concertante* for violin and viola. The later playing was ever alert to the subtleties of the work.

The performance of the great *C major (Linz) Symphony* was excellent and might have approached perfection with more rehearsing. All the elements were there and, had Mr. Munch's directions been fully reflected, the results would have been magnificent.

Although there were many rewarding moments in the second evening of Mozart works, an odd feeling of tension was in the air Saturday. There was no apparent reason, for the rains had stopped, the sun had shone, the temperature had dropped, and Charles Munch was obviously relaxed. However, the orchestra seemed to champ at the bit. The final movements of *Eine Kleine Nachtmusik* and the *Serenade in B-Flat for 13 Wind Instruments* came precariously close to falling down. Even the marvelous tempo chosen for the opening of the *G minor Symphony* was quickly unseated by a skittish first-violin section.

The uneven quality evidenced in the *E-Flat Concerto for Two Pianos* must be laid to Lukas Foss. He seemed determined to push the tempo (to his own detriment) while his colleague, Seymour Lipkin, was the epitome of control, both rhythmically and pianistically.

TANGLEWOOD
July 13
By C. D.

The first half of the Mozart program Sunday afternoon was conducted by Dr. Munch, and contained the *Haffner Symphony* which was given a lively and sparkling performance, and the *C Major Piano Concerto.* Seymour Lipkin was soloist in

(Continued on Page 14)

Grace Notes

(Continued from Page 6)

the latter work. His playing was [illegible] and on the fast side. [illegible] had been a [illegible] and the last [illegible] leisurely, it [illegible] an even more exciting [illegible]mance. The audience li[illegible] and called the soloist and conductor back for many bows.

After the intermission, Hugh Ross conducted three choral works which were a pleasure to hear. There is little opportunity to hear works of this calibre and they are first-rate Mozart. All of them, though based on the text of the Mass, could have been written for a non-religious text as well. Mr. Ross brought out the drama of the music. The tone of the chorus could have been warmer and the quartet of soloists better balanced, but the pace of the works seemed exactly right and there were fine dramatic climaxes.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 14 1958

Third, Final Mozart Concert Draws 4,214 to Tanglewood

The third and final Mozart concert in this year's Berkshire Music Festival attracted a crowd of 4,214 to Tanglewood yesterday afternoon. The audience filled the theater-concert hall and spread out over the lawns outside.

Munch Directs

Charles Munch directed the chamber orchestra of the Boston Symphony in the first half of the program. The program opened with the Symphony in D Major, op. 35, known as the "Haffner Symphony." Seymour Lipkin was piano soloist for the Concerto in C Major."

The second half of the program was directed by Hugh Ross, head of the Berkshire Music Center's choral department. The opening work in that half was the "Kyrie in D Minor," which was followed by the "Graduale Ad Festum Beatae Mariae Virginis," for chorus, strings and organ. The "Mass in C Major" completed the program. The soloists were Sarah Fleming, soprano; Doris Okerson, contralto; Richard Gilley, tenor, and Lawrence Chelsi, bass.

Another Mozart program was presented in the big shed on Saturday evening. Soloists in the two-piano Concerto K. 365 were Mr. Lipkin and Lukas Foss. Mr. Munch was on the podium.

Chamber Music

The festival continues this week with another in the weekly series of chamber music concerts Wednesday evening and the first series of concerts by the full Boston Symphony Friday and Saturday evenings and Sunday afternoon.

Wednesday's concert in the theater-concert hall will be given by the New York Pro Musica Antiqua. The weekend concerts, featuring music by [illegible], will be held in the big shed.

—MUSIC—

Tribune July 14

PAUL HENRY LANG

Berkshire Festival

TANGLEWOOD
Boston Symphony Orchestra, Charles Munch conducting. The program "Eine Kleine Nachtmusik"; Two-Piano Concerto K. 365 (soloists: Lukas Foss, Seymour Lipkin); Serenade No. 10 in flat for Winds; Symphony No. 40 in G minor, Mozart.
Boston Symphony Orchestra, Charles Munch and Hugh Ross conducting. The program: "Haffner" Symphony; Piano Concerto in C major, K. 467; Kyrie K. 341; Graduale, K. 273; "Coronation" Mass (soloists: Sarah Fleming, Doris Okerson, Richard Gilley, Lawrence Chelsi), Mozart.

LENOX, Mass., July 13.—Tanglewood's Mozart week end culminated in the Sunday afternoon concert which presented a rich and substantial program. A welcome feature of this final event was the variety brought into the proceedings by the appearance of the festival chorus under the expert direction of Hugh Ross. Mozart without vocal music is a very incomplete Mozart, and we might add that Mozart without church music is a very incomplete vocal composer.

The Mass in C Major (K. 317), better known as the "Coronation" Mass, is perhaps the most popular of Mozart's many liturgic works, while the tremendous "Kyrie," a great torso of a mass (K. 341), and the "Graduale" (K. 273) are little known. The selection was intelligent and felcitious, for it showed that Mozart was well acquainted with the works of the great Italians while at the same time he was fully aware of the requirements of the Salzburg tradition.

The "Kyrie" is a very passionate work, yet liturgic in feeling. The "Graduale" is entirely different in texture, purely vocal, with the orchestra in a subordinate role. Both works express very personal confessions which in those days was expected of a church composer. They were well performed and impressed the audience with their intimate tone.

The "Coronation" mass was a shade less successful. Occasionally one felt that the performance tended toward the vigorous "oratio style" of the north ,whereas this is the dramatic-lyric style of Austro-Italian Catholicism, but on the whole everyone enjoyed the spirited singing of this fresh and melodious music. Sarah Fleming, Doris Okerson, Richard Gilley, and Lawrence Chelsi were the soloists.

And now we come to the real heroes of the day: Charles Munch and Seymour Lipkin. When Mr. Munch catches fire it's a five-alarm affair, and so it was today. The "Haffner" symphony is a towering work in which Mozart is revealed as one of the greatest symphonists of all time. Mr. Munch played it with extraordinary vigor, but it was the kind of [illegible] this work calls for. The spirit was contagious and every man in the orchestra played with enthusiasm, precision, and brilliance. The elaborate contrapuntal convolutions came out with ment sang with abandoned and the finale was breathtaking without being hurried.

Mr. Munch's role in the great concerto in C (K.467) was taken with equal brilliance, though of course here the lion's share belongs to Seymour Lipkin. After the wonderful introduction the soloist entered as a member of the team, and the give and take was absolutely delightful. Mr. Lipkin played his part with reverence, authority, and imagination, three attributes that seldom are found united.

The day before, Mr. Lipkin teamed up with Lukas Foss in a very enjoyable performance of Mozart's concerto for two pianos (k. 365), an engaging and demanding work. It was interesting to watch these two excellent musicians. Mr. Foss, obviously a first class all round musician, played well and very elegantly, but he is a bit mannered and superficial. Mr. Lipkin, at the other piano, was all business, thoroughly professional, and uncompromising.

The rest of the program, "Eine Kleine Nachtmusik," and the Great G Minor Symphony, was well played if without undie distinction.

However, the seldom-heard "Serenate" for thirteen wind instruments caused some heartache. Almost half of it was omitted. This is no little serenade but a major work of considerable proportions. It is seldom performed by such outstanding instrumentalists, a fact which made the loss of the excised parts doubly painful.

The Boston Symphony players are masters on their instruments, and they regaled the audience with the most exquisite color combinations. All of them were excellent, but I must single out Richard Plaster, the contra-bassoon player, for his incredibly smooth and fluent playing of that difficult instrument.

Seymour Lipkin

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JUL 17 1958

Music in Review

Weekend of Music at Tanglewood

By GERALD A. BERLIN

For reasons now largely lost in time I had not, until last week-end, attended Tanglewood concerts in six years. After so long a hiatus, then, the return of the native justifies a certain amount of rumination.

The Festival remains what surely must be one of the more wondrous events of its kind anywhere in the world. The Tanglewood estate is set like a jewel among the lovely, intimate hills of the Berkshire region. The various Saarinen-designed structures maintain their integrity most impressively in the face of incredibly rapid advancement of the architectural arts in recent years. The Festival events themselves continue, as in the past, to move smoothly; the concerts begin on time; shifts necessitated by the weather are carried out without confusion; parking and traffic problems are well in hand.

Other things from the past remain unchanged. The audience continues to defy description. At the same moment that some of its members are clearly undergoing an aesthetic experience, others may be seen reading newspapers, working crossword puzzles, conversing quietly or loudly, making love covertly or otherwise, all as may be, or simply basting themselves like fowl in the oven.

Nonetheless there is a mutation or two . As the crowds have grown, the shorts have shrumk. The general admissions charge to the grounds now includes babies in arms. Combinations of lighting panel and sound baffles — "treatment" seems to be the technical usage —have been added to the overhang of the stage in the great shed. As a result, the musicians look sallow enough to use a little TV make-up, although the sound does seem brighter.

The latter circumstance is significant, for the Bach-Mozart concerts and others which in the first few weeks of the Festival have been performed in the Theatre Concert Hall henceforth are to be held in the shed, irrespective of weather. The music suffers some from the change, but the beneficence to the listener spared wet ground or burnt skin and to the bare symphony coffers, on balance outweight the disadvantages.

Oh, yes, the music. Last week-end's series consisted of three programs devoted to the works of Mozart. The first, on Friday evening, included "The Musical Joke", the Sinfonia Concertante for Violin and Viola, Ruth Posselt and Joseph de Pasquale as soloists, and the "Linz" Symphony. "The Musical Joke" is a parody in divertimento form on the composers of Mozart's day. I for one have always thought that the humor of this over long work is quintessentially Teutonic in its heavy-handedness, but numbers of persons in the audience seemed fairly overcome with mirth at the excessive trills, lame notes and sour harmonies which constitute the jokes.

The Sinfonia Concertante was performed by these artists last fall in Boston. I did not then any more than on the present occasion regard them as a particularly well-matched ensemble for this greatest of the Mozart string concertos. In the main Miss Posselt's hard-riding style of violin playing overpowers the gentler, infinitely elegant musicianship of Mr. De Pasquale. They rose however, to considerable heights on occasion, especially in the slow movement.

The most rewarding portion of the evening was the "Linz." If ever there was a major miracle of music, it is this moving, intricately wrought symphony. The orchestra was in fine form; Mr. Munch seemed a trifle fatigued but in any event was as free as ever with his tempi.

The features of the Saturday evening concert in the Shed was the E-flat Concerto for two pianos with Seymour Lipkin and Lukas Foss as soloists. This big work can be quite exciting, though its rendition here rather tended toward the uneven side. These two soloists also demonstrated quite contrasting styles. Mr. Foss is fastidious to the point of preciousness, Mr. Lipkin's solid to the point of stolidity. By the last movement both players were fairly flying. As one listener remarked, "Why the rush? They both had to finish together anyway?"

The same uneveness and concluding rush characterized Mr. Munch's handling of a rather truncated version of the otherwise endlessly delightful B-flat Serenade for Winds K361. The program, esplanade-like, commenced with the "Eine Kleine Nacht Musik" and ended with the great G minor Symphony.

The Sunday afternoon concert included the "Haffner" Symphony, the C major piano Concerto and three works for chorus: the Kyrie in D minor, the Graduale ad Festum Beatae Mariae Virginis and the "Coronation" Mass in C major.. Mere inspection of such a program reveals that this is not only a most interesting occasion but indeed a major musical event. The Andante of the Concerto, perhaps the most affecting slow movement in the entire piano concerto literature, alone was worth coming to Tangelwood to hear. The soloist, again Mr. Lipkin, showed to considerably better advantage than on the previous evening, while Mr. Munch's support, superb throughout the series, here achieved the very heights of orchestral accompanying in waiting out a memory lapse by the soloist so skillfully that a potentially disastrous incident passed largely unnoticed. Mr. Ross did a fine job in preparing and leading his choristers, but I thought the soloists a rather ill-assorted lot. The two shorter chorale works were high quality Mozart that I had never heard before. The Mass, filled with beauty from beginning to end, was the perfect vehicle to bring the series to a brilliant and joyous close.

JULY 20, 1958

HERALD TRIBUNE, SUNDAY, JU

MUSIC AND MUSICIANS

By PAUL HENRY LANG

The Conductor and His Score

The maestro selects a program, whereupon the orchestra's librarian supplies him with the scores and the players with their parts. All that remains, it seems, is to rehearse the selected works with care, and all participants are well prepared for another set of concerts. So it must have been at Tanglewood, where a few days ago I attended a week end dedicated to Mozart.

The weekend's fare was interesting and enjoyable; symphonies, concertos, serenades, and choral music, presented by excellent artists, but it was marred by the use of archaic scores, by the occasional display of unfamiliarity with Mozartean precepts of performance, by a capricious use of ornamentation, and by arbitrary excisions. Let us take these charges one by one.

A complete edition of Mozart's works was published in 1876-'86. Practically all our orchestras use these scores and orchestral parts, now three quarters of a century old. In many instances no other editions are available, but the situation has changed in regard to some of the most famous compositions. Mozart research has made tremendous strides in the last decades, and missing manuscripts have been found. As a consequence a number of revised scores have appeared, and in fact, a great publishing firm, Baerenreiter Verlag in Kassel and Basel, is in the process of issuing a critically revised and corrected edition of Mozart's entire output.

They All Do It

This raises an unavoidable question: How, in light of these facts, can a responsible body such as the Boston Symphony continue to use the old, faulty scores? Before I answer my own rhetorical question I should like to point out that the Boston Symphony is not alone—cosi fan tutte—but it affords a convenient and typical example.

Take the wonderful serenade, "Eine Kleine Nachtmusik." Its original, lost for over a hundred years, was rediscovered in the 1940's. The magnificently clear manuscript shows every detail with unequivocal precision. An elegant facsimile edition of the original, as well as a modern score and string parts, was published by Baerenreiter, several years ago, and a comparison with the old editions will show important variations in phrasing, dynamics, and even in notes.

Mr. Munch also performed the ever-popular G minor Symphony. Now this work was reworked when Mozart added two clarinets to the original version. The word "reworked" is used advisedly, for the clarinet parts were not just tacked onto the rest; Mozart rewrote the wind parts completely on separate sheets.

Most of the older editions of this score were made by distinguished musicians long on admiration but short on scholarly ability and discipline—they failed to consult all available evidence. Therefore, the several editions of the second version, issued for well over a hundred years, are without exception faulty. In 1930 a really competent scholar, Theodore Kroyer, finally publised a carefully collated score (Eulenburg) which is the only reliable one today. It is never used.

Sad Truth

Now one would think that any musician worth his salt would immediately get hold of these authentic editions, but the sad truth is that most conductors have never even heard of them. If conductors are too proud to read about current events in music, should not the orchestra librarians keep abreast of the times and acquire these new editions as soon as they are announced? The highest praise we bestow on an artist is reserved for those who are "faithful to the composer's intentions," but how can they be faithful if they do not know these intentions?

It must be gratefully acknowledged that Mr. Munch is not one of those who play Mozart with the entire personnel, all leaves canceled, and all walking wounded pressed into service. The Boston Symphony put into the field a nicely balanced chamber orchestra. But the eminent Boston conductor does take liberties with the tempos and with the repeats and the grace notes and trills follow no planned course even though there is a considerable literature on the subject. Conscientious artists are honor bound to study it. They should know, for instance, that in Mozart's time the trill began with its "upper neighbor," but what we heard in Tanglewood was the nineteenth-century variety, i.e., from below.

Finally, we come to the case of the great serenade for winds, K. 361. Again, I wish to compliment the Boston Symphony's obvious solicitude for instrumental authenticity. Mozart demands in this score two basset horns (alto clarinets). These instruments, though their somber tone is magnificent, are obsolete, and most orchestras replace them with clarinets which demand awkward transpositions. The Boston Symphony produced two modern reconstructions of the basset horn and the resulting color combinations were gorgeous.

Not Unique

But Mr. Munch simply omitted several movements of the work and ignored the repeats. If the program was too long, another work should have been selected; amputation of a great score is a very high-handed and inartistic act.

I should like to reiterate that Mr. Munch and his admirable musicians are not unique in these faults; their ways with eighteenth-century scores are shared by most other conductors and orchestras. But when 12,000 persons turn out for a Mozart week end they should hear the best and most authentic Mozart within the powers of the musicians concerned.

[93]

[94]

Dover Lake Sand News - July 17

Music Makers

By HAROLD T. FLARTEY

News And Views About Music And The People Who Make It

LENOX, Mass. — Tony Scott brought his clarinet and baritone sax all the way from NYC to play for a wedding. It was not the usual kind of "I Do" wedding ceremony, but a wedding of the arts of poetry and jazz.

If there is to be a compatible union of the two we pick the poetry of Langston Hughes and the jazz of Tony Scott. Hughes has been around for a long time and his union of poetry and jazz more than 20 years old.

We sat in the small but enthusiastic audience in the Music Barn for the Saturday afternoon session as Mr. Hughes read his verse to the accompaniment of Tony Scott's Quintet. Scott furnished a blue background or a bright beat as the piece demanded. Most of the poetry is of a humorous nature, based on human failings, boy-girl relationships and philosophy. At times Mr. Hughes projects a deep feeling for the blues and his poetry has a lyrical meter which makes for a happy marriage with jazz.

Tony Scott working with trombonist Jimmy Kneeper and three rythm dazzled those assembled with a far out "Exporer" and a fantastic demonstration of clarinet technique in his original "Blues for an African Friend." For a closer he played "Blues for Charlie Parker," another showcase for the Scott clarinet.

We Go Longhair

About a mile from the Music Barn the scene changes completely. We attended a performance of the Boston Symphony Orchestra in the 6,000 seat Music Shed at Tanglewood. Here in the midst of the rolling Berkshire Hills of Massachusetts is the large tract that serves as the summer home of the Boston Symphony. Each Friday and Saturday night and Sunday afternoon from July 4 to Aug. 10 they perform at Tanglewood.

We sat with a capacity audience Saturday night for an all-Mozart concert. Under the direction of Charles Munch we heard "a little night music" (Eine Kleine Nachtmusik) a serenade for string orchestra for an opener.

Seymour Lipkin and Lukas Foss took over the two Baldwin pianos in "Concerto in E-Flatt Major for Two Pianos and Orchestra" which brought us up to intermission time.

After the break we heard an interesting Mozart composition, "Serenade in B-Flat Major For 13 Wind Instruments" and the popular Mozart war-horse "Symphony In G Minor, No. 40."

If you want to have a nice trip and an enjoyable day of music, take the old bus over the G.W. Bridge and head north. Get on the Toconic State Parkway and stay with it. When the road runs out, head for Great Barrington, Mass., thence to Lenox for an afternoon in the Music Barn or Music Inn and an evening at Tanglewood. Spend Saturday night at a guest house or hotel in Lenox or Great Barrington and drive back Sunday. You'll love it.

B. Eagle - July 14

Music Review

Mozart at Tanglewood

By JAY C. ROSENFELD

THE MOZART weekend — the second of the Tanglewood season —came to a close yesterday afternoon with a program in which Charles Munch and Hugh Ross shared the baton. Munch played the "Haffner" symphony, D major (K.385), and accompanied Seymour Lipkin in the C major piano concerto (K.467). Ross led the Berkshire Festival chorus in selection of Mozart's vocal works ending with the C major "Coronation" Mass (K.317).

Munch's Mozart has, among other things, one essential attribute. He conceives him as a robust individual and not as someone out of a quaint, powdered era in which music was a fragile, dainty thing. Thus, while there may be many comments to be made about smaller details, his Mozart emerges as music of this day as much as that of another century. The slow movements are given substance and solidity. He does not adhere always to one conception throughout an entire movement and may suddenly vary the tempo usually by hastening, but it remains vigorous contemporary music, not the revival of antiques.

* * *

ONE OF THE most debatable aspects of Munch's Mozart is his choice of tempi. Too many of us come with preconceived notions of specific movements and thus, for example, when the first movement of the "Kleine Nachtmusik," played Saturday evening, comes out so deliberately, we do not agree. But while newspapers may arbitrarily usurp the chair of public arbiter in musical matters, most often the audience pays no heed and applauds and shows its approval in an extremely vociferous manner. This was certainly the case at the concerts yesterday afternoon, and Saturday evening.

The "Haffner" and the great G minor of Saturday are built on a similar framework. Each remains in its respective original key for three of the four movements and departs, in each case, only in the andante.

* * *

THERE IS always considerable traffic and commotion in the area where the wind instruments are placed in every all-Mozart program for he utilizes a different combination each time. The G minor symphony originally called for no clarinets but Mozart later inserted them, and it was this version that Munch used. The "Haffner" furloughs the flutes and clarinets as well as the trumpet and tympani in the andante, reenlists the latter two in the minuet, and only in the finale calls up the full complement.

Seymour Lipkin

Mozart's situation in relation to patrons and sponsors made it necessary for him either to have ready or to compose on demand an endless list of works for all sorts of occasions. Both of this weekend's symphonies were born under these conditions. Mozart never enjoyed the circumstances under which some contemporary composers work by means of grants and fellowships. The rehearsal opportunities and the calibre of musician which were available in his day could not have been as fortuitous and capable as those at Munch's disposal. His slightest wish is intantly reflected in the orchestra's rereflected in the orchestra's remarkably alert attitude and exceptional resources. This affords him a wide palette which he utilizes consistently but which as well lays bare the wide diversity of his whims.

* * *

SEYMOUR LIPKIN is an extremely gifted and disciplined pianist, and his choice of concertos, the C major (K.467) suited his pent up emotion well. But he did not release his full capabilities. The avoidance of ostentation is certainly a laudable factor and an introspective manner of playing is an artist's right, but the audience can only enjoy what it hears. Lipkin did not rise above the orchestra, and yet Munch could not have been more discreet and loving in his accompaniment. Never has the powerfully moving introduction of the andante been played with more beseeching beauty and it was here that Lipkin showed his potentiality best. The line of his entering solo could actually be seen growing and increasing in tension, a marvelously touching utterance, not as spectacular as his swift, even flights of dexterity but a much more rare accomplishment, and one which convinces us he can have a vastly expanded future once he assumes the dominance he is surely capable of.

* * *

ON THE PREVIOUS evening, Lipkin, with Lukas Foss, played the E flat two piano concerto, and its most exhilarating moments were reached in the exuberant finale. Otherwise there was a lack of distinction. Two such brilliant pianists, in their least considered moments, can do nothing exactly dull, but it seems that Tanglewood standards are, or should be, on a higher level. No one cavils at the actual execution of the concerto and the public was obviously elated, but it can be done better and these very executants are capable of it.

The Serenade for 13 wind instruments in B flat major Saturday showed how luscious the tone of that section of the orchestra can be when not blended with nor contaminated by strings. The sonority of the Boston players was superb. Four horns join the clarinets, oboes and bassons for as beautiful a sound as these ears have heard. The dexterity and breadth of color were remarkable features of the performance, too.

* * *

YESTERDAY'S program ended with the Festival chorus under Hugh Ross singing the D minor Kyrie (K. 341), the Graduale ad Festum Beatae Mariae Virginis (K. 273) and the C Major Mass, the "Coronation." Ross' method of training his chorus gives them confidence and they respond uninhibitedly with full-throated total voice. They give their vocal all and Ross never varied his requests to ask for less. The quartet of soloists was outstandingly competent. As usual the most rewarding opportunities fall to the soprano, and Sarah Fleming took complete advantage of them. She has an easy, powerful voice and her breath control was exceptional. She was ably aided by Doris Okerson, contralto, Richard Gilley, tenor, and Lawrence Chelsi, bass.

* * *

AMONG the 3,000 who listened from the lawns and the adjacent vantage points was an infant exactly two weeks old, whose young mother carried her in her arms while the father held a market-type basket in which they planned to rest the baby once installed in a comfortable spot. The ticket taker at the gate, obeying instructions, required a full-priced ticket of admission for the infant, the policy of the management being that a small baby has only one possible value at a concert, that of disturbing its neighbors. The man who kept time by tapping the back of my chair with his foot was not made to pay a supplement. The young soprano who anticipated Ross' best and sang an "Amen," where silence was intended to reign was not charged a fee. The lady of indeterminate years who arrived in proper female attire but chose to emulate those who came in Bermuda and scantier shorts by rearranging her skirts for the full sun treatment was not charged for disgusting other females in her vicinity and interesting, in various degrees, those of the opposite sex. Maybe our young parents actually save some money. How much does a baby-sitter cost from 2 to 5 on a sunny Sunday afternoon?

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290

JUL 17 1958

Mozart Program Is Delightful Event In Berkshire Festival

Those optimists who disregarded the scattered thunderstorms and downpours Saturday evening to hopefully journey to the Berkshire Music Festival at Tanglewood, Lenox, Mass., were rewarded with a most pleasing concert as well as an armistice on the part of the elements.

The respite in the weather gave Charles Munch and his Boston Symphony orchestra musicians the opportunity to present a most pleasing program devoted to Mozart works without the accompaniment of extra - curricular Sturm und Drang.

The refined vivacity of the elegant "Eine Kleine Nachtmusik or "Serenade for String Orchestra, K. 525," was the first musical dish to be set before the audience. Dr. Munch directed the piece with consummate understanding of the spirit of the piece and its times.

A high point of the evening was the work of the talented and nimble fingers of Seymour Lipkin and Lukas Foss in a performance of the Mozart "Concerto in E-flat Major for Two Pianos and Orchestra, K. 365." As Maestro Munch expertly guided the orchestra through the varying moods of the work, the fingers of the soloists fairly sparkled with brilliance as they rebuilt the imposing Mozartian structure and attained the stirring climax of the Rondo.

The "Serenade in B-flat Major for 13 Wind Instruments, K. 361," was the first post-intermission offering. Under the master touch of Dr. Munch and members of the wind sections of the orchestra, listeners did not need too much imagination to find themselves suddenly transported to eighteenth century Europe under the spell of colorful music, perhaps to linger pleasantly at a garden party given by a Bavarian noble with his personal ensemble of skilled instrumentalists providing the musical background.

The final presentation on the program was the familiar "Symphony in G minor, No. 40, K. 550." As with all the presentations of the evening, the work was well-played, well-conducted, and well-received by the substantial audience present under the huge Music Shed at Tanglewood.

L.F.M.

Shed Concerts Begin

The Boston Symphony Orchestra, conducted by its Music Director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood ,Lenox, Massachusetts on July 18 and 19 at 8:30 and Sunday afternoon at 2:30. The concerts will all feature the music of Brahms. Some 70 members of the Boston Symphony Orchestra will journey from Boston where they have been appearing in the 30th season of free concerts on the Esplanade under the direction of Arthur Fiedler, to join their 35 colleagues already at Tanglewood for the concerts in the Music Shed. Dr. Munch will meet with his entire Orchestra for the first time since the close of the Boston Symphony's winter season last April.

Friday

For the opening concert on Friday, July 18, Dr. Munch will conduct the Orchestra in Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

Saturday

The Saturday evening concert on July 19 will be given in memory of Serge Koussevitzky, for twenty-five years Music Director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the Boston Symphony Orchestra and Festival Chorus in a performance of Brahms' "A German Requiem". Soloists will be Hilde Gueden, soprano and Donald Gramm, baritone. The chorus is prepared by Hugh Ross, with the assistance of Alfred Nash Patterson and Lorna Cook DeVaron.

Miss Gueden, a leading soprano of the Metropolitan Opera, makes her first appearance at Tanglewood at this concert. She has just returned from engagements in Europe. Mr. Gramm needs no introduction to Tanglewood audiences; having appeared a number of times at the Festival. He will also be soloist in the performance of Beethoven's Ninth Symphony at the final concert of the season on August 10th, his 35th appearance with the Boston Symphony Orchestra .

Sunday

Pierre Monteux, who will share the direction of the Festival concerts with Dr. Munch, makes his first guest appearance on Sunday afternoon, July 20. He will open his program with Brahms' Academic Festival Overture. The young American pianist Leon Fleisher, will be solost in Brahm's Piano Concerto No. 1 and Mr. Monteux will close the program with Stravinsky's "Petrouchka", a work which he conducted with the Boston Symphony last season in Boston and on tour with great success, and for which he has a special affinity. Leon Fleisher, a pupil of Artur Schnaebl, made his official orchestral debut under Pierre Monteux with the San Francisco Symphony in 1943. He won the Queen Elisabeth of Belgium International Music Competition in Brussels at the age of 24 and this year has been invited to return there to appear at the Brussels World's Fair.

The Boston Symphony Orchestra rehearsal of Saturday morning, July 19, will be open to the public for the benefit of the Orchestra's Pension Fund.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUL 14 1958

MUSIC

PAUL HENRY LANG

Berkshire Festival

TANGLEWOOD
Boston Symphony Orchestra, Charles Munch conducting. The program "Eine Kleine Nachtmusik"; Two-Piano Concerto K. 365 (soloists: Lukas Foss, Seymour Lipkin); Serenade No. 10 in flat for Winds; Symphony No. 40 in G minor, Mozart.
Boston Symphony Orchestra, Charles Munch and Hugh Ross conducting. The program: "Haffner" Symphony; Piano Concerto in C major, K. 467; Kyrie K. 341; Graduale, K. 273; "Coronation" Mass (soloists: Sarah Fleming, Doris Okerson, Richard Gilley, Lawrence Chelsi). Mozart.

LENOX, Mass., July 13.—Tanglewood's Mozart week end culminated in the Sunday afternoon concert which presented a rich and substantial program. A welcome feature of this final event was the variety brought into the proceedings by the appearance of the festival chorus under the expert direction of Hugh Ross. Mozart without vocal music is a very incomplete Mozart, and we might add that Mozart without church music is a very incomplete vocal composer.

The Mass in C Major (K. 317), better known as the "Coronation" Mass, is perhaps the most popular of Mozart's many liturgic works, while the tremendous "Kyrie," a great torso of a mass (K. 341), and the "Graduale" (K. 273) are little known. The selection was intelligent and felicitous, for it showed that Mozart was well acquainted with the works of the great Italians while at the same time he was fully aware of the requirements of the Salzburg tradition.

The "Kyrie" is a very passionate work, yet liturgic in feeling. The "Graduale" is entirely different in texture, purely vocal, with the orchestra in a subordinate role. Both works express very personal confessions which in those days was expected of a church composer. They were well performed and impressed the audience with their intimate tone.

The "Coronation" mass was a shade less successful. Occasionally one felt that the performance tended toward the vigorous "oratorio style" of the north, whereas this is the dramatic-lyric style of Austro-Italian Catholicism, but on the whole everyone enjoyed the spirited singing of this fresh and melodious music. Sarah Fleming, Doris Okerson, Richard Gilley, and Lawrence Chelsi were the soloists.

And now we come to the real heroes of the day: Charles Munch and Seymour Lipkin. When Mr. Munch catches fire it's a five-alarm affair, and so it was today. The "Haffner" symphony is a towering work in which Mozart is revealed as one of the greatest symphonists of all time. Mr. Munch played it with extraordinary vigor, but it was the kind of vigor this work calls for. The spirit was contagious and every man in the orchestra played with enthusiasm, precision, and brilliance. The elaborate contrapuntal convolutions came out with utter clarity, the slow movement sang with abandon and the finale was breathtaking without being hurried.

Mr. Munch's role in the great concerto in C (K.467) was taken with equal brilliance, though of course here the lion's share belongs to Seymour Lipkin. After the wonderful introduction the soloist entered as a member of the team, and the give and take was absolutely delightful. Mr. Lipkin played his part with reverence, authority, and imagination, three attributes that seldom are found united.

The day before, Mr. Lipkin teamed up with Lukas Foss in a very enjoyable performance of Mozart's concerto for two pianos (k. 365), an engaging and demanding work. It was interesting to watch these two excellent musicians. Mr. Foss, obviously a first class all round musician, played well and very elegantly, but he is a bit mannered and superficial. Mr. Lipkin, at the other piano, was all business, thoroughly, professional, and uncompromising.

The rest of the program, "Eine Kleine Nachtmusik," and the Great G Minor Symphony, was well played if without undue distinction.

However, the seldom-heard "Serenade" for thirteen wind instruments caused some heartache. Almost half of it was omitted. This is no little serenade but a major work of considerable proportions. It is seldom performed by such outstanding instrumentalists, a fact which made the loss of the excised parts doubly painful.

The Boston Symphony players are masters on their instruments, and they regaled the audience with the most exquisite color combinations. All of them were excellent, but I must single out Richard Plaster, the contra-bassoon player, for his incredibly smooth and fluent playing of that difficult instrument.

Seymour Lipkin

American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

JUL 14 1958

Mozart Mass Featured At Tanglewood

(Special to The American)

Lenox, Mass., July 14—The week end of all Mozart music at the Berkshire Music Festival at Tanglewood closed on a note of triumph yesterday afternoon with the performance of his "Coronation" Mass in C major with the festival chorus and soloist performing before a large Sunday audience favored in every way including the weather..

Saturday evening's "little concert" in the pre-season Shed concerts which began Friday drew an audience of 6,333 for a brilliant concert in which Seymour Lipkin and Lukas Foss were the pianists in the "Concerto in B-flat Major for Two Pianos and Orchestra." The program which began with "Eine Kleine Nachtmusik" found Charles Munch conducting the charming, spirited "Serenade in B-flat Major for 13 Wind Instruments" in an unusual treat for all. He concluded with "Symphony in G. Minor."

The opening Mozart concert Friday evening drew 2,225 despite rain which has come at inauspicious times this festival season. Sunday's concert found Mr. Lipkin back as piano soloist in "Concerto in C major for Piano and Orchestra" with Mr. Munch conducting the first half of the concert, Hugs Ross conducted the second portion with two Mozart selections.

The annual trek to the Berkshire Musical Festival which yearly rolls up new attendance records for the four week-ends of concerts of the major festival will begin this Friday with the music of Brahms feautred for the opening Saturday evening when the "Requiem" will be conducted by Munch in memory of Serge Koussevitsky, and again for the Sunday afternoon concert when Pierre Monteux will be back as guest conductor. The Festival Chorus will sing the "Requiem" with Hilde Gueden, soprano, and Donald Gramm, baritone, Leon Fleisher will be soloist Sunday in the performance of Brahm's "Piano Concerto No. 1 in D minor."

At 8:30 p. m. Wednesday the famous New York Pro Musica Antiqua will perform a chamber music concert of the music of Flanders and Spain, including works of Isaac, Des Pres, Morales, and others.

S.M.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 14 1958

MOZART SERIES ENDED AT LENOX

Seldom-Heard Choral Works Led by Hugh Ross—Lipkin Soloist in 2 Concertos

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., July 13—The Mozart week-end of the Berkshire Festival concluded this afternoon with the most interesting of the three concerts. The program was divided between Charles Munch and Hugh Ross, and the latter, with the Festival Chorus and a fine group of soloists, conducted several seldom-heard choral works.

Mozart's "Coronation Mass" may be familiar to record collectors, but it is hardly ever heard in New York concert halls, two other short choral works, the D minor Kyrie (K. 341) and the "Graduale ad Festum Beatae Mariae Virginis" (K. 273) are familiar not even to record collectors. All three are magnificent works—the Kyrie somber and powerful; the Graduale, just about five minutes long, expectionally melodious, and the "Coronation" typically Mozartean in its grace, fluency and elegance.

The Festival Chorus numbers about fifty mixed voices. It is a clear-voiced, well-trained group that always sings in tune. At one or two spots it was a little over-eager, anticipating an entrance. Otherwise it was a pleasure to hear.

Soprano, Tenor Excel

So were the soloists. In the "Coronation," they were Sarah Fleming, soprano; Doris Okerson, contralto; Richard Gilley, tenor, and Lawrence Chelsi, bass. Mozart has given most of the opportunities in this work to soprano and tenor, so it is not surprising that they made the most favorable impression.

Mr. Ross conducted with spirit and superb rhythm. His approach was entirely direct, without over-interpretation or romantic interpolations.

On the first half of the program, Mr. Munch led the Boston Symphony in the "Haffner" Symphony and the C major Piano Concerto (K. 467) with Seymour Lipkin as soloist. The symphony was forceful and occasionally a little eccentric in interpretation, as in the strange slow-up of the Trio in the Minuet.

As piano soloist, Mr. Lipkin was musicianly, clear, and the possessor of a perpetually singing tone. Never was their a percussive sound or an ugly patch. Mr. Lipkin did display a tendency to rush scale passages, but he never let things get out of control, and Mr. Munch was with him at every moment.

In the first movement there was a slight memory lapse. Ordinarily one would not mention it, except that it showed the musicianship of all concerned. Mr. Lipkin went astray in a difficult passage. He did not lose his head but improvised two measures. Mr. Munch stopped beating and calmly waited. The orchestra listened intently. As soon as Mr. Lipkin found the sequence, Mr. Munch brought his baton down, and the orchestra picked up as one man. One would wager that many in the audience did not notice the lapse. The recovery was a tribute to fast thinking and complete teamwork.

Mr. Lipkin played his own cadenzas. They were short, tasteful and ingenious. This pianist has been absent too long from the New York scene, and our local and incoming orchestras should do something about it.

Two Pianists Heard

Saturday evening's program also found Mr. Lipkin a participant. He and Lukas Foss were soloists in Mozart's Two-Piano Concerto. Both young men are fine musicians and were well-matched tonally. Mr. Lipkin, however, has more in his fingers at the present time than Mr. Foss, who glided over some passages on a wing and a prayer.

The concert as a whole was not one of the more exhilerating events of the summer season. Mr. Munch often seems more interested in how his orchestra plays than in the meaning of what it plays. His ideas about the G minor Symphony and "Eine Kleine Nachtmusik" were, on the whole, conventional, and there was little to find stimulating. And in one case there was something to grow indignant about.

This concerned the great Serenade in B flat for thirteen winds. Mr. Munch omitted three of the movements, which is bad enough. In the second Minuet, he not only ignored all of the repeats but omitted completely the first Trio. Then, in the final Rondo, he led his brilliant Boston Symphony soloists at such a pace that the musical content was left far behind. A presentation like this is inexcusable from a great orchestra at a major music festival.

Mozart did very well by the Berkshire Festival. The audience for the three concerts numbered 12,771, a turnout that pleases the officials exceedingly. Perhaps the success of the week-end may stimulate the program-makers here more in the direction of major choral works and seldom-heard masterpieces and less in the direction of Beethoven and Brahms symphonies, which are among the noblest of works but not entirely missing from Boston Symphony programs during the concert season.

ALBANY, N. Y.
TIMES-UNION
Circ. D. 61,009 - S. 119,412

JUL 13 1958

Music and the Dance

Munch Conducts Mozart Program

The all-Mozart program by the Boston Symphony Chamber Orchestra conducted by Charles Munch this afternoon at Tanglewood at 2:30 P. M. will include the Haffner Symphony, the piano concerto in C-major with Seymour Lipkin as soloist, a group of choral works conducted by Hugh Ross. The first in the series of four weekend programs by the full orchestra, under the direction of Charles Munch in the 6,000-seat Music Shed Friday and Saturday nights and Sunday afternoon will feature the music of Brahms.

For the opening concert, Friday, July 18, at 8:30 P. M. Dr. Munch will conduct the ensemble of 104 instrumentalists in Brahms Serenade, No. 1, followed by Aaron Copland's Orchestra Variations and the Brahm's Fourth Symphony

The Saturday evening concert, July 19, will be in memory of Serge Koussevitzky, for 25 years music director of the orchestra and founder of the Berkshire Music Center. Dr. Munch will conduct the orchestra and festival chorus in a performance of Brahms "A German Requiem." Soloists will be Hilde Gueden, soprano who was heard in Albany three years ago as soloist with the Civic Music Association, and Donald Gramm, baritone.

Pierre Monteux, who shares the direction of the festival with Dr. Munch, will conduct the orchestra Sunday afternoon at 2:30 P. M. He will open his program with Brahms' "Academic Festival Overture." The Young American pianist, Leon Fleisher will be soloist in Brahms' Piano Concerto, No. 1. Mr. Monteux will close the program with Stravinsky's "Petrouchka." The orchestra rehearsal of Saturday morning, July 19 at 10 o'clock will be open to the public for the benefit of the orchestra's Pension Fund.

Transcript-Telegram
HOLYOKE,
Independent Republica
Circ. 26,937

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ALBANY, N. Y.
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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 14 1958

Success Attends Tanglewood Concerts, Full Boston Symphony Starts On Friday

The Bach-Mozart concerts preceding the major part of the Berkshire Festival at Tanglewood, Lenox, have been completed, with unusual success. These programs draw larger audiences every year. The Mozart group, performed Friday and Saturday nights and Sunday afternoon, had a total attendance of 2,771. The concerts, once held in the concert-theatre hall, are now held in the big Music Shed, which fortunately has the acoustics to cope with the smaller chamber instrumental groups.

On Friday night Charles Munch conducted the orchestra in "Ein Musikalischer Spass," a musical joke that delighted the audience. Ruth Posselt and Joseph de Pasquale, long associated with Tanglewood, presented Sinfonia Concertante for violin and viola, and the program was rounded out with the Symphony in C major.

On Saturday night, in a music shed surprisingly well filled and with the lawns well populated for an attendance of more than 6,000, a pleasant instrumental variety was provided within the Mozart confines. The chamber orchestra, composed of Boston Symphony orchestra members—the famous Boston strings—played "Eine Kleine Nachtmusik, Serenade for String Orchestra" with sure taste. Mr. Munch is being heavily criticized for his handling of Mozart this season, raising particularly the question of pace. In this first piece, balance was achieved. In a later one, Serenade in B-flat major for 13 wind instruments, a composition of great tonal beauty which was presented only in part, things did work up to a breakneck rondo. The Symphony in G minor with its splendid soaring strings prompted more gratitude for Tanglewood's opportunities to hear Mozart than inclination to argue.

The high point of the Saturday night concert, however, was the work of Seymour Lipkin and Lukas Foss in the Concerto in E-flat major for two pianos and orchestra. Here the incomparable sparkle of Mozart was radiantly brought out by graceful interpretation and first rate teamwork. The pianists by their own attitude brought warmth to the performance; at times they themselves seemed carried away by the elegance of the andante movement.

The Sunday afternoon program found Hugh Ross, conductor of the Berkshire Festival chorus, sharing the podium with Mr. Munch. The Haffner Symphony opened the program, followed by the Concerto in C major with Mr. Lipkin as piano soloist, both directed by Mr. Munch. The second section of the program was presented by the chorus: Kyrie in D Minor, Graduale ad festum beatae Mariae Virginis, and Mass in C major with Sarah Fleming, Doris Okerson, Richard Gilley and Laurence Chelsi as soloists.

The full Boston Symphony will arrive this week, and the big Shed concerts start Friday night. There will be special attention to Brahms in the first three concerts.

A. B. M.

HARTFORD CONN. TIMES

JUL 12 1958

Ruth Posselt, DePasquale Are Soloists at Tanglewood

By GEORGE W. STOWE

Lenox, Mass. — The Mozart week at Tanglewood had an auspicious beginning last night with a program that revealed the composer in a frivolous as well as a serious mood.

From all indications this is the season for Mozart's "A Musical Joke" (K. 522), which was heard at the Hartford Festival of Music only last Wednesday. It is a wonderful musical lampoon of the 18th Century would-be composer, particularly when set forth as brilliantly as it was last night.

The Boston horns were an utter delight, carrying the off-key performance to ridiculous lengths, overblowing and awkwardly trilling their way through this parody. Charles Munch kept his string players alert to all the humorous ramifications and concertmaster Richard Burgin elicited a few hearty guffaws with a cadenza to end all cadenzas.

* * *

AFTER THIS it was a little difficult to settle down to the more sober felicities of the Sinfonie Concertante for violin and viola, which featured Ruth Posselt and Joseph De Pasquale in the solo parts.

Fortunately, this is a work that is abundant in its melodism and lyric charm and nowhere has the composer shown his fondness for the viola as he has here. Not only did Mozart meticulously observe an equality in the solo parts, he arranged it so the violist could tune his instrument a half-tone higher for a more brilliant effect.

It was only in the slow movement, however, that very much Mozarartean grace and refinement was allowed to shine through. The opening was hardly "allegro maestoso" in its unseemly haste, and the finale suffered from an accelerated tempo that resulted in scratchy tone and a lack of clean articulation on the part of the soloists.

* * *

ALL COULD BE FORGIVEN, though, in the finely tempered performance of the so-called "Linz" Symphony last night. Mr. Munch stressed the lyric line, yet imbued it with an intensity that transfigured this familiar work. There is no fussiness to his concept and performance; it glows with unquenchable ardor and at the same time never departs from the Mozartean frame.

Since showers had saturated the ground, the concert was moved from the Theater-Concert Hall to the large Shed, where some 1,500 persons gathered for the initial Mozart concert of the weekend.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 14 1958

Chamber-Sized Symphony Program At Tanglewood

The Saturday concert of last week's Mozart portion of the Berkshire Festival at Tanglewood was moved from the previously announced theater concert hall to the cavernous music shed.

The move, of course, made for much better listening for the 6,333 who attended. It also served to detract considerably from the charm, elegance and intimate grace of Wolfgang Amadeus.

Mr. Munch was conducting a chamber-sized Boston Symphony. Mr. Munch was ~~alternately~~ subdued and expressive in his gestures and directing. Unfortunately, many times it seemed as if his waving configurations had little to do with the music at hand.

Be that as it may, the program included the exquisite "Eine Kleine Nachtmusik," which retained some of its feathery lightness and delicacy, even in that hall. The string section played this serenade with tender and loving care, and what beautiful sounds were produced! But sounds were not all, for here Mr. Munch sustained his followers at an ethereal and sublimated pitch.

Seymour Lipkin and Lukas Foss were the soloists in the Concerto in E Flat Major for Two Pianos. It was a skillful collaboration on what is one of the master's minor works. Simple, yet lovely in its simplicity, it was well served by both pianists, though Mr. Foss added excessive manner while Mr. Lipkin performed with a musicianly straightforwardness. They received excellent assist from Mr. Munch and the orchestra, who matched the soloists' rapport with sympathetic concord. Here, too, Mozart's fine-spun beauty was not disfigured by size of the shed.

It was the Serenade for Thirteen Wind Instruments which was battered beyond all recognition, mostly by the building itself, though Mr. Munch was guilty of over-conducting. His wide and furious arm flinging seemed more appropriate for a full 100 pieces than for a mere 13. He pulled and rushed these expert players, until the serenade took on the proportions of Strauss tone poem. Looking at the program before the concert, one would have chosen this to be the high spot of the evening. After all, it is rare when musicians of the caliber of the Boston group are assembled to give service to these lesser works (not in stature, but in size).

And the Symphony in G Minor the familiar No. 40, was not well treated either. The first two movements were ponderous, though things did lighten up considerably for the minuet and the dashing last movement.

It was not a very exhilarating or satisfying evening. One is sure that neither Mozart nor Mr. Munch should have been pleased after their latest encounter.

This week, Brahms will be the featured composer when the festival moves officially to the shed. — B. D.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 18 1958

Soprano Soloist Is Tanglewood Highlight

Miss Fleming's Agnus Dei Delights Listeners

To this listener, the highlight of Sunday's all-Mozart concert at the Berkshire Festival in the Theatre-Concert Hall at Tanglewood was the Coronation Mass in C major, with the Festival Chorus and orchestra conducted by Hugh Ross, and the most exciting part of the Mass was the exquisite soprano solo in the Agnus Dei by Sarah Fleming.

The Agnus Dei is operatic in character, truly an aria, which is practically a twin of the "Dove sono" aria of the Countess in "Figaro", which Mozart wrote seven years later, and it is a marvelous composition for the soprano voice, tender vibrant, with the most delicate phrasings, expressive of either the deepest religious spirit or noblest human love. To be sung properly there must be a perfect blending of a fine, controlled voice, rich in tone, flexible and supple, capable of the soaring exaltation and the almost pianissimo delicacy through which the aria ranges, and sensitive interpretation.

Miss Fleming not only fulfilled these requirements, but to my mind surpassed them. Not only was her technique superb and her voice glorious, but her interpretation of the beautiful music was impeccable. That she is also lovely to look at compounded the delight. She was ably supported by the chorus and orchestra. I was not quite as happy over the other soloists, with the exception of a very good contralto, Doris Okerson. The tenor, Richard Gilley and the bass, Lawrence Chelsi, both gave the impression of singing with mouthsful of oatmeal.

The Mass was the final number on the afternoon's program, preceded in this second half of the concert by the Graduale ad festum beatae Mariae Virginis and the Kyrie in D minor, sung by the chorus and the four soloists and highly satisfactory.

The concert opened with a spirited reading of the Symphony in D minor No. 35, the "Haffner" symphony, followed by the Concerto in C major for piano and orchestra, with Seymour Lipkin as soloist. Charles Munch conducted both numbers. Lipkin, a former student of Rudolf Serkin, performed the rather short, melodic concerto brilliantly, with true Mozartian sparkle and grace.

The concert hall was packed and the lawns were crowded with the usual devoted Tanglewood aficiondos lying on blankets or sitting on folding chairs, with toddlers tumbling on the grass and babies being walked by young fathers. Perfect weather, clear sunny, warm without humidity, brought out a near record crowd.

Next week's Berkshire Festival program at Lennox, Mass., includes: Wednesday, 8:30 p.m. in the Theatre-Concert Hall chamber music of Isaac, Des Pres, Morales, etc. by the New York Pro Musica Antiqua; Friday, 8:30 p.m. Brahms Serenade No. 1 in D, Opus 11; Copland's Variations for Orchestra, Brahms Symphony No. 4, Boston Symphony Orchestra, in the Music Shed, conducted by Charles Munch; Saturday, 8:30 p.m., Brahms Requiem in memory of Serge Koussevitsky, with the Festival Chorus and orchestra, in the Shed, conducted by Dr Munch; Sunday, in the Music Shed, at 2:30 p.m., Brahms Academic Festival Overture, Piano Concerto No. 1 in D Minor, with Leon Fleisher, soloist; Stravinsky's Petrouchka; conducted by Pierre Monteux.

—MBP

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

JUL 14 1958

Three Days of Mozart at Tanglewood

Three full days of Mozart ended yesterday at the Berkshire Festival. Mr. Munch and his musicians were in excellent form and, to the delight of the hundreds of listeners who sprawled on the beautifully-manicured Tanglewood lawns, the weather Saturday night and yesterday afternoon was perfect.

Unless you have a knowledge of music approaching the expert, you are bound to find the Tanglewood performances just about impeccable. And even the experts, it seems, find little to quibble about. For the rest of us, though, our reactions vary according to our tastes and our familiarity with the music. If you happen to own a recording of a piece on the program, for instance, you may find that selection more enjoyable than some of the others.

The all-Mozart programs Saturday and yesterday offered something for almost every taste — a serenade for strings ("Eine Kleine Nachtmusik"), a serenade for 13 wind instruments, Symphonies 35 and 40, a two-piano concerto, a piano concerto and choral works.

Saturday Highlight

The highlight of Saturday night's program was the concerto for two pianos, played by Lukas Foss and Seymour Lipkin. Mr. Foss, who seems to be one of the favorites of the Tanglewood crowds this summer, has a somewhat more straightforward style. Their timing in echoing, or, as it seemed, answering, each other's solos was flawless.

Mr. Lipkin, 31, returned yesterday afternoon to play the Concerto in C Major, which gave him more opportunity to display his remarkable gifts. He looks like a younger Rudolf Serkin, under whom he has studied, and he appears to involve himself a good deal with the music.

When he is waiting for his cue, Mr. Lipkin does not just sit still. He reacts emotionally to the music as any other listener might. And when he plays, he has a habit of swaying slightly and rolling his head which is not disconcerting.

Chorus Superb

The festival chorus, under Hugh Ross, concluded the Mozart weekend with the Mass in C Major, the Coronation Mass, which it performed superbly. The nice thing about Mozart's religious music is that it is not at all somber. The Coronation Mass, which the composer wrote at the age of 23, is just as lively as the rest of his music without seeming sacrilegious. Sarah Fleming, an attractive blonde soprano, was outstanding among the soloists.

While the program Saturday night was generally more appealing than yesterday's, the latter concert was in some ways superior simply because it took place in the theater-concert hall rather than the shed. The hall, being smaller, is more intimate and, since the seats are banked, it affords a much better view of the orchestra and Mr. Munch.

Mr. Munch himself is one of the delights of Tanglewood and it is exciting to watch him. He has wonderfully expressive movements. He has complete control without distracting attention with a single irrelevant motion. One feels he is a hard taskmaster but that his rehearsals are not unrelieved by light moments. The orchestra obviously has great respect and affection for him, and so does the audience.

Munch Peeved

Mr. Munch became peeved, and justifiably so, yesterday when a number of latecomers were seated between movements of the Haffner Symphony. The unscheduled intermission spoiled the effect of the contrast between a rousing movement and a slower one.

But incidents like that should not lessen your enjoyment of Tanglewood, which is an absolutely enchanting institution. Imagine driving for just 90 minutes, sitting under a tree and listening to the Boston Symphony play Mozart! (PBT)

[97]

MUSICAL COURIER
NEW YORK, N. Y.

AUG 1958

BERKSHIRE MUSIC FESTIVAL

■ Although there seems to be no completely satisfactory alternative solution, one still regrets that the opening two week-ends of the Berkshire Festival by the Boston Symphony Orchestra are not given exclusively in the intimate Concert Hall as they were in the past. For many persons these programs used to be the highlights of an entire year of music. It is not often that one can hear several programs by symphony orchestra first desk players under great leadership, and the opportunity for this experience, as initiated by Serge Koussevitzky and continued for some years by Charles Munch, resulted in some memorable programs.

As it is now, with larger attendance the rule for the former relatively private pre-season concerts, two of the three Friday-Saturday-Sunday concerts are scheduled for the Theater-Concert Hall with the third presented in the vast Shed. But since the weather is an ever-present factor in Tanglewood concerts, each ticket for the smaller hall programs also contains an alternative Shed seat number in case it has rained, is raining, or is threatening to rain.

Pianists LUKAS FOSS *and* SEYMOUR LIPKIN, *soloists with the Boston Symphony Orchestra at Tanglewood, July 12, in Mozart's Two-Piano Concerto, K. 365.*

■ It was only the complete unexpectedness of the downpour on opening night, July 4, that caused the concert to be presented in the Theater-Concert Hall. When one saw the plight of the outside listeners, huddling drenched under what shelter they could find, one could only endorse the management's rain-check policy. Still, the locale does make a difference, as the first two programs showed. With the week-end devoted to Bach, the opening program of the four Suites for Orchestra was delightful in every way. Not only was the music brilliantly conducted and expertly performed but the rapport between audience and players was perfectly established.

The following evening Dr. Munch and his players reached the same high level both in the accompaniment to the Keyboard Concerto in D Minor, with Lukas Foss an impeccable soloist, and in The Art of Fugue in the Pillney arrangement for Chamber Orchestra. But with the concert moved over to the Shed by uncertain weather conditions much of the effect was lost. The Mass in D Minor properly belongs in the Shed where a large audience gave deserved plaudits to G. Wallace Woodworth conducting the Harvard Glee Club and Radcliffe Choral Society with a distinguished solo list including Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

A witty rendition of "A Musical Joke" ushered in the all-Mozart week-end of July 11. Mr. Munch and the orchestra realized the score for laugh-provoking results. Ruth Posselt and Joseph de Pasquale teamed up for musicianly results in the Sinfonia Concertante for Violin and Viola in E-flat and the conductor's spirited reading of the "Linz" Symphony ended the Friday concert in exhilerating style.

Variety was the keynote for the Saturday program with Lukas Foss and Seymour Lipkin soloists in the E-flat Two Piano Concerto, with the strings shining in "Eine Kleine Nachtmusik," with the winds distinguishing themselves in the Serenade for 13 Wind Instruments, and with the whole chamber orchestra resilient in the G minor Symphony, K. 550.

For Sunday's close of the chamber concerts Dr. Munch conducted the "Haffner" Symphony, and the Concerto in C, K. 467, with Mr. Lipkin the soloist. Hugh Ross took over in the second half with the Kyrie in D minor, K. 341; the Graduale ad Festum, K. 273; and the "Coronation" Mass in C with the vocal forces including Sarah Fleming, soprano; Doris Okerson, contralto, Richard Gilley, tenor; Lawrence Chelsi, bass and the Festival Chorus.

JULES WOLFFERS

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Music Review

EAGLE 7/15/58

Fromm Foundation Concert

By JAY C. ROSENFELD

THE ANNUAL concert of contemporary music presented by the Fromm Music Foundation was played in the Theater-Concert Hall at Tanglewood last night. A fascinating program, organized for Paul Fromm by Aaron Copland, director of the Berkshire Music Center, stretched from Charles Ives, our old Connecticut neighbor, to another Nutmeg State scion, Robert Lombardo of Hartford.

This concert was the pinnacle of the grants of one kind or another that the Fromm Foundation has allocated to Tanglewood, and which have proved now for the second year to have been among the most stimulating factors in the whole schedule of activities. They are nearest in purpose and achievement to the ideas started in the Berkshires by Mrs. Elizabeth Sprague Coolidge, and then taken up in turn by Serge Koussevitzky with the establishment of the Berkshire Music Center.

* * *

THE PERFORMERS last night were members of the Boston Symphony Orchestra assisted by Ruth Posselt and Luise Vesgerchian, who were heard in Ives' Sonata No. 2, for violin and piano, a medium in which he wrote five examples. This one, dating from 1907, can still fit into such a program easily although contemporary becomes the most difficult word in the English language to define accurately. Ives died only four years ago, but this sonata, while it has the significant features which place him in that band of pioneers that extended musical frontiers, also reeks of his own early contemporary MacDowell as much as Stravinsky. The performance was stunning and the homely simplicity of Shaker hymns, played without vibrato, and the strange pedal effects in piano were all evidences of his experimental curiosity.

* * *

THE MODEST HERO of the evening was Richard Burgin, concertmaster and assistant conductor of the Boston Symphony, who led all the larger pieces. What a conglomeration of rhythms the evening presented! There did not seem to be two successive bars in continuing rhythms yet Burgin kept his crack little band always tightly bound together.

Richard Burgin

The "ragtime" of Stravinsky dates from 1918 when all France, where Stravinsky at this time had come to join the near-fabulous regime of Diaghilev, was infected with the American virus, including both Ravel and the late Debussy. It also is the Russian's "Histoire d'un Soldat" year, and of the time he wrote the Etude for Pianola!

* * *

THE HINDEMITH piano concerto, Opus 36, No. 1., of 1924, was a down-to-earth, vigorous finale to the evening, and its spirit was wonderfully portrayed by Miss Vosgerchian. There is no attempt to be subtle here. This is music for a tractor after the mincing toe-dancing of some of the preceding music and it tasted good. Yet one can never be sure Hindemith is not winking an eye in some dark corner of the stage. These examples of Hindemith and also of Stravinsky were works of the years before either of them had come to the United States.

An "Ocho for Radio" of the Mexican Revueltas is a gay rhythmic combination of 3-4 and 6-8 and is of near the day of Aaron Copland's own "El Salon Mexico." Revueltas, a humorist, originally called this "8 x radio."

* * *

THE GREATEST interest of the evening centered on two commissions by the Fromm Foundation which were getting their first performances. By a remarkably strong coincidence, Robert Lombardo, born in 1932, and David Diamond, born in 1915, turned in quintets for an identical combination of wind instruments. Furthermore, they both worked on their projects, unknown to one another, in Florence.

Diamond's quintet is the more cohesive and homogeneous effort. On only bare acquaintance there seemed to be a unity in the material of the various three movements and a discernible character well identified by the designations. While reeds and a horn may not be as capable of emotional expression as their string colleagues, they have an accuracy of pitch and tone blending which has its own special compensation, and it is easy to see why composers turn to them as vehicles for their inspiration. The grace of the first movement was most successfully realized. Diamond used irregular rhythms but kept within unexpanded tonal limits as his experience would guide him. He is the winner previously of a commission from the Koussevitzky Foundation Fund.

* * *

LOMBARDO'S first movement had lyric warmth and a definite feeling for the instruments. There was much interchange of fragmentary phrases but they fitted not only in character but decidedly in tessitura. This was the most impressive of the four movements, although the second, a marcia giocosa, had a delightful sense of humor, exceeding in that respect the final scherzo. The canzona was a little consciously serious, but it gave the individual opportunities for long spun solo lines which the artists grasped with exceptional command. The performers in both quintets were Doriot Dwyer, flute, Ralph Gomberg, oboe, Gino Cioffi, clarinet, Sherman Walt, bassoon, and James Stagliano, horn.

It is impossible to assay the results or the profit of a single event such as last night's, but it is surely of inestimable value in the course of music and the encouragement it gives musicians in so many of the specialized channels to which they choose to devote themselves these days. The size of the audience which included practically all the student body of the Berkshire Music center as well as the members of the Boston Orchestra, and the cordial acclaim accorded the performers and Lombardo, the only composer on the program who was present, attested to the enjoyment and gratification experienced.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JUL 12 1958

FrommConcertProgram At Tanglewood Monday

The program is announced for the concert of contemporary chamber music to be presented at ~~Tanglewood~~ on Monday in the Theater-Concert Hall at 8:30. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Violin and Piano No. 2 by Charles Ives, performed by Ruth Posselt and Loise Vosgerchian. The Quintet for Winds by Robert Lombardo will receive its first performance at this concert. "Ragtime" by Igor Stravinsky and Ocho per Radio (Radio Octet) by Silvestre Revueltas will be performed by members of the Boston Symphony Orchestra conducted by Richard Burgin. The first performance of Woodwind Quintet by David Diamond will be followed by Chamber Music No. 2 (Piano Concert) Op. 36 No. 1 by Paul Hindemith conducted by Richard Burgin with Luise Vosgerchian as ~~soloists~~.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

UL 15 1958

Lombardo's Work in Tanglewood Bow

By DANIEL W. GOTTLIEB

Tanglewood—A concert of contemporary chamber music here—performed by members of the Boston Symphony Orchestra and ~~guest artists~~, included the premiere of a young, Hartford composer's work.

* * *

THE PIECE, Quintet for Winds by Robert Lombardo, was commissioned by the Fromm Music Foundation. The audience Monday night in the Theatre-Concert Hall appeared to consist chiefly of the students and faculty of the Berkshire Music Center.

That Mr. Lombardo's work should be performed along with such established names as Ives, Stravinsky, Revueltas, Diamond and Hindemith is an honor in itself. Certainly he could ask for no finer performance than that which the Boston personnel under the direction of Associate Conductor Richard Burgin proffered.

Scored for flute, bassoon, French horn, clarinet and oboe, the 26-year-old's composition is in four movements, all relatively short. It is not a work that appeals on first hearing, but this was also true of Diamond's quintet for the same instruments which was also performed.

Both pieces can best be described as acclimatic, unless one considers building of rhythmic tension alone to be the goal of music. The thematic material is lean; the development of the movements episodic, and the consequent range for expression on the part of the players, very limited.

* * *

MR. LOMBARDO did show, however, considerable skill in contrasting the various instrumental timbres. The very paucity of works written to date for woodwind ensemble attests to the difficulty of the medium. Of the movements, the Marcia giocosa seemed the most consistent in mood and direction.

The composer, only recently graduated from the Hartt College of Music, having had the opportunity to write professionally in a rare medium, hear the work performed well, and acknowledge applause of a discerning audience, as he did last night, should be encouraged, regardless of whether this particular work succeeds or not in gaining an audience.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

JUL 12 1958

Tanglewood Sets Concert

LENOX, Mass. — A program of contemporary chamber music will be presented at Tanglewood on Monday, July 14, in the Theatre - Concert Hall at 8:30 p.m. Sponsored by the Fromm Foundation of Chicago, it will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with "Sonata for Violin and Piano No. 2," by Charles Ives, performed by Ruth Posselt and Luise Vosgerchian. "Quintet for Winds" by Robert Lombardo, which was commissioned by the Fromm Music Foundation, will receive its first performance at this concert.

"Ragtime" by Igor Stravinsky and "Ocho per Radio" (Radio Octet) by Silvestre Revuletas will be performed by members of the Boston Symphony Orchestra, conducted by Richard Burgin.

First performance of "Woodwind Quintet" by David Diamond, commissioned by the Fromm Music Foundation, will be followed by "Chamber Music No. 2," (Piano Concert) Op. 36 No. 1, by Paul Hindemith, conducted by Richard Burgin with Luise Vosgerchian as soloists.

Music LOWELL SUN

Unique Concert Program At Berkshire Festival

By ALFRED W. BURKE

LOWELL—A unique concert is scheduled for Monday evening at the Berkshire Festival, when a program of contemporary music will be performed, with Richard Burgin, conductor, guest artists and members of the Boston Symphony orchestra.

Two selections listed will be premiered. They have been commissioned by the Fromm Music foundation for the festival. The pieces to be heard include Robert Lombardo's "Quintet for Winds" and David Diamond's "Woodwind Quintet."

The remaining portions of the program include, "Sonata for Violin and Piano No. 2" by Charles Ives. The soloists will be Ruth Posselt, violin and Luis Vosgerchian, piano. Igor Stavinsky's "Ragtime"; Silvestre Revueltas' "Ocho for Radio" and Paul Hindemith's "Chamber Music No. 2: Piano Concerto" with Luise Vosgerchain as soloist.

The Friday session of the seminar in contemporary music will include compositions by Elliott Carter and Milton Babbit with an introductory talk by Mr. Babbit. This will be the third program in the seminar series.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 12 1958

Contemporary Chamber Music At Lenox Monday

The program is announced for the concert of contemporary chamber music to be presented at Tanglewood on Monday, July 14, in the Theatre-Concert Hall at 8:30. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonato for Violin and Piano No. 2 by Charles Ives performed by Ruth Posselt and Luise Vosgerchian. The Quintet for Winds by Robert Lombardo which was commissioned by the Fromm Music Foundation will receive its first performance at this concert. "Ragtime" by Igor Stravinsky and Ocho per Radio (Radio Octet) by Silvestre Revueltas will be performed by members of the Boston Symphony Orchestra conducted by Richard Burgin. The first performance of Woodwind Quintet by David Diamond, commissioned by the Fromm Music Foundation will be followed by Chamber Music No. 2 (Piano Concert) Op. 36 No. 1 by Paul Hindemith conducted by Richard Burgin with Luise Vosgerchian as soloist. Members of the Boston Syphony Orchestra who will take part in the program include: Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Rosario Mazzeo, bass clarinet; Sherman Walt, bassoon; James Stagliano, horn; Rogert Voisin, trumpet; William Gibson, trombone; Everett Firth, percussion; Bernard Zighera, piano; Alfred Krips and George Zazofsky, violins; Joseph de Pasquale, viola; Samuel Mayes, cello; and Georges Moleux, bass.

Paul Fromm of Chicago, president of the Fromm Foundation, will be at Tanglewood for the concert.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 4 - 1958

Contemporary Chamber Music Program Listed

Moderns To Be Presented At Tanglewood July 14

The program is announced for theconcert of contemporary chamthe concert of contemporary chamber music to be presented at Tanglewood on Monday, July 14, in the Theatre-Concert Hall at 8:30 p.m. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Violin and Piano No. 2 by Charles Ives performed by Ruth Posselt and Luise Vosgerchian. The Quintet for Winds by Robert Lombardo, which was commissioned by the Fromm Music Foundation, will receive its first performance at this concert.

"Ragtime" by Igor Stravinsky and Ocho per Radio (Radio Octet) by Silvestre Revueltas will be performed by members of the Boston Symphony Orchestra conducted by Richard Burgin. The first performance of Woodwind Quintet by David Diamond, commissioned by the Fromm Music Foundation will be followed by Chamber Music No. 2 (Piano Concert) Op. 36 No. 1 by Paul Hindemith conducted by Richard Burgin with Luise Vosgerchian as soloist.

[200]

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 10 1958

Program Announced For Fromm Concert

The program is announced for the concert of contemporary chamber music to be presented at 8:30 Monday evening in the Theater-Concert Hall at Tanglewood, Lenox. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Violin and Piano No. 2 by Charles Ives, performed by Ruth Posselt and Luise Vosgerchian. The Quintet for Winds by Robert Lombardo which was commissioned by the Fromm Music Foundation will receive its first performance at this concert. "Ragtime" by Igor Stravinsky and Ocho per Radio (Radio Octet) by Silvestre Revueltas will be performed by members of the Boston Symphony Orchestra conducted by Richard Burgin.

The first performance of Woodwind Quintet by David Diamond, commissioned by the Fromm Music Foundation will be followed by Chamber Music No. 2 (Piano Concert) Op. 36 No. 1 by Paul Hindemith conducted by Richard Burgin with Luise Vosgerchian as soloists.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 17,740

JUL 10 1958

Work of Charles Ives On Tanglewood Program

Charles Ives' Sonata for Violin and Piano No. 2 will open the program for the concert of contemporary chamber music to be presented at Tanglewood, Lenox, Mass., Monday night at 8:30.

The work will be performed by members of the Boston Symphony Orchestra under the direction of Richard Burgin, associate conductor, with Ruth Posselt and Luise Vosgerchian as guest soloists.

The concert is one of the Fromm Foundation series of contemporary chamber music and will be given in Tanglewood's Theatre-Concert Hall.

Charles Ives, American composer whom Danbury claims as a native son, was also the subject of the July 4 session of the current seminar in contemporary music being given at Tanglewood. Two groups of Ives' songs, his String Quartet No. 2 and "Emerson" from his Concord Sonata, were performed following an introductory talk given by John Kirkpatrick, outstanding exponent of Ives' music.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 11 1958

Chamber Music Program Listed

The program is announced for the concert of contemporary chamber music to be presented at Tanglewood Monday in the Theatre-Concert Hall at 8.30. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Violin and Piano No. 2 by Charles Ives performed by Ruth Posselt and Luise Vosgerchian. The Quintet for Winds by Robert Lombardo which was commissioned by the Fromm Music Foundation will receive its first performance at this concert.

"Ragtime" by Igor Stravinsky and Ocho per Radio (Radio Octet) by Silvestre Revueltas will be performed by members of the Boston Symphony Orchestra conducted by Richard Burgin. The first performance of Woodwind Quintet by David Diamond, commissioned by the Fromm Music Foundation will be followed by Chamber Music No. 2 (Piano Concert) Op. 36 No. 1 by Paul Hindemith conducted by Richard Burgin with Louise Vosgerchian as soloists.

Members of the Boston Symphony Orchestra who will take part in the program include: Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Rosario Mazzeo, bass clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet; William Gibson, trombone; Everett Firth, percussion; Bernard Zighera, piano; Alfred Krips and George Zazofsky, violins; Joseph de Pasquale, viola; Samuel Mayes, cello; and Georges Moleux, bass.

Paul Fromm of Chicago, president of the Fromm Foundation, will be at Tanglewood for the concert.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

JUL 10 1958

Local Composer Getting Premiere At Tanglewood

A Quintet For Winds by Hartford composer Robert M. Lombardo will be performed at Tanglewood, Lenox, Mass., Monday evening.

The work was commissioned by the Fromm Music Foundation Chicago, which annually sponsors premieres of compositions by two young Americans in the chamber music series at the Berkshire Festival.

The concert will be given in the theater-concert hall at 8:30. The other Fromm commission being given its first performance is David Diamond's Woodwind Quintet.

Also on the program is Charles Ives' Sonata For Violin And Piano No. 2, Stravinsky's "Ragtime," Ocho por Radio by Silvestre Revueltas and the Piano Concerto, Opus 36, no. 1, by Paul Hindemith.

Richard Burgin will conduct members of the Boston Symphony Orchestra. Piano and violin soloists will be Luise Vosgerchian and Ruth Posselt.

Lombardo, a graduate of Hartt College of Music, has recently been studying in Europe. A work written by him earlier this year received a Broadcast Music Incorporated prize of $750.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 10 1958

Fromm Concert At Tanglewood Slated Monday

Lenox, July 9—The program is announced for the concert of contemporary chamber music to be presented at Tanglewood on Monday in the Theater-Concert Hall at 8.30. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Violin and Piano No. 2 by Charles Ives performed by Ruth Posselt and Luise Vosgerchian. The Quintet for Winds by Robert Lombardo which was commissioned by the Fromm Music Foundation will receive its first performance at this concert. "Ragtime" by Igor Stravinsky and Ocho per Radio (Radio Octet) by Silvestre Revueltas will be performed by members of the Boston Symphony Orchestra conducted by Richard Burgin.

The first performance of Woodwind Quintet by David Diamond, commissioned by the Fromm Music Foundation, will be followed by Chamber Music No. 2 (Piano Concert) Op. 36 No. 1 by Paul Hindemith conducted by Richard Burgin with Luise Vosgerchian as soloist. Members of the Boston Symphony Orchestra who will take part in the program include: Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Rosario Mazzeo, bass clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet; William Gibson, trombone; Everett Firth, percussion; Bernard Zighera, piano; Alfred Krips and George Zazofsky, violins. Joseph de Pasquale, viola; Samuel Mayes, cello; and George Moleux, bass.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 11 1958

Program Given For Tanglewood Concert Monday

The program is announced for the concert of contemporary chamber music to be presented at Tanglewood on Monday at 8:30 in the Theatre-Concert Hall. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Violin and Piano No. 2 by Charles Ives performed by Ruth Posselt and Luise Vosgerchian. The Quintet for Winds by Robert Lombardo which was commissioned by the Fromm Music Foundation will receive its first performance at this concert.

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Paul Fromm of Chicago, president of the Fromm Foundation, will be at Tanglewood for the concert.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 11 1958

Fromm Concert At Tanglewood Monday Night

TANGLEWOOD — The program for the concert of contemporary chamber music to be presented at Tanglewood Monday at 8:30 in the theater-concert hall was announced today. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Violin and Piano No. 2 by Charles Ives performed by Ruth Posselt and Luise Vosgerchian. The Quintet for Winds by Robert Lombardo, which was commissioned by the Fromm Music Foundation will receive its first performance at this concert.

"Ragtime" by Igor Stravinsky and Ocho per Radio (Radio Octet) by Silvestre Revueltas will be performed by members of the Boston Symphony Orchestra conducted by Richard Burgin. The first performance of Woodwind Quintet by David Diamond, commissioned by the Fromm Music Foundation will be followed by Chamber Music No. 2 (Piano Concert) Op. 36 No. 1 by Paul Hindemith, conducted by Richard Burgin with Luise Vosgerchian as soloists. Members of the Boston Symphony Orchestra who will take part in the program include: Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet, Rosario Mazzeo, bass clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet; William Gibson, trombone; Everett Firth, percussion; Bernard Zighera, piano; 'Alfred Krips and George Zazofsky, violins; Joseph de Pasquale, viola; Samuel Mayes, cello; and Georges Moleux, bass.

Paul Fromm of Chicago, president of the Fromm Foundation, will be at Tanglewood for the concert.

In Brief . . .

EAGLE 7/16/58

GE's announcement that the vacation shutdown will be limited to the two weeks originally scheduled is a little "Operation Upturn" for the workers by itself. It also confirms the opinion voiced by top officials that the back of the recession has been broken and the "bottoming-out" process is at hand . . . With no intention of aspersing the qualifications of the five Berkshire candidates unopposed in either the primaries or the final elections this fall, we might note that from the public's point of view a "white glove" campaign means even less airing of the issues than usual . . .

The big Shed concerts are generally considered the peak activities at Tanglewood, but as Jay C. Rosenfeld's review pointed out yesterday, there are many who consider the annual concert of contemporary works presented by the Fromm Music Foundation one of the real high lights of the season . . . In view of the disposition of big-machine operators to adopt a scorched-earth policy in any leveling and grading job, congratulations are in order for the city Public Works Department for the manner in which the new parking lot was constructed on the East Street city hall site. The trees and shrubs left standing make it about the most attractive parking place in town . . .

Newtown Bee - July 11

Contemporary Chamber Music Program Listed

Moderns To Be Presented At Tanglewood July 14

The program is announced for theconcert of contemporary chamthe concert of contemporary chamber music to be presented at Tanglewood on Monday, July 14, in the Theatre-Concert Hall at 8:30 p.m. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Violin and Piano No. 2 by Charles Ives performed by Ruth Posselt and Luise Vosgerchian. The Quintet for Winds by Robert Lombardo, which was commissioned by the Fromm Music Foundation, will receive its first performance at this concert.

"Ragtime" by Igor Stravinsky and Ocho per Radio (Radio Octet) by Silvestre Revueltas will be performed by members of the Boston Symphony Orchestra conducted by Richard Burgin. The first performance of Woodwind Quintet by David Diamond, commissioned by the Fromm Music Foundation will be followed by Chamber Music No. 2 (Piano Concert) Op. 36 No. 1 by Paul Hindemith conducted by Richard Burgin with Luise Vosgerchian as soloist.

B. Herald - July 12

Fromm Concert Program At Tanglewood Monday

The program is announced for the concert of contemporary chamber music to be presented at Tanglewood on Monday in the Theater-Concert Hall at 8:30. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Violin and Piano No. 2 by Charles Ives, performed by Ruth Posselt and Luise Vosgerchian. The Quintet for Winds by Robert Lombardo will receive its first performance at this concert. "Ragtime" by Igor Stravinsky and Ocho per Radio (Radio Octet) by Silvestre Revueltas will be performed by members of the Boston Symphony Orchestra conducted by Richard Burgin. The first performance of Woodwind Quintet by David Diamond will be followed by Chamber Music No. 2 (Piano Concert) Op. 36 No. 1 by Paul Hindemith conducted by Richard Burgin with Luise Vosgerchian as soloists.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JUL 16 1958

Play at Tanglewood

The New York Pro Musica, under the direction of Noah Greenberg, will make its Tanglewood debut at a concert in the Theatre-Concert Hall at Tanglewood, Lenox, tonight at 8:30.

The program will feature music of early Flemish masters and Renaissance music of Spain and will include music by Isaac, Cabezon and Flecha.

B. Eagle - July 14

WEDNESDAY'S FEATURE of the chamber music concert series in the theater concert hall at Tanglewood will be the New York Pro Musica Antiqua group, founded in 1952. Under the direction of Noah Greenberg, its cofounder, this group of musicians is dedicated to bringing to life the long-forgotten music of composers who lived prior to the 18th century. This will mark the first time the group has performed at Tanglewood. Their previous performances were given in Stockbridge, Lenox, Williamstown and at South Mountain in Pittsfield. Wednesday night's concert will begin at 8:30.

Pro Musica Will Present 16th Century Music

LENOX—The New York Pro Musica Antiqua, under the direction of Noah Greenberg, will appear at the Berkshire Music Festival at Tanglewood Wednesday evening in a program of 16th century Flemish and Spanish music.

Although the Pro Musica ensemble, specialists in vocal and instrumental music of the Middle Ages and the Renaissance, has appeared in the Berkshires each summer since 1954, this program will mark their debut at Tanglewood. In past seasons they have presented concerts in Williamstown, Stockbridge, Lenox and at South Mountain.

The group was formed in 1952, and since their initial appearance in the Berkshires in 1954 they have traveled widely, presenting programs throughout the United States. After their Tanglewood appearance they will leave for Chicago and the Ravinia Festival there, and then will give concerts at the Candian Shakespeare Festival in Stratford, Ontario. The group also has appeared at the American Shakespeare Festival in Stratford, Conn.

The Tanglewood program Wednesday will feature music by two of the leading Flemish composers of the Renaissance, Heinrich Isaac and Joaquin des Pres. Spanish composers represented on the program are Christobal de Morales, Diego Ortiz and Alonso Mudarra.

Six Singers

The program includes sacred works, dances and chansons. In addition to six singers, the Pro Musica will present an ensemble of Renaissance instruments that were especially built for the group by makers throughout the world. As at past concerts, a set of viols, recorders and a harpsichord will be used. New additions to their unusual instrumental collection include a small minstrel's harp, a psaltery, a rebec (or medieval fiddle) and a portative organ.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 14 1958

Tanglewood Choir To Give Concert Tomorrow Night

Making its first appearance of the season, the Tanglewood Choir will initiate the first of two concerts tomorrow night at 8:30 in the Theater - Concert Hall. Each of these concerts is under the direction of the faculty of the Berkshire Music Center Department of Choral Music. Hugh Ross is again the head of this department, and this year he is assisted by Lorna Cooke de Varon and Alfred Nash Patterson.

Ten student choral conductors will direct the 45 voices of the group in a program of sacred and secular music ranging from 1619 to the contemporary period In several of the works to be performed select voices from among the choir members have been chosen as soloists.

PROGRAM

Psalm 150 from Psalmen Davids	Schutz
Psalm 92	Schubert
Divine Poems of John Donne	Heiden
How Blessed They Are	Rameau
Le Chant Des Oyseaux	Janequin
From An Unknown Past	Rorem
Madrigal, Op. 35	Faure
Christmas Cantata	Pinkham

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 14 1958

Tanglewood Choir To Initiate First Concert Tomorrow

Making its first appearance of the season, the Tanglewood Choir will initiate the first of two concerts tomorrow at 8:30 in the Theatre.

Each of these concerts will have been prepared by the faculty of the Berkshire Music Center Department of Choral Music. Hugh Ross is again the head of this department, and this year he is assisted by Lorna Cooke de Varon and Alfred Nash Patterson.

The student choral conductors will direct the 45 voices of the group in a program of sacred and secular music ranging from 1619 to the contemporary period. In several of the works to be performed select voices from among the Choir members have been chosen as soloists.

The program follows: Schütz, Psalm 150 from Psalmen Davids; Schubert, Psalm 92; Heiden, Divine Poems of John Donne; Rameau, How Blessed They Are; Janequin, Le Chant Des Oyseaux; Rorem, From An Unknown Past; Faure, Madrigal, Op. 35, and Pinkham, Christmas Cantata.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 16 1958

Griswold Will Lead Tomorrow At Tanglewood

Thomas Griswold, instructor of music at Williams College, will be one of three student conductors at the third weekly concert of the Berkshire Music Center's Student Orchestra to be held at the Music Shed, Tanglewood, tomorrow night. Griswold will conduct the first movement of Bruckner's Ninth Symphony.

Mr. Griswold joined the staff of Williams College in 1956 as an instructor. He is a graduate of Yale University, where he received both his bachelor and master degrees in music. Mr. Griswold teaches music theory, and history, with some private teaching of piano and theory.

Last year Mr. Griswold presented a piano concert at Chapin Hall and has had other recitals locally. He is the director of the Berkshire Quindecem.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 16 1958

AT TANGLEWOOD

New York Pro Musica Featured In Concert Tonight

Lenox, July 15—The New York Pro Musica, under the direction of Noah Greenberg, will make its Tanglewood debut at a concert in the ~~Theater~~-Concert Hall at Tanglewood Wednesday night at 8.30.

The program will feature music of early Flemish masters and Renaissance music of Spain and will include music by Isaac, Josquin des Pres, Tielman Susato, Morales, Ortiz, Mudarra, Cabezon and Flecha.

Members of the New York Pro Musica are Betty Wilson (soprano and recorder), Jean Hakes (soprano and percussion), Russel Oberlin (countertenor and percussion), Charles Bressler (tenor, percussion and portative organ), Gordon Myers (baritone), Brayton Lewis (brass and percussion), Paul Ehrlich (Treble viol, recorder, rebec), Martha Blackman (bass viol and minstrel's harp), Berknard Krainis (recorders), Paul Maynard (Harpsichord, portative organ, psaltery).

As will be noted from the many functions of each member of the group, the Pro Musica's concert will offer an opportunity to hear seldom performed music by a variety of vocal and instrumental combinations. Some of the instruments used by the group date back to the time when the music was writtn, while others are expert reproductions of the originals.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 15 1958

Pro Musica Group Tanglewood Debut Tomorrow Evening

The New York Pro Musica Antiqua, which had its summer residence in Williamstown two years ago, will appear at the Berkshire Music Festival at Tanglewood tomorrow evening in a program of 16th century Flemish and Spanish music.

Tanglewood Debut

The ensemble, which specializes in vocal and instrumental music of the Middle Ages and the Renaissance, has appeared in the Berkshires each summer since 1954, but tomorrow night will mark its debut at Tanglewood.

The group, under the direction of Noah Greenberg, was formed in 1952 and has since traveled widely throughout the country. After appearing at Tanglewood, its members will leave for Chicago and the Ravinia Festival there, and then will give concerts at the Canadian Shakespeare Festival in Stratford, Ontario.

The Tanglewood program will include sacred works, dances and chansons. In addition to six singers, the Pro Musica includes an ensemble of Renaissance instruments especially built for the group by makers throughout the world.

The concert is scheduled at 8:30 in the theater-concert hall.

In Williamstown

Mr. Greenberg and his family are presently staying at the home of Prof. Winthrop H. Root of Williams College at 128 E. Main St. in Williamstown for the third summer while the Root family is away.

Mr. Greenberg has been in Williamstown since the middle of June working on the musical group's busiest schedule since it was formed. The co-founder of the group, Mr. Greenberg plans to leave the college town Saturday with his family and accompany the musical aggregation on its tour.

The director said today the schedule so far calls for 40 concerts from September through next spring. The schedule includes concerts in New England, the Mid West, the South and Canada. The tour in Canada will culminate in a radio-television broadcast over the Canadian Broadcasting Company in Montreal.

A new project will be undertaken by the Pro Musica Antiqua Nov. 30 when the male voices of the group will join the male choir at St. Thomas' Church in New York City for a special concert.

Trombones, reed and other instruments will be used by the group for its church presentation, in addition to its regular instruments.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 17 1958

RARE MUSICAL WORKS HAILED AT TANGLEWOOD

Audience of 1530 Enjoys Pro Musica Group in Concert

By WILLARD M. CLARK

Lenox, July 16 — The largest audience to attend a chamber music concert this season, 1530, was on hand tonight in the Theater-Concert Hall to hear one of those extraordinary concerts given by the New York Pro Musica, under the direction of Noah Greenberg.

Enjoy Singing It

The 10 singers and instrumentalists, some are both, are a unique group who appear to love the music they sing and to enjoy hugely singing it. It takes a deal of curiosity to undertake the research which must go into the sort of program one heard tonight and it is to Mr. Greenberg's credit that he has discovered many works which, but for him, might go unheard.

The music tonight came from Flanders and Spain. The instrumental resources of the group are varied, ranging from recorders, treble viol, bass viol to a harpsichord and portative organ. Thus it was possible to listen to a very true and realistic performance of a set of delightful tunes by Tielman Susato, dances stately and grave, bouncy and gay.

Unusual Artistry

There was much to admire in the rare art of countertenor Russell Oberlin. His musicianship, enthusiasm and vocal quality was exactly right for the works he sang. Particularly, we remember Heinrichs Isaac's lovely song "Insbruch, Ich muss dich lassen." The "Tu Solas" by Josquin Der Pres, sung by a male quartet was one of the finest examples of this music heard tonight.

The ensemble is the important thing in a program such as this. Each singer must be a fine musician as well as singer and there must be a complete response to the conductor. We heard tonight singing which was remarkably flexible, accurate and often deeply affecting. Mr. Greenberg had his forces under complete control and his sensitivity and knowledge provided performances which may be classed as definitive.

One should hear this group of singers and instrumentalists often. Their repertoire is large, and to the ordinary concertgoer probably new. One need not fear monotony, for the music heard tonight, for example, had so many characteristics, such great charm and variety that one's interest never falters.

Excitement mounted and mounted as the concert continued and after practically every number there was prolonged applause and bravos. The success of this concert was complete.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

JUL 15 1958

Pro Musica To Appear

047

The New York Pro Musica, conducted by Noah Greenberg, will appear at the Berkshire Music Festival, Wednesday evening. This vocal and instrumental ensemble specialists in music of the middle ages in Renaissance, will present a program of 16th century Flemish and Spanish music.

Although the Pro Musica has appeared in the Berkshires each summer since 1954, this progam will be their debut at Tanglewood. In past seasons, they have presented concerts in Williamstown, South Mountain, Stockbridge and Lenox.

The Wednesday evening program will feature music by two of the leading Flemish composers of the Renaissance — Heinrich Isaac and Josquin Des Pres. Spanish composers represented on the program are Christobal de Morales, Diego Ortiz and Alonso Mudarra.

The program includes sacred works, dances and chansons.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

JUL 17 1958

Pro Musica Group At Tanglewood

(Special to The American)

Lenox, Mass., July 17 — A program of 15th and 16th century music of Flanders and Spain rarely heard except in special concerts by the New York Pro Musica group gave an audience of more than 1500 at the theater auditorium at Tanglewood last evening a program instructive, charming and delightful.

Under the direction of Noah Greenberg the group sang in chorus and in solo beautifully in French, German and Spanish. They played rare old instruments as they sang or played solo instruments or sang a capella. It was all revealing and an unusual experience.

It was a far cry from the small portative organ which the musician plays with his right hand while his left hand works the bellows behind to the large modern organ of the Music Shed at Tanglewood. One heard the minstrel's harp held in the lap and played so beautifully by Martha Blackman who also played the bass viol. Bernard Krainis played the recorders and Paul Ehrlich the rebec. Each of the players doubled on several instruments, some of them also joined in the singing and together they made rare and unusual music.

One heard the music of Heinrich Isaac, Josquin Des Pres, and Tielman Susato and after intermission a program of Renaissance music of Spain that was another revelation. One heard the music of Cristobal De Morales, Diego Ortiz, Mateo Flecha and Alonso Mudarra and came away with a new understanding of the fore-runners both in music and instruments of the programs and composers heard here at Tanglewood most of the rest of the time.

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,034

JUL 18 1958

1,500 Enjoy Concert At Tanglewood

(Special to The Republican)

Lenox, Mass., July 17 — A program of 15th and 16th Century music of Flanders and Spain rarely heard except in special concerts by the New York Pro Musica group gave an audience of more than 1,500 at the theater auditorium at Tanglewood Wednesday evening a program instructive, charming and delightful.

Under the direction of Noah Greenberg the group sang in chorus and in solo beautifully in French, German and Spanish. They played rare old instruments as they sang or played solo instruments or sang a capella. It was all revealing and an unusual experience.

It was a far cry from the small portative organ which the musician plays with his right hand while his left hand works the bellows behind to the large modern organ of the Music Shed at Tanglewood. One heard the minstrel's harp held in the lap and played so beautifully by Martha Blackman who also played the bass viol. Bernard Krainis played the recorders and Paul Ehrlich the rebec. Each of the players doubled on several instruments, some of them also joined in the singing and together they made rare and unusual music.

One heard the music of Heinrich Isaac, Josquin Des Pres, and Tielman Susato and after intermission a program of Renaissance music of Spain that was another revelation. One heard the music of Cristobal De Morales, Diego Ortiz, Mateo Flecha and Alonso Mudarra and came away with a new understanding of the fore-runners both in music and instruments of the programs and composers heard here at Tanglewood most of the rest of the time.

7/13/58

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, M

In Concert Wednesday at Tanglewood

The New York Pro Musica Antiqua, founded in 1952, will present the third in the series of Wednesday evening Chamber of Music Concerts in the Theater at Tanglewood, July 16 at 8.30. Under the direction of Noah Greenberg, its cofounder, this group of devoted musicians is dedicated to bringing to life the long forgotten music of composers who lived prior to the 18th century.

YWCA TO SPONSOR TRIP TO TANGLEWOOD

The Springfield YWCA will sponsor a trip to Tanglewood on Sunday, the 27th. The trip is open to nonmembers, both men and women. Conductor Charles Munch, joined by Pierre Monteux, who is making his annual visit as guest conductor, will lead the Boston Symphony Orchestra in a program of Debussy and Ravel. Zino Francescatti, world-famous violinist, will be guest artist.

The group will leave the YWCA at 11 and return right after the concert. The price covers the cost of transportation, admission and insurance. Reservations with a deposit should be made by Friday, the 18th. Further information may be obtained by calling the YWCA, 26 Howard St., RE 2-3121.

NEW HAVEN, CONN.
REGISTER
Circ. D. 95,656 - S. 101,553

JUL 13 1958

The New York Pro Musica, founded in 1952, will present the third in the series of evening Chamber Music Concerts in the theater at Tanglewood, Lenox, Mass., next Wednesday at 8:30 p. m. Under the direction of Noah Greenberg, its co-founder, this group of devoted musicians is dedicated to bringing to life the long forgotten music of composers who lived prior to the 18th century.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 15 1958

Pro Musica Bows At Tanglewood

Lenox, July 15—The New York Pro Musica, under the direction of Noah Greenberg, will make its Tanglewood debut at a concert in the Theater-Concert Hall at Tanglewood, tomorrow night at 8.30.

The program will feature music of early Flemish masters and Renaissance music of Spain and will include music by Isaac, Josquin des Pres, Tielman Susato, Morales, Ortiz, Mudarra, Cabezon and Flecha.

Members of the New York Pro Musica are Betty Wilson (soprano and recorder), Jean Hakes (soprano and percussion), Russel Oberlin (countertenor and percussion), Charles Bressler (tenor, percussion and portative organ), Gordon Myers (baritone), Brayton Lewis (brass and percussion), Paul Ehrlich (Treble viol, recorder, rebec), Martha Blackman (bass viol and minstrel's harp), Berknard Krainis (recorders), Paul Maynard (Harpsichord, portative organ, psaltery).

As will be noted from the many functions of each member of the group, the Pro Musica's concert will offer a rare opportunity to hear seldom performed music by a variety of vocal and instrumental combinations. Some of the instruments used by the group date back to the time when the music was written, while others are expert reproductions of the originals.

Williams Instructor Is Student Conductor

TANGLEWOOD — A Williams College music instructor will be one of the conductors in the third weekly concert of the Berkshire Music Center's student orchestra tomorrow at 8:30 p.m. in the Music Shed.

Thomas Griswold of Williamstown will be one of three student conductors on the program. He will conduct the first movement of Bruckner's ninth symphony.

The final work on the program will be conducted by Eleazar de Carvalho, head of the department of conducting at the center. He will lead the student orchestra in Dvorak's "New World Symphony," Symphony No. 5.

The program will open with Weber's Overture to "Euryanthe" conducted by Wonsik Lim of Korea. The first movement of the Lalo Cello Concerto will feature Olga Kwasniak of Toronto as soloist and will be conducted by Zubin Mehta of India.

EAGLE
7/16/58

Chamber Music Concerts At Tanglewood July 14, 16

The third concert in the Wednesday evening Chamber Music Series on July 16 at 8:30 in the Tanglewood Theatre-Concert Hall will feature music of Flanders and Spain by the New York Pro Musica under the direction of Noah Greenberg.

This ensemble of singers and instrumentalists was founded in 1952 and has devoted itself to performance of music before the time of Bach. The ensemble has been heard often in the Berkshire area, but this will be their first appearance at Tanglewood. Their program will include works by Isaac, Des Pres, Susato, Morales, Ortiz, Mudarra, Cabezon, and Glecha.

The week will open on Monday, July 14, with the special concert of Contemporary Chamber Music by members of the Boston Symphony Orchestra and guest artists under the auspices of the Fromm Music Foundation. The public is invited to attend this concert at 8:30 in the Theatre- Concert Hall.

NEWTOWN BEE 7/11

[102]

Music Review

New York Pro Musica

By JAY C. ROSENFELD

THE NEW YORK Pro Musica made its Tanglewood debut last night when it gave a program as the third event in the Wednesday chamber music series.

This unique organization has played in this vicinity frequently before, but the special character of their music makes the Tanglewood stage a natural for them, and the appreciative response they received showed that they were performing for an eagerly cordial audience.

* * *

NOAH GREENBERG, their director, had chosen a program divided between early Flemish masters and renaissance music of Spain. The first half devoted a great share of that portion to the great Josquin des Pres. As a matter of historical interest, this music of from four to five hundred years ago is more truly placed in its proper perspective when we recall that Josquin and Erasmus were contemporaries, and even *landsleute*. Furthermore the geographic distance of the two cultures is shortened when it is recalled that Spain ruled the Low Countries in that period, and most of last night's composers other than Josquin were contemporaries of the Count of Egmont; and also date from the era when Ferdinand and Isabella were subsidizing voyages of exploration westward.

In our enthusiasm for the limited spheres of the music and the research and the study that must long precede any such program one is apt to give less than due credit to the performers, six vocalists and four instrumentalists, who vary and alternate their functions so many times during the program that a mere catalogue would take columns. They are Betty Wilson and Jean Hakes, sopranos, Russell Oberlin, countertenor, Charles Bressler, tenor, Gordon Myers, baritone, Brayton Lewis, bass, Paul Ehrlich and Martha Blackman, treble and bass violists, respectively, Bernard Krainis, recorders, and Paul Maynard, harpsichord, portative organ and psaltery.

* * *

THIS MERE listing indicates the authenticity of the revival of that music. There was an equal division between music of religious application and of secular purposes. Indeed, in the latter was an abundance of gay to boisterous tunes and dances, with many a reference to matters less than solemn.

There was music sung *a cappella,* instrumental solos, vocal solos with accompaniment of all sorts and combinations, and a vast exposition of the scope of music and its state of advance in that day. The performers are all exceptionally able and specifically aware of the character of the music on which they have concentrated. The singers use all the attributes modern vocal training provides; the instrumentalists remain within the framework and limitations of their viols and recorders, supplying a vibratoless foil and accompaniment.

Noah Greenberg

* * *

FOR MANY hearing such a program for the first time curiosity is an important factor, but the large and increasing, faithful audiences this organization has acquired over its short few years of specialization give way to no others in their avid jubilation at every concert. The novelty soon recedes and makes place for the genuine beauty of the music and the exceptional degree of excellence with which it is presented.

The contrapuntal devices these ancient composers used and the rhythmic diversity, particularly in the Spanish music, are a continual revelation to any of us of this century who tend to become smug with our airs of superiority whenever we think of those it may please us to regard as "quaint." The subjects on which they choose to expound musically, and, within the limits of their instruments, the nature of its expression are less removed from us today than we usually are apt to juxtapose.

THE NEW YORK PRO MUSICA ANTIQUA, under the direction of Noah Greenberg, dedicated to performing music composed prior to the 18th century, presents the third evening in the Chamber Music Series at Tanglewood on Wednesday at 8:30 p.m.

Berkshire Festival

The Boston Symphony Orchestra, conducted by its Music Director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts next Fri. and Sat. evenings at 8:30 and Sun. afternoon (July 20) at 2:30. The concerts will all feature the music of Brahms.

The week will open on Monday with the special concert of contemporary Chamber Music by members of the Boston Symphony Orchestra and guest artists under the auspices of the Fromm Music Foundation. The public is invited to attend this concert at 8:30 in the Theatre-Concert Hall.

Student performances of the week include a concert of the Tanglewood Choir on Tuesday at 8:30, the Student Orchestra in the Shed on Thursday at 8:30, the student chamber music concert at 10 a.m. on Sunday and the Composer's Forum at 8:30 on Sunday, both held in the Chamber Music Hall. Friends of the Berkshire Music Center are invited to attend all events. The third lecture in Seminar on Contemporary Music will be held at 3:15 on Friday. Milton Babbitt will speak and music of Mr. Babbitt and Elliott Carter will be performed. Another lecture will be held on Wednesday, at 3:15, by David Kraehenbuehl of the Berkshire Music Center faculty. His topic will be "The Uses of Music Theory."

The Saturday evening concert on July 19 will be given in memory of Serge Koussevitzky, for twenty-five years Music Director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. Pierre Monteau, who will share the direction of the Festival concerts with Dr. Munch, makes his first guest appearance next Sunday afternoon. The B. S. O. rehearsal of next Sat. morning will be open to the public for the benefit of the Orchestra's pension Fund.

The complete programs for the week are as follows:

Wednesday, 8:30—Chamber Music, New York Pro Musica, Noah Greenberg, director; music of Flanders and Spain, works by Isaac, Des 'Pres, Tielman Susato, Morales, Ortiz, Mudarra, Cavezon, Flecha. Friday, 8:30—Music Shed, Boston Symphony Orchestra Charles Munch, conducting; Brahms, Serendade No. 1, in D, Op. 11; Copland, Variations for Orchestra: Brahms, Symphony No. 4. Saturday, 8:30—Music Shed, Boston Symphony Orchestra, Koussevitzky Memorial Concert, Charles Munch, conducting; Brahms, A German Requiem; Soloists: Hilde Gueden, soprano; Donald Gramm, Baritone; Festival Chorus prepared by Hugh Ross. Sunday, 2:30—Music Shed, Boston Symphony Orchestra, Pierre Monteux, conducting; Brahms, Academic Festival Overture, Piano Concerto No. 1 in D minor, (soloist: Leon Fleisher); Stravinsky, Petrouchka.

WATERBURY

Pro Musica Group At Tanglewood

(Special to The American)

Lenox, Mass., July 17 — A program of 15th and 16th century music of Flanders and Spain rarely heard except in special concerts by the New York Pro Musica group gave an audience of more than 1500 at the theater auditorium at Tanglewood last evening a program instructive, charming and delightful.

Under the direction of Noah Greenberg the group sang in chorus and in solo beautifully in French, German and Spanish. They played rare old instruments as they sang or played solo instruments or sang a capella. It was all revealing and an unusual experience.

It was a far cry from the small portative organ which the musician plays with his right hand while his left hand works the bellows behind to the large modern organ of the Music Shed at Tanglewood. One heard the minstrel's harp held in the lap and played so beautifully by Martha Blackman who also played the bass viol. Bernard Krainis played the recorders and Paul Ehrlich the rebec. Each of the players doubled on several instruments, some of them also joined in the singing and together they made rare and unusual music.

One heard the music of Heinrich Isaac, Josquin Des Pres, and Tielman Susato and after intermission a program of Renaissance music of Spain that was another revelation. One heard the music of Cristobal De Morales, Diego Ortiz, Mateo Flecha and Alonso Mudarra and came away with a new understanding of the fore-runners both in music and instruments of the programs and composers heard here at Tanglewood most of the rest of the time.

S. M.

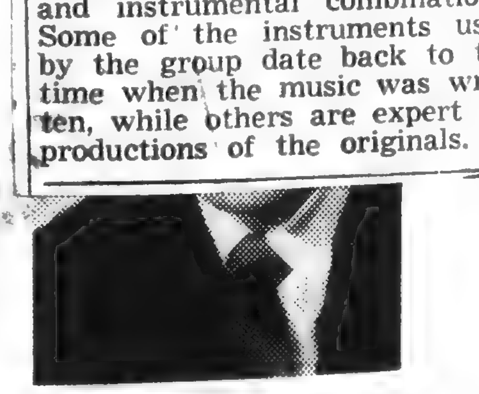
KINGSTON, N. Y.
FREEMAN
Circ. D. 15,969

JUL 16 1958

Pro Musica Scheduled For Tonight, 8:30 At Berkshire Festival

The New York Pro Musica, under the direction of Noah Greenberg, will make its Tanglewood debut at a concert in the Theatre-Concert Hall at Tanglewood, Lenox, Massachusetts tonight at 8:30. The program will feature music of early Flemish masters and Renaissance music of Spain and will include music by Isaac Josquin des Pres, Tielman Susato, Morales, Ortiz, Mudarra, Cabezon and Flecha. Members of the New York Pro Musica are Betty Wilson (soprano and recorder, Jean Hakes (soprano and percussion), Russel Oberlin (countertenor and percussion), Charles Bressler (tenor, percussion and portative organ), Gordon Myers (baritone). Brayton Lewis (brass and percussion), Paul Ehrlich (Treble viol, recorder, rebec), Martha Blackman (bass viol and minstrel's harp), Berknard Krainis (recorders). Paul Maynard (Harpsichord, portative organ, psaltery).

As will be noted from the many functions of each member of the group, the Pro Musica's concert will offer a rare opportunity to hear seldom performed music by a variety of vocal and instrumental combinations. Some of the instruments used by the group date back to the time when the music was written, while others are expert reproductions of the originals.



DONALD GRAMM, bass-baritone, will be heard as guest soloist with the Boston Symphony Orchestra at the Tanglewood Festival, in Lenox, in Brahms' "Requiem' this evening.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JUL 16 1958

N.Y. Pro Musica at Tangle

The New York Pro Musica, under the direction of Noah Greenberg, will make its Tanglewood debut at a concert in the Theatre-Concert Hall at Tanglewood, Lenox, Massachusetts tonight at 8:30. The program will feature music of early Flemish masters and Renaissance music of Spain and will include music by Isaa, Josquin des Pres, Tielman Susato, Morales, Ortiz, Mudarra, Cabezon and Flecha.

Members of the New York Pro Musica are Betty Wilson (soprano and recorder), Jean Hakes (soprano and percussion), Russel Oberlin (countertenor and percus-

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NEW YORK CITY, N. Y.
DAILY NEWS
Circ. D. 2,156,137 - S. 3,586,789

JUL 1 1958

Tanglewood Reservations

Brooklyn music lovers have until July 16 to make reservations for the annual "Sunday at Tanglewood" all-day excursion July 20, the Brooklyn Academy of Music has announced. A Brahms-Stravinsky program will be presented by the Boston Symphony Orchestra as part of the festival. The package trip includes railroad fare, a picnic lunch and admission to the festival.

Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

JUL 18 1958

SHED CONCERTS' SERIES OPEN

Tonight at 8:30 at Tanglewood, Lenox, the Boston Symphony Orchestra, with music director Charles Munch conducting, will present the opening concert of the Shed Concerts' series by the full orchestra. Music of Brahms will be heard this weekend.

The 70 orchestra members who have been playing at the Esplanade concerts have joined their 35 colleagues at Tanglewood for four weekends of concerts on Friday and Saturday evenings and Sunday afternoons tonight through Aug. 10.

Music of Debussy, Ravel and Tchaikovsky will be featured next week. The third will be a Wagner weekend and the final weekend, Beethoven.

Tonight's concert will include Brahns' Serenade No. 1 in D, Opus 11, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahms' Fourth Symphony. Mr. Copland, who is chairman of the faculty at Tanglewood's Berkshire Music Center, will be present for the performance of his piece.

The concert tomorrow night also will be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Soloist in Brahms' Requiem will be Hilde Gueden, soprano, and Donald Gramm, baritone, with the Festival Chorus.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 4 - 1958

Chamber Music Concerts At Tanglewood July 14, 16

The third concert in the Wednesday evening Chamber Music Series on July 16 at 8:30 in the Tanglewood Theatre-Concert Hall will feature music of Flanders and Spain by the New York Pro Musica under the direction of Noah Greenberg.

This ensemble of singers and instrumentalists was founded in 1952 and has devoted itself to performance of music before the time of Bach. The ensemble has been heard often in the Berkshire area, but this will be their first appearance at Tanglewood. Their program will include works by Isaac, Des Pres, Susato, Morales, Ortiz, Mudarra, Cabezon, and Glecha.

The week will open on Monday, July 14, with the special concert of Contemporary Chamber Music by members of the Boston Symphony Orchestra and guest artists under the auspices of the Fromm Music Foundation. The public is invited to attend this concert at 8:30 in the Theatre- Concert Hall.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,025

JUL 13 1958

Berkshire Concerts Due This Week

The Boston Symphony Orchestra, conducted by its music director, Charles Munch, will present the first of four week ends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass. Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30. The concerts will all feature the music of Brahms. Some 70 members of the Boston Symphny Orchestra will journey from Boston where they have been appearing in the 30th season of free concerts on the Esplanade under the direction of Arthur Fiedler, to join their 35 colleagues already at Tanglewood for the concerts in the Music Shed. Dr. Munch will meet with his entire orchestra for the first time since the close of the Boston Symphony's winter season last April.

For the opening concert on Friday, Dr. Munch will conduct the Orchestra in Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

The Saturday evening concert will be given in memory of Serge Koussevitzky, for 25 years music director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the Boston Symphony Orchestra and Festival Chorus in a performance of Brahms' [illegible] German Requiem." Soloists will be Hilde Gueden, soprano, and Donald Gramm, baritone.

[103]

Music Review

New York Pro Musica

By JAY C. ROSENFELD

Noah Greenberg

THE NEW YORK Pro Musica made its Tanglewood debut last night when it gave a program as the third event in the Wednesday chamber music series.

This unique organization has played in this vicinity frequently before, but the special character of their music makes the Tanglewood stage a natural for them, and the appreciative response they received showed that they were performing for an eagerly cordial audience.

* * *

NOAH GREENBERG, their director, had chosen a program divided between early Flemish masters and renaissance music of Spain. The first half devoted a great share of that portion to the great Josquin des Pres. As a matter of historical interest, this music of from four to five hundred years ago is more truly placed in its proper perspective when we recall that Josquin and Erasmus were contemporaries, and even *landsleute*. Furthermore the geographic distance of the two cultures is shortened when it is recalled that Spain ruled the Low Countries in that period, and most of last night's composers other than Josquin were contemporaries of the Count of Egmont; and also date from the era when Ferdinand and Isabella were subsidizing voyages of exploration westward.

In our enthusiasm for the limited spheres of the music and the research and the study that must long precede any such program one is apt to give less than due credit to the performers, six vocalists and four instrumentalists, who vary and alternate their functions so many times during the program that a mere catalogue would take columns. They are Betty Wilson and Jean Hakes, sopranos, Russell Oberlin, countertenor, Charles Bressler, tenor, Gordon Myers, baritone, Brayton Lewis, bass, Paul Ehrlich and Martha Blackman, treble and bass violists, respectively, Bernard Krainis, recorders, and Paul Maynard, harpsichord, portative organ and psaltery.

* * *

THIS MERE listing indicates the authenticity of the revival of that music. There was an equal division between music of religious application and of secular purposes. Indeed, in the latter was an abundance of gay to boisterous tunes and dances, with many a reference to matters less than solemn.

There was music sung *a cappella,* instrumental solos, vocal solos with accompaniment of all sorts and combinations, and a vast exposition of the scope of music and its state of advance in that day. The performers are all exceptionally able and specifically aware of the character of the music on which they have concentrated. The singers use all the attributes modern vocal training provides; the instrumentalists remain within the framework and limitations of their viols and recorders, supplying a vibratoless foil and accompaniment.

* * *

FOR MANY hearing such a program for the first time curiosity is an important factor, but the large and increasing, faithful audiences this organization has acquired over its short few years of specialization give way to no others in their avid jubilation at every concert. The novelty soon recedes and makes place for the genuine beauty of the music and the exceptional degree of excellence with which it is presented.

The contrapuntal devices these ancient composers used and the rhythmic diversity, particularly in the Spanish music, are a continual revelation to any of us of this century who tend to become smug with our airs of superiority whenever we think of those it may please us to regard as "quaint." The subjects on which they choose to expound musically, and, within the limits of their instruments, the nature of its expression are less removed from us today than we usually are apt to juxtapose.

Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

JUL 18 1958

THE NEW YORK PRO MUSICA ANTIQUA, under the direction of Noah Greenberg, dedicated to performing music composed prior to the 18th century, presents the third evening in the Chamber Music Series at Tanglewood on Wednesday at 8:30

Berkshire Festival

The Boston Symphony Orchestra, conducted by its Music Director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts next Fri. and Sat. evenings at 8:30 and Sun. afternoon (July 20) at 2:30. The concerts will all feature the music of Brahms.

The week will open on Monday with the special concert of contemporary Chamber Music by members of the Boston Symphony Orchestra and guest artists under the auspices of the Fromm Music Foundation. The public is invited to attend this concert at 8:30 in the Theatre-Concert Hall.

Student performances of the week include a concert of the Tanglewood Choir on Tuesday at 8:30, the Student Orchestra in the Shed on Thursday at 8:30, the student chamber music concert at 10 a.m. on Sunday and the Composer's Forum at 8:30 on Sunday, both held in the Chamber Music Hall. Friends of the Berkshire Music Center are invited to attend all events. The third lecture in Seminar on Contemporary Music will be held at 3:15 on Friday. Milton Babbitt will speak and music of Mr. Babbitt and Elliott Carter will be performed. Another lecture will be held on Wednesday, at 3:15, by David Kraehenbuehl of the Berkshire Music Center faculty. His topic will be "The Uses of Music Theory."

The Saturday evening concert on July 19 will be given in memory of Serge Koussevitzky, for twenty-five years Music Director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. Pierre Monteau, who will share the direction of the Festival con-

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Pierre Monteux, cond
Brahms, Academic Festival
ture, Piano Concerto No. 1
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Stravinsky, Petrouchka.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JUL 16 1958

WATERBURY

Pro Musica Group At Tanglewood

(Special to The American)

Lenox, Mass., July 17 — A program of 15th and 16th century music of Flanders and Spain rarely heard except in special concerts by the New York Pro Musica group gave an audience of more than 1500 at the theater auditorium at Tanglewood last evening a program instructive, charming and delightful.

Under the direction of Noah Greenberg the group sang in chorus and in solo beautifully in French, German and Spanish. They played rare old instruments as they sang or played solo instruments or sang a capella. It was all revealing and an unusual experience.

It was a far cry from the small portative organ which the musician plays with his right hand while his left hand works the bellows behind to the large
nodern organ of the Music
ned at Tanglewood. One heard
minstrel's harp held in the
and played so beautifully by
ha Blackman who also
d the bass viol. Bernard
s played the recorders
aul Ehrlich the rebec.
the players doubled on
instruments, some of
joined in the singing
ner they made rare
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N.Y. Pro Musica at Tanglewood Tonight

The New York Pro Musica, under the direction of Noah Greenberg, will make its Tanglewood debut at a concert in the Theatre-Concert Hall at Tanglewood, Lenox, Massachusetts tonight at 8:30. The program will feature music of early Flemish masters and Renaissance music of Spain and will include music by Isaa, Josquin des Pres, Tielman Susato, Morales, Ortiz, Mudarra, Cabezon and Flecha.

Members of the New York Pro Musica are Betty Wilson (soprano and recorder), Jean Hakes (soprano and percussion), Russel Oberlin (countertenor and percussion), Charles Bressler (tenor, percussion and portative organ), Gordon Myers (baritone), Brayton Lewis (brass and percussion), Paul Ehrlich (Treble viol, recorder, rebec), Martha Blackman (bass viol and minstrel's harp), Berknard Krainis (recorders), Paul Maynard (Harpsichord, portative organ, psaltery).

SHED CONCERTS' SERIES OPEN

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The concert tomorrow night also will be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Soloist in Brahms' Requiem will be Hilde Gueden, soprano, and Donald Gramm, baritone, with the Festival Chorus.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 4 - 1958

Chamber Music Concerts At Tanglewood July 14, 16

The third concert in the Wednesday evening Chamber Music Series on July 16 at 8:30 in the Tanglewood Theatre-Concert Hall will feature music of Flanders and Spain by the New York Pro Musica under the direction of Noah Greenberg.

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Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,025

JUL 13 1958

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NEW YORK CITY, N. Y.
DAILY NEWS
Circ. D. 2,156,137 - S. 3,586,789

JUL 1 1958

Tanglewood Reservations

Brooklyn music lovers have until July 16 to make reservations for the annual "Sunday at Tanglewood" all-day excursion July 20, the Brooklyn Academy of Music has announced. A Brahms-Stravinsky program will be presented by the Boston Symphony Orchestra as part of the festival. The package trip includes railroad fare, a picnic lunch and admission to the festival.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JUL 19 1958

DONALD GRAMM, bass-baritone, will be heard as guest soloist with the Boston Symphony Orchestra at the Tanglewood Festival, in Lenox, in Brahms' "Requiem' this evening.

[204]

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

JUL 13 1958

Major Music Festivals Presenting More Jazz

By GORDON E. ARMSTRONG

The increasing importance of jazz music in the summer musical scene is as remarkable as the unique and infectious nature of this indigenous American musical expression itself. In fact, not only is there a growing number of jazz festivals each year but many of our major music festivals throughout the country are now devoting a part of their schedules to jazz events. The latter innovation is perhaps the most significant development in the present musical picture and an indication of a growing trend in summer music festivals.

The Berkshire Music Festival is one of the few summer series at the present time which has made no concessions to jazz. However, it would not be surprising if the Tanglewood picture changed in this respect in the not too distant future. One notes with some interest, that the Boston Symphony is permitting its percussion section to perform in a jazz program to be given at the nearby Berkshire Music Barn on Aug. 9. Of course, the excellent series of programs at this jazz stronghold in Lenox precludes any necessity for a change in the traditional policy of the Berkshire Music Festival at the present time.

A number of major music festivals in both this country and Canada now, make jazz an integral part of their events. Two years ago Lewisohn Stadium in New York devoted an entire concert to jazz for the first time and that same season 10 jazz programs were inaugurated in the music festival at Stratford, Ontario. Jazz is to be included in the basic format of the new Vancouver Festival. Just to mention a few other festivals which will feature jazz programs this season, there are those at the Southern Vermont Art Center, Ravinia in Chicago, Red Rocks in Colorado, the Hollywood Bowl in California, and the Carter Barron Amphitheater in Washington.

The festivals devoted entirely to jazz are numerous. One of the country's biggest jazz festivals, that at Newport, R. I., has just completed its fourth annual series. A highlight of this year's series was the appearance of the so-called International Youth Band, with a personnel made up of young jazz artists from a number of European countries as well as the U. S. Incidentally, the successful outcome of last year's first jazz festival at the Oakdale Musical Theater in Wallingford has prompted another event this season, scheduled for Sunday, July 27. And, it hardly need be said, the plans for New Haven's second Festival of the Arts next year call for another evening of jazz.

It might be said that the echoing of tom toms and drums in many rural settings throughout the country is reminiscent of pioneer days. Our forefathers had cause to tremble and secure themselves behind barred doors when the war drums beat out their fearsome message. Happily all this is changed when the Gene Krupas punish their drums and our eardrums at current jazz festivals. The only thing nearby residents have to fear is a loss of sleep.

My experience with jazz festivals is, regrettably, somewhat limited. However, I do know that these delirious affairs engender an audience enthusiasm which represents a new phenomenon in the history of concert-going. When performers at a jazz program get warmed up — in the groove, as they say — the proceedings could go on indefinitely. Neither players nor listeners want to go home. For instance, last season's festival at Oakdale was still going strong after midnight and could have continued until morning if the promoters had not threatened to turn out the lights and chased everybody out. The best thing jazz performers like to play is encores which frequently outnumber the programmed offerings, if any! If you have never attended one of these affairs, you really have something to look forward to. Bach, Beethoven, and Brahms were "never like this."

STARLIGHT FESTIVAL OF CHAMBER MUSIC

The second concert of the fourth Starlight Festival of Chamber Music, which got under way two weeks ago in the courtyard of the Yale Art Gallery, will present a most interesting and appealing program on Tuesday evening at 8:30. The guest performers are to be three local artists and favorites of audiences here—Blanche Porto, mezzo-soprano, Michael Mennone, flute, and Harry Bartocetti, oboe.

Tuesday's program will, in fact, have an additional local flavor with regard to the first hearing here of "Landscapes," a work by David Kraehenbuehl of the Yale Music School faculty. Written in 1952 for the Summer Arts Festival at Colorado College, the work was performed the following winter by the Lasalle String Quartet with assisting artists. In five movements with a central theme, the work is based on a reportedly clever development of the melodic interest given out in the opening movement.

Kraehenbuehl is undoubtedly one of the most accomplished graduates of the Yale Music School to join its faculty in recent years. Since his matriculation at Yale a few years ago, his name has appeared here with a frequency that is the more amazing with regard to a revelation of his diversified talents. A former director of the New Haven Chorale, the young pedagogue's regular activities include the following: Program annotator for both the New Haven Symphony's regular series and the orchestra's high school concerts; editor of the new Journal of Music Theory, published by the Yale Music School; author of many erudite articles on music and composer of works in several categories. A capable performer on both the piano and flute, Kraehenbuehl played the latter instrument in the New Haven Symphony's recent performances of Stravinsky's "Rites of Spring." Currently he is working on a chamber music commission from the Harvard Musical Association and word is that the New Haven Symphony will perform one of his major works next season. Currently on the faculty of the Berkshire Music Center, Kraehenbuehl will lecture there on Wednesday afternoon of this week on "The Uses of Music Theory."

The regular string group of the festival will offer Mozart's "Hunt" Quartet and the Debussy Quartet, Opus 10, in Tuesday's concert. The string performers will be joined by the three guest artists for the performance of the Kraehenbuehl work which is written for soprano, Flute, oboe, and strings. Miss Porto, a graduate of Albertus Magnus, is a much in demand singer for solo roles in oratorio presentations and her latest engagement of note was that as guest artist at the recent Dartmouth Festival of 18th Century music. Bartocetti and Mennone, both recent graduates of the Yale Music School, are members of the New Haven Symphony.

In the event of rain, Tuesday's program will be given on the first clear evening following.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 703,449 - S. 882,925

JUN 25 1958

Tanglewood Calls Boro Music Lovers

The Brooklyn Academy of Music's second annual "Sunday at Tanglewood," an all-day musical excursion to the world-famed Berkshire Festival, has been set for Sunday, July 20.

The Boston Symphony Orchestra will perform a Brahms-Stravinsky program, conducted by Pierre Monteux and with Leon Fleisher, brilliant young American pianist, as soloist.

The venerable Monteux, now in his eighties and more active than at any time in his long career, has selected the program.

OPEN WITH BRAHMS

He will open the concert with Brahms' Academic Festival Overture, followed by Brahms' Concerto for piano and orchestra in D minor with Fleisher, first American to win the coveted Queen Elisabeth International Music Competition, as soloist.

Following intermission, Monteux will conduct the Boston Symphony in his definitive interpretation of Igor Stravinsky's ballet, "Petrouchka", which Monteux directed in its history-making world premiere at Paris in 1911.

It has since become one of the great modern classics.

The Academy's special "Sunday at Tanglewood" excursion costs $10. It includes round-trip fare on the New Haven Railroad to Massachusetts a picnic lunch on the Tanglewood grounds, and admission to the grass lawn around the Music Shed where the concert is performed.

Should the concert-goer wish to obtain a seat, he may apply two dollars of the $10 package price toward reserved locations.

The Academy will arange for purchase of the reserved seats as a free service to the excursionists.

The "Sunday at Tanglewood" special excursion leaves Grand Central Terminal at 8:20 a.m., returning at 10:12 p.m.

Reservations are available through the Academy, 30 Lafayette ave., Brooklyn 17

Due to the limited capacity, reservation lists must be closed on Wednesday, July 16.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 13 1958

At Tanglewood Saturday

DONALD GRAMM HILDE GUEDEN

A performance of Brahms' "A German Requiem" will be heard in the Music Shed at Tanglewood next Saturday night. Soloists will be Hilde Gueden, soprano, and Donald Gramm, baritone. The Festival Chorus will be prepared by Hugh Ross. The concert is presented as a memorial to Serge Koussevitzky.

BERKSHIRE MUSIC FESTIVAL TO COMMENCE

The major concert series at the Berkshire Music Festival will commence this week when the first three programs will feature the music of Brahms. The chamber orchestra of 35 Boston musicians, which has been heard during the past two weeks, will be joined by the other 70 musicians to give the orchestra its full complement for the remaining concerts of the festival.

The program for Friday evening's concert in the Music Shed will be conducted by Charles Munch. This concert will mark the first meeting of the conductor with his entire orchestra since the close of the Boston Symphony's winter season in April. Friday's program will include the Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra, the same composer's Fourth Symphony, and Aaron Copland's Orchestra Variations.

Saturday evening's concert is to be given in Memory of the late conductor of the Boston Symphony and founder of the Berkshire Music Center, Serge Koussevitzky. The entire program will be devoted to a presentation of Brahms' "A German Requiem," with the Festival Chorus assisting the orchestra under the direction of Dr. Munch. The soloists are to be Hilde Gueden, soprano, and Donald Gramm, baritone. Miss Gueden, a leading soprano of the Metropolitan Opera, who has just returned from a European concert tour, will make her first Tanglewood appearance on Saturday evening. Gramm has made a number of previous appearances at the Berkshire Festival.

Pierre Monteux will make his first guest appearance at the festival this season when, he takes the podium for next Sunday afternoon's concert. A program highlight is to be the performance of Brahms' Piano Concerto No. 1 with the young American pianist, Leon Fleisher, as soloist. It is of note that the pianist made his official orchestral debut under the baton of Monteux in a concert by the San Francisco Symphony in 1943. The other works to be heard next Sunday are Brahms' Academic Festival Overture and Stravinsky's "Petrouchka."

Other events of major interest at the festival this week will be a special concert of contemporary chamber music by Boston musicians tomorrow evening and the regular Wednesday evening concert in the Chamber Music Series. The celebrated Pro Musica Group of New York, directed by Noah Greenberg, will make its first festival appearance in the latter event.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 15 1958

Boston Symphony Will Open Shed Concerts This Friday

The Boston Symphony Orchestra, conducted by its music director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox. Friday and Saturday evenings at 8.30 and Sunday afternoon at 2.30. The concerts will all feature the music of Brahms.

To Come from Boston

Some 70 members of the Boston Symphony orchestra will journey from Boston where they have been appearing in the 30th season of free concerts of the Esplanade under the direction of Arthur Fiedler, to join their 35 colleagues already at Tanglewood for the concerts in the Music Shed. Dr. Munch will meet with his entire orchestra for the first time since the close of the Boston Symphony's winter season last April.

For the opening concert Friday night, Dr. Munch will conduct the orchestra in Brahms' Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

The Saturday evening concert will be given in memory of Serge Koussevitzky, for 25 years music director of the Boston Symphony and founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the Boston Symphony Orchestra and Festival Chorus in a performance of Brahms' "A German Requiem." Soloists will be Hilde Gueden, soprano and Donald Gramm, baritone. The chorus is prepared by High Ross, with the assistance of Alfred Nash Patterson and Lorna Cooke DeVaron.

First Appearance

Miss Gueden, a leading soprano of the Metropolitan Opera, makes her first appearance at Tanglewood at this concert. She has just returned from engagements in Europe. Mr. Gramm has appeared a number of times at the Festival. He will also be soloist in the performance of Beethoven's Ninth Symphony at the final concert of the season on Aug. 10, and this will mark his 35th appearance with the Boston Symphony Orchestra.

Pierre Monteux, who will share the direction of the Festival concerts with Dr. Munch, makes his first guest appearance on Sunday afternoon. He will open his program with Brahms' Academic Festival Overture. The young American pianist Leon Fleisher, will be soloist in Brahms' Piano Concerto No. 1 and Mr. Monteux will close the program with Stravinsky's "Petrouchka," a work which he conducted with the Boston Symphony last season in Boston and on tour.

Leon Fleisher, a pupil of Artur Schnabel, made his official orchestral debut under Pierre Monteux with the San Francisco Symphony in 1943. He won the Queen Elisabeth of Belgium International Music Competition in Brussels at the age of 24 and this year has been invited to return there to appear at the Brussels World's Fair.

The Boston Symphony Orchestra rehearsal Saturday morning will be open to the public for the benefit of the orchestra's Pension Fund.

The third concert in the Wednesday evening Chamber Music Series 16 at 8.30 Wednesday evening in the Tanglewood Theater-Concert Hall will feature music of Flanders and Spain by the New York Pro Musica under the direction of Noah Greenberg. This ensemble of singers and instrumentalists was founded in 1952 and has devoted itself to performance of music before the time of Bach. The ensemble has been heard often in the Berkshire area, but this will be its first appearance at Tanglewood. The program will include works by Isaac. Des Pres, Susato, Morales, Ortiz, Mudarra, Cabezon, and Glecha.

Student Performances

Student performances of the week include a concert of the Tanglewood Choir tonight at 8.30, the Student Orchestra in the Shed on Thursday at 8.30, the student chamber music concert at 10 a.m. on Sunday, and the Composer's Forum at 8.30 p.m. Sunday, both in the Chamber Music Hall.

The third lecture in the Seminar on Contemporary Music will be held at 3.15 Friday. Milton Babbitt will speak and music of Mr. Babbitt and Elliott Carter will be performed. Another lecture will be given Wednesday at 3.15, by David Kraehenbuehl of the Berkshire Music Center faculty. His topic will be "The Uses of Music Theory."

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - Sat. 232,097

JUN 25 1958

Academy Plans Tanglewood Trip

Pierre Monteux will conduct a Brahms-Strivinsky program July 20 when the Brooklyn Academy of Music will sponsor its second annual "Sunday at Tanglewood," an all-day excursion to the music festival in the Berkshires.

Mr. Monteux will lead th Boston Symphony in Stravinsky's ballet "Petrouchka." Mr. Monteux conducted this at its wold premiere in Paris in 1911.

The orchestra will also play Brahm's "Academic Festival" overture and his "Concerto for Piano and Orchestra in D Minor." Leon Fleisher, the first American to win the important Queen Elisabeth International Music Competition, will be soloist.

The $10 excursion fee includes round trip railroad fare, picnic lunch on the beautiful Tanglewood grounds and admission to the concert. Those who would rather have reserved seats than sit on the grass may get them for an ditional 50 cents to $3.50. servations must be made by il or phone—ST. 3-6700—by ly 16 or July 14 for those shing reserved seats.

The excursion train will ve Grand Central at 8:20 and return at 10:12 p.m st year, more than 200 made trip.

[204]

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

JUL 13 1958

Major Music Festivals Presenting More Jazz

By GORDON E. ARMSTRONG

The increasing importance of jazz music in the summer musical scene is as remarkable as the unique and infectious nature of this indigenous American musical expression itself. In fact, not only is there a growing number of jazz festivals each year but many of our major music festivals throughout the country are now devoting a part of their schedules to jazz events. The latter innovation is perhaps the most significant development in the present musical picture and an indication of a growing trend in summer music festivals.

The Berkshire Music Festival is one of the few summer series at the present time which has made no concessions to jazz. However, it would not be surprising if the Tanglewood picture changed in this respect in the not too distant future. One notes with some interest, that the Boston Symphony is permitting its percussion section to perform in a jazz program to be given at the nearby Berkshire Music Barn on Aug. 9. Of course, the excellent series of programs at this jazz stronghold in Lenox precludes any necessity for a change in the traditional policy of the Berkshire Music Festival at the present time.

A number of major music festivals in both this country and Canada now, make jazz an integral part of their events. Two years ago Lewisohn Stadium in New York devoted an entire concert to jazz for the first time and that same season 10 jazz programs were inaugurated in the music festival at Stratford, Ontario. Jazz is to be included in the basic format of the new Vancouver Festival. Just to mention a few other festivals which will feature jazz programs this season, there are those at the Southern Vermont Art Center, Ravinia in Chicago, Red Rocks in Colorado, the Hollywood Bowl in California, and the Carter Barron Amphitheater in Washington.

The festivals devoted entirely to jazz are numerous. One of the country's biggest jazz festivals, that at Newport, R. I., has just completed its fourth annual series. A highlight of this year's series was the appearance of the so-called International Youth Band, with a personnel made up of young jazz artists from a number of European countries as well as the U. S. Incidentally, the successful outcome of last year's first jazz festival at the Oakdale Musical Theater in Wallingford has prompted another event this season, scheduled for Sunday, July 27. And, it hardly need be said, the plans for New Haven's second Festival of the Arts next year call for another evening of jazz.

It might be said that the echoing of tom toms and drums in many rural settings throughout the country is reminiscent of pioneer days. Our forefathers had cause to tremble and secure themselves behind barred doors when the war drums beat out their fearsome message. Happily all this is changed when the Gene Krupas punish their drums and our eardrums at current jazz festivals. The only thing nearby residents have to fear is a loss of sleep.

My experience with jazz festivals is, regrettably, somewhat limited. However, I do know that these delirious affairs engender an audience enthusiasm which represents a new phenomenon in the history of concert-going. When performers at a jazz program get warmed up — in the groove, as they say — the proceedings could go on indefinitely. Neither players nor listeners want to go home. For instance, last season's festival at Oakdale was still going strong after midnight and could have continued until morning if the promoters had not threatened to turn out the lights and chased everybody out. The best thing jazz performers like to play is encores which frequently outnumber the programmed offerings, if any! If you have never attended one of these affairs, you really have something to look forward to. Bach, Beethoven, and Brahms were "never like this."

STARLIGHT FESTIVAL OF CHAMBER MUSIC

The second concert of the fourth Starlight Festival of Chamber Music, which got under way two weeks ago in the courtyard of the Yale Art Gallery, will present a most interesting and appealing program on Tuesday evening at 8:30. The guest performers are to be three local artists and favorites of audiences here—Blanche Porto, mezzo-soprano, Michael Mennone, flute, and Harry Bartocetti, oboe.

Tuesday's program will, in fact, have an additional local flavor with regard to the first hearing here of "Landscapes," a work by David Kraehenbuehl of the Yale Music School faculty. Written in 1952 for the Summer Arts Festival at Colorado College, the work was performed the following winter by the Lasalle String Quartet with assisting artists. In five movements with a central theme, the work is based on a reportedly clever development of the melodic interest given out in the opening movement.

Kraehenbuehl is undoubtedly one of the most accomplished graduates of the Yale Music School to join its faculty in recent years. Since his matriculation at Yale a few years ago, his name has appeared here with a frequency that is the more amazing with regard to a revelation of his diversified talents. A former director of the New Haven Chorale, the young pedagogue's regular activities include the following: Program annotator for both the New Haven Symphony's regular series and the orchestra's high school concerts; editor of the new Journal of Music Theory, published by the Yale Music School; author of many erudite articles on music and composer of works in several categories. A capable performer on both the piano and flute, Kraehenbuehl played the latter instrument in the New Haven Symphony's recent performances of Stravinsky's "Rites of Spring." Currently he is working on a chamber music commission from the Harvard Musical Association and word is that the New Haven Symphony will perform one of his major works next season. Currently on the faculty of the Berkshire Music Center, Kraehenbuehl will lecture there on Wednesday afternoon of this week on "The Uses of Music Theory."

The regular string group of the festival will offer Mozart's "Hunt" Quartet and the Debussy Quartet, Opus 10, in Tuesday's concert. The string performers will be joined by the three guest artists for the performance of the Kraehenbuehl work which is written for soprano, Flute, oboe, and strings. Miss Porto, a graduate of Albertus Magnus, is a much in demand singer for solo roles in oratorio presentations and her latest engagement of note was that as guest artist at the recent Dartmouth Festival of 18th Century music. Bartocetti and Mennone, both recent graduates of the Yale Music School, are members of the New Haven Symphony.

In the event of rain, Tuesday's program will be given on the first clear evening following.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 703,449 - S. 882,925

JUN 25 1958

Tanglewood Calls Boro Music Lovers

The Brooklyn Academy of Music's second annual "Sunday at Tanglewood," an all-day musical excursion to the world-famed Berkshire Festival, has been set for Sunday, July 20.

The Boston Symphony Orchestra will perform a Brahms-Stravinsky program, conducted by Pierre Monteux and with Leon Fleisher, brilliant young American pianist, as soloist.

The venerable Monteux, now in his eighties and more active than at any time in his long career, has selected the program.

OPEN WITH BRAHMS

He will open the concert with Brahms' Academic Festival Overture, followed by Brahms' Concerto for piano and orchestra in D minor with Fleisher, first American to win the coveted Queen Elisabeth International Music Competition, as soloist.

Following intermission, Monteux will conduct the Boston Symphony in his definitive interpretation of Igor Stravinsky's ballet, "Petrouchka", which Monteux directed in its history-making world premiere at Paris in 1911.

It has since become one of the great modern classics.

The Academy's special "Sunday at Tanglewood" excursion costs $10. It includes round-trip fare on the New Haven Railroad to Massachusetts a picnic lunch on the Tanglewood grounds, and admission to the grass lawn around the Music Shed where the concert is performed.

Should the concert-goer wish to obtain a seat, he may apply two dollars of the $10 package price toward reserved locations.

The Academy will arange for purchase of the reserved seats as a free service to the excursionists.

The "Sunday at Tanglewood" special excursion leaves Grand Central Terminal at 8:20 a.m., returning at 10:12 p.m.

Reservations are available through the Academy, 30 Lafayette ave., Brooklyn 17

Due to the limited capacity, reservation lists must be closed on Wednesday, July 16.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 13 1958

At Tanglewood Saturday

DONALD GRAMM HILDE GUEDEN

A performance of Brahms' "A German Requiem" will be heard in the Music Shed at Tanglewood next Saturday night. Soloists will be Hilde Gueden, soprano, and Donald Gramm, baritone. The Festival Chorus will be prepared by Hugh Ross. The concert is presented as a memorial to Serge Koussevitzky.

BERKSHIRE MUSIC FESTIVAL TO COMMENCE

The major concert series at the Berkshire Music Festival will commence this week when the first three programs will feature music of Brahms. The chamber orchestra of 35 Boston musicians which has been heard during the past two weeks, will be joined by the other 70 musicians to give the orchestra its full complement for the remaining concerts of the festival.

The program for Friday evening's concert in the Music Shed will be conducted by Charles Munch. This concert will mark the first meeting of the conductor with his entire orchestra since the close of the Boston Symphony's winter season in April. Friday's program will include the Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra, the same composer's Fourth Symphony, and Aaron Copland's Orchestra Variations.

Saturday evening's concert is to be given in Memory of the late conductor of the Boston Symphony and founder of the Berkshire Music Center, Serge Koussevitzky. The entire program will be devoted to a presentation of Brahms' "A German Requiem," with the Festival Chorus assisting the orchestra under the direction of Dr. Munch. The soloists are to be Hilde Gueden, soprano, and Donald Gramm, baritone. Miss Gueden, a leading soprano of the Metropolitan Opera, who has just returned from a European concert tour, will make her first Tanglewood appearance on Saturday evening. Gramm has made a number of previous appearances at the Berkshire Festival.

Pierre Monteux will make his first guest appearance at the festival this season when, he takes the podium for next Sunday afternoon's concert. A program highlight is to be the performance of Brahms' Piano Concerto No. 1 with the young American pianist, Leon Fleisher, as soloist. It is of note that the pianist made his official orchestral debut under the baton of Monteux in a concert by the San Francisco Symphony in 1943. The other works to be heard next Sunday are Brahms' Academic Festival Overture and Stravinsky's "Petrouchka."

Other events of major interest at the festival this week will be a special concert of contemporary chamber music by Boston musicians tomorrow evening and the regular Wednesday evening concert in the Chamber Music Series. The celebrated Pro Musica Group of New York, directed by Noah Greenberg, will make its first festival appearance in the latter event.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 15 1958

Boston Symphony Will Open Shed Concerts This Friday

The Boston Symphony Orchestra, conducted by its music director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox. Friday and Saturday evenings at 8.30 and Sunday afternoon at 2.30. The concerts will all feature the music of Brahms.

To Come from Boston

Some 70 members of the Boston Symphony orchestra will journey from Boston where they have been appearing in the 30th season of free concerts of the Esplanade under the direction of Arthur Fiedler, to join their 35 colleagues already at Tanglewood for the concerts in the Music Shed. Dr. Munch will meet with his entire orchestra for the first time since the close of the Boston Symphony's winter season last April.

For the opening concert Friday night, Dr. Munch will conduct the orchestra in Brahms' Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

The Saturday evening concert will be given in memory of Serge Koussevitzky, for 25 years music director of the Boston Symphony and founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the Boston Symphony Orchestra and Festival Chorus in a performance of Brahms' "A German Requiem." Soloists will be Hilde Gueden, soprano and Donald Gramm, baritone. The chorus is prepared by High Ross, with the assistance of Alfred Nash Patterson and Lorna Cooke DeVaron.

First Appearance

Miss Gueden, a leading soprano of the Metropolitan Opera, makes her first appearance at Tanglewood at this concert. She has just returned from engagements in Europe. Mr. Gramm has appeared a number of times at the Festival. He will also be soloist in the performance of Beethoven's Ninth Symphony at the final concert of the season on Aug. 10, and this will mark his 35th appearance with the Boston Symphony Orchestra.

Pierre Monteux, who will share the direction of the Festival concerts with Dr. Munch, makes his first guest appearance on Sunday afternoon. He will open his program with Brahms' Academic Festival Overture. The young American pianist Leon Fleisher, will be soloist in Brahms' Piano Concerto No. 1 and Mr. Monteux will close the program with Stravinsky's "Petrouchka," a work which he conducted with the Boston Symphony last season in Boston and on tour.

Leon Fleisher, a pupil of Artur Schnabel, made his official orchestral debut under Pierre Monteux with the San Francisco Symphony in 1943. He won the Queen Elisabeth of Belgium International Music Competition in Brussels at the age of 24 and this year has been invited to return there to appear at the Brussels World's Fair.

The Boston Symphony Orchestra rehearsal Saturday morning will be open to the public for the benefit of the orchestra's Pension Fund.

The third concert in the Wednesday evening Chamber Music Series 16 at 8.30 Wednesday evening in the Tanglewood Theater-Concert Hall will feature music of Flanders and Spain by the New York Pro Musica under the direction of Noah Greenberg. This ensemble of singers and instrumentalists was founded in 1952 and has devoted itself to performance of music before the time of Bach. The ensemble has been heard often in the Berkshire area, but this will be its first appearance at Tanglewood. The program will include works by Isaac, Des Pres, Susato, Morales, Ortiz, Mudarra, Cabezon, and Glecha.

Student Performances

Student performances of the week include a concert of the Tanglewood Choir tonight at 8.30, the Student Orchestra in the Shed on Thursday at 8.30, the student chamber music concert at 10 a.m. on Sunday, and the Composer's Forum at 8.30 p.m. Sunday, both in the Chamber Music Hall.

The third lecture in the Seminar on Contemporary Music will be held at 3.15 Friday. Milton Babbitt will speak and music of Mr. Babbitt and Elliott Carter will be performed. Another lecture will be given Wednesday at 3.15, by David Kraehenbuehl of the Berkshire Music Center faculty. His topic will be "The Uses of Music Theory."

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - Sat. 232,097

JUN 25 1958

Academy Plans Tanglewood Trip

Pierre Monteux will conduct a Brahms-Strivinsky program July 20 when the Brooklyn Academy of Music will sponsor its second annual "Sunday at Tanglewood," an all-day excursion to the music festival in the Berkshires.

Mr. Monteux will lead the Boston Symphony in Stravinsky's ballet "Petrouchka." Mr. Monteux conducted this at its wold premiere in Paris in 1911.

The orchestra will also play Brahm's "Academic Festival" overture and his "Concerto for Piano and Orchestra in D Minor." Leon Fleisher, the first American to win the important Queen Elisabeth International Music Competition, will be soloist.

The $10 excursion fee includes round trip railroad fare, picnic lunch on the beautiful Tanglewood grounds and admission to the concert. Those who would rather have reserved seats than sit on the grass may get them for an additional 50 cents to $3.50. Reservations must be made by mail or phone—ST. 3-6700—by July 16 or July 14 for those wishing reserved seats.

The excursion train will leave Grand Central at 8:20 a.m. and return at 10:12 p.m. Last year, more than 200 made the trip.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JUL 18 1958

[105]

Boston Symphony Opens Lenox Shed Concert Season Tonight

The Boston Symphony Orchestra presents the opening concert of the series of Shed Concerts by the full orchestra tonight at 8:30 at Tanglewood, Lenox. Charles Munch, music director, will conduct.

The 70 orchestra members who have been playing at the Esplanade Concerts in Boston have joined their 35 colleagues at Tanglewood for four week-ends of concerts on Friday and Saturday nights and Sunday afternoons through Aug. 10.

Music of Brahms will be featured this week-end, next week music of Debussy, Ravel and Tchaikovsky, the third week-end Wagner and the final week-end Beethoven.

Tonight's concert includes Brahms' Serenade No. 1 in D, Opus 11, for String Orchestra, Aaron Copland's Variations for Orchestra and Brahms' Fourth Symphony. Mr. Copland, chairman of the Faculty at Tanglewood's Berkshire Music Center, will be present.

The concert tomorrow evening will also be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitsky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood.

Soloists in Brahms' "Requiem" will be Hilde Gueden, soprano, and Donald Gramm, baritone, with the festival chorus. Pierre Monteux will make the first of four guest appearances conducting Sunday afternoon's concert.

His program will include Brahms' Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist and Stravinsky's ballet "Petrouchka."

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JUL 13 1958

A Kaleidoscope of Summer Activities

NEXT WEEKEND at the Berkshire Music Festival the first series of weekend concerts in the Music Shed will begin on Friday evening. Four series will be held with concerts on Friday and Saturday evenings and Sunday afternoons. The concerts are held at Tanglewood in Lenox in a beautiful outdoor setting in the Berkshire Hills. Programs are given by the Boston Symphony Orchestra in the 16th season of this world-famous summer music festival. The programs next weekend will feature music by Brahms, with a performance of the Brahms Requiem on Saturday evening. Friday's concert will feature the composer's Fourth Symphony and Serenade No. 2 in A, and on Sunday the major work will be his Piano Concerto No. 1 in D minor with Leon Fleisher as soloist.

A local concert series will continue tonight with the second program in the Industrial Pops Concerts presented in Institute Park by the Worcester Orchestra under the direction of Harry Levenson. Weather permitting, the program will begin in the park at 7:30 tonight, and in case of rain will be rescheduled later in the week.

"Cinderella" will be the second attraction of the Toy Cupboard Theater in South Lancaster where weekly puppet shows give pleasure to youthful audiences. Two performances of marionettes in the beloved fairytale will be given on Wednesday and Thursday afternoons at 3:30 p.m.

~~SPFLD REPUBLICAN~~
July 13, 1958

From Bullfights To Brahms Set For Berkshires

Pittsfield, July 12—Whether your forte is bullfights or Brahms, you will find the vacation entertainment to your liking this week in the Berkshire Hills, according to the Berkshire Hills Conference.

First of Four

"Bullfight" is this week's offering at the Williamstown Theater. The Brahms will be offered by the Boston Symphony Orchestra next Friday, Saturday and Sunday at Tanglewood in Lenox. Dr. Charles Munch will conduct the Tanglewood concerts Friday and Saturday evenings, and Pierre Monteux will conduct the BSO next Sunday afternoon.

The week end BSO program will be the first of the four major Tanglewood week ends this season in the huge Music Shed. The annual Serge Koussevitsky memorial concert is scheduled for next Saturday evening at Tanglewood with Dr. Munch conducting. Hilde Gueden, soprano, Donald Gramm, baritone, and the Berkshire Festival Chorus in Braham's Requiem.

At the Berkshire Music Barn in Lenox next Saturday afternoon the After Dinner Opera Company will perform Leonard Bernstein's "Trouble in Tahiti." And on the 20th, Wilbur deParis and his New Orleans Jazz Band will be featured at Music Barn.

For Small Fry

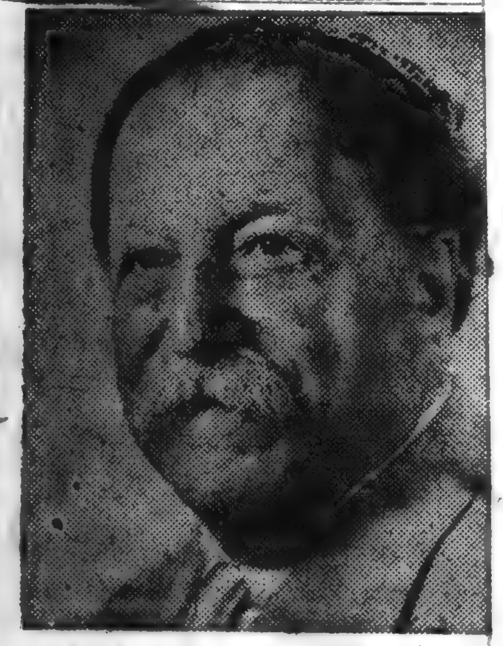
A speciality for the children this week will be "Rumpelstiltskin," presented at 10.30 a.m. and 2.30 p.m. Friday at the Berkshire Museum in Pittsfield. This will be the first of a summer series of children's plays which will be presented by Pilgrim Productions Inc., of New York.

In addition to "Bullfight," the Berkshires' other straw hat circuit offering this week will be Deirdre Owens in "The Cocktail Party." This will open Tuesday evening at the Berkshire Playhouse in Stockbridge.

In the field of the dance, Ted Shawn will offer Geoffrey Holder and Company, Ram Gopal and Sahomi Tachibana at Jacob's Pillow in Becket this week.

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 10 1958



Pierre Monteux will again be a guest conductor of the Boston Symphony Orchestra during the concerts of the Berkshire Festival thru August 10.

BERKSHIRE CALENDAR

S. Union - July 18

Varied Activities Are Scheduled for Summer Travelers

Activities in the Berkshires today include:

Lenox, Tanglewood, Chamber Music Hall, seminar in contemporary music, friends, 3.15. Boston Symphony Orchestra, Charles Munch conducting, 8.30.

Pittsfield, Berkshire Museum, "Rumpelstilskin, 10.30 and 2.30.

Pittsfield, South Mountain, New York Harp Trio, 3.

Stockbridge, Berkshire Playhouse, "The Cocktail Party" 8.45.

Williamstown, Williamstown Theater, "Bullfight" 8.45.

Becket, Jacob's Pillow, Geoffrey Holder and Company, Ram Gopal, Sahomi Fachi[illegible]ana, 4 and 9.

Pittsfield, Berkshire Museum, paintings by Thomas Blagden, sculpture by Elizabeth MacLean Smith and David Broudo, Tuesday-Saturday 10 to 5, Sunday 2 to 5. Closed Monday.

Stockbridge, Chesterwood Studios, half mile off Route 183 at Glendale. Casts and bronzes by Daniel Chester French. Daily 10 to 6. Nominal admission charge.

Wilbraham, Clark Art Institute, paintings of six centuries. Also sculptures, ceramics and silver. Tuesday through Sunday 10 to 5; closed Monday.

Pittsfield, Little Cinema, unusual foreign and American feature films, nightly at 8.15; Saturday's continuous from 7.

Stockbridge, Peggy Best Studio, paintings and drawings by Berkshire artists and students, 2 to 6 daily.

Stockbridge, Tanglewood Gallery, modern American Masters, Monday to Saturday 1 to 6.

Tyringham, Tyringham Galleries, art works by Berkshire and metropolitan artists, 10 to 5 and 6 to 8 daily. Nominal admission charge.

Ashley Falls, off Route 7, Bartholomew's Cobble, native ferns and flowers, guided tours; daily 9 to 5.

Berkshire Garden Center, at junction of Routes 183 and 102; Monday to Saturday 9 to 5; Sunday 10 to 12.30 and 2 to 5.30.

Stockbridge, Chesterwood Studio Gardens, flower displays, 10 to 6 daily. Nominal admission charge.

Stockbridge, Mission House Gardens, herbs, hedges, flowers and fruit trees. Trailside Museum, 10 to 5 daily, restaurant, open week days 11 to 8, Sunday 12 to 5.30; closed Monday.

Pittsfield, Berkshire Museum, center of Pittsfield, Tuesday to Saturday 10 to 5 Sunday 2 to 5, closed Monday.

Dalton, Crane Museum, exhibits in fine papermaking. Monday to Friday 2 to 5.

Stockbridge, Mission House, Monday to Saturday, 10 to 12.30 and 2 to 6; Sunday 2 to 6. Nominal admission charge.

Tanglewood Shed Concerts Open Tonight

Lenox, July 17—The Boston Symphony Orchestra, under its music director, Charles Munch, will present the opening concert of the series of Shed Concerts by the full orchestra Friday night at 8.30 at Tanglewood.

Seventy orchestra members who have been playing at the Esplanade concerts in Boston join their 35 colleagues at Tanglewood for four week ends of concerts on Friday and Saturday evenings and Sunday afternoons, today through August 10. Music of Brahms will be featured this week end (July 18-19-20); next week end music of Debussy, Ravel and Tchaikovsky (July 25-26-27); the third week end Wagner (August 1-2-3); and the final week end Beethoven (August 8-9-10).

Tonight's concert conducted by Charles Munch will include Brahms' Serenade No. 1 in D, Opus II, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahms' Fourth Symphony. Mr. Copland, who is chairman of the faculty at Tanglewood's Berkshire Music Center, will be present for the performance of his piece. The concert tomorrow evening will also be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Soloist in Brahms' Requiem will be Hilde Gueden, soprano and Donald Gramm, baritone, with the Festival Chorus. Pierre Monteux will make the first of four guest appearances conducting Sunday afternoon's concert. His program will include Brahms Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, and Stravinsky's ballet "Petrouchka."

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 17 1958

Shed Concerts At Tanglewood Open Tonight

The Boston Symphony Orchestra, under its Music Director, Charles Munch, will present the opening concert of the series of Shed Concerts by the full orchestra Friday at 8:30 at Tanglewood at Lenox.

Seventy orchestra members who have been playing at the Esplanade concerts in Boston join their 35 colleagues at Tanglewood for four weekends of concerts on Friday and Saturday evenings and Sunday afternoons, today through August 10th Music of Brahms will be featured this week-end (July 18-1[illegible]); next weekend music of [illegible]ssy, Ravel and Tchaikovsky (July 25-26-27; the third weekend Wagner (August 1-2-3); and the final weekend Beethoven (August 8-9-10).

Tonight's concert conducted by Charles Munch will include Brahms' Serenade No. 1 in D, Opus 11, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahms's Fourth Symphony. Mr. Copland, who is Chairman of the Faculty at Tanglewood's Berkshire Music Center, will be present for the performance of his piece. The concert tomorrow evening will also be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Soloist in Brahms' Requiem will be Hilde Gueden, soprano and Donald Gramm, baritone, with the Festival Chorus. Pierre Monteux will make the first of four guest appearances conducting Sunday afternoon's concert. His program will include Brahms Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, and Stravinsky's ballet "Petrouchka".

B. Eagle - July 17

Major Concerts of Festival Begin Tomorrow at Tanglewood

Hilde Gueden

Donald Gramm

TANGLEWOOD — The big concerts of the 1958 Berkshire Festival start tomorrow—the first of the four Friday evening performances by the Boston Symphony Orchestra, designated as Berkshire Nights.

This weekend's concerts will feature the music of Brahms, performed by the full orchestra of the Boston Symphony, under the direction of Dr. Charles Munch, who is summering in Richmond.

During the week 70 members of the BSO came here from Boston after appearing at the 30th season of free concerts on the Esplanade, under the direction of Arthur Fiedler. They joined their 35 colleagues who have been at Tanglewood since the opening of the Berkshire Festival earlier in the month. With their families, the musicians from the BSO are scattered all over the Berkshires.

Berkshire Nights Plan

Last spring the management of the BSO offered again the residents living within easy driving distance of Tanglewood an opportunity to become a part of Berkshire Nights — a plan entitling ticket holders to the four Friday night concerts at a price equivalent to the price of three. Mrs. John G. W. Mahanna, 20 Warwick St., chairman of the Berkshire Nights Committee, reported the response this season was more than 40 per cent ahead of last year, when the plan was inaugurated at the suggestion of the Tanglewood Advisory Committee, a group of Berkshire residents.

Until Dr. Munch took over the reins of the BSO, the major concerts of the Berkshire Festival were presented on Thursday and Saturday nights and Sunday afternoons. As an experiment a few years ago, Dr. Munch programmed the BSO concerts for Friday and Saturday nights and Sunday afternoons, leaving the Thursday night spot free for concerts by the student orchestra, open to Friends of the Berkshire Music Center whose contributions help support the school at Tanglewood, operated during the Festival season by the BSO. More than 400 students from all over the world are enrolled.

Tickets for the Friends' events during the festival season, which include performances by the student orchestra under the direction of Eleazar de Carvalho and guest conductors, opera, choral work, chamber music concerts and lectures, may be obtained at any time at the Friends' office at Tanglewood.

country for a concert tour of the West Coast before returning to the Metropolitan Opera in November.

Frequent Soloist Here

Mr. Gramm has been a frequent soloist at Tanglewood. He also will be soloist in the performance of Beethoven's 9th Symphony at the final BSO concert of the season, Aug. 10. This will mark his 35th appearance with the Boston Symphony.

Pierre Monteux, who will share the direction of the festival concerts with Dr. Munch, makes his first guest appearance Sunday afternoon with the BSO.

The BSO rehearsal Saturday morning will be open to the public for the benefit of the orchestra's pension fund.

Tomorrow's Program

Tomorrow's opening concert of the Music Shed's major performances by the Boston Symphony will include Brahms' Serenade No. 1 in D major, Op. 11, for chamber orchestra, followed by Aaron Copland's Orchestra Variations Brahms' Fourth Symphony will close the program.

The Saturday evening concert will be given in memory of Dr. Serge Koussevitzky, for 25 years music director of the BSO and founder of the Berkshire Music Center at Tanglewood.

Dr. Munch will conduct the Boston Symphony and Festival Chorus in a performance of Brahms' "A German Requiem." Soloists will be Hilde Gueden, soprano, and Donald Gramm, baritone. The chorus is prepared by Hugh Ross, with the assistance of Alfred Nash Patterson and Lorna Cooke De Varon.

Metropolitan Soprano

Miss Gueden, a leading soprano of the Metropolitan Opera, is making her first appearance at Tanglewood at Saturday night's concert.

Miss Gueden, a long-time friend of Miss Gertrude Robinson Smith of Stockbridge, first and only president of the Berkshire Symphonic Festival Inc., who spearheaded the Festival movement in the Berkshires back in 1934 is a [illegible] of Miss Robinson Smith du[illegible] her stay in the Berkshires.

Last night Miss Gueden was the honor guest at a dinner party given at Miss Robinson Smith's summer home, the Residence, attended by Dr. Munch, Zino Francescatti, the noted violinist, and his wife, summer residents of Monterey, Mrs. John Senior of Lenox, Mr. and Mrs. Lawrence K. Miller of Pittsfield, Mrs. Margaret French Cresson of Chesterwood, Stockbridge, Malcolm Vaughn of New York, former art critic of the Hearst newspapers and frequent contributor to the Reader's Digest, Mrs. Lyman Beecher Stowe, sister of Miss Robinson Smith, and Lacy Hermann husband of Miss Gueden.

Miss Gueden, a native of Vienna arrived in the Berkshires Monday night after appearing as a soloist at the Hollywood Bowl with Eugene Ormandy conducting the Hollywood Bowl Orchestra.

Miss Gueden will leave here Sunday morning to board a plane in Albany for Chicago, where she will give a concert that evening.

She will return to Europe in about a week for more concert engagements and will be back in this

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Journal
LAKEVILLE, Conn.
Weekly Independ
Circ. 2,292

JUL 17 1958

TANGLE
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XSACKIE, N. Y
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JUL 11 1958

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ENVILLE, N. Y.
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UL 16 1958

Concerts Thi
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Berkshire Festival conc
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A German Requiem

[106]

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Festival

Tanglewoo

Donald Gramm

ry for a concert tour
Coast before returning the
politan Opera in November.

quent Soloist Here

Gramm has been a frequent
t at Tanglewood. He also will
oloist in the performance of
hoven's 9th Symphony at the
BSO concert of the season,
10. This will mark his 35th
arance with the Boston Sym
y.
rre Monteux, who will sha
direction of the festival c
with Dr. Munch, makes'
guest appearance Sunday a
on with the BSO.
he BSO rehearsal Saturday
ning will be open to the public
the benefit of the orchestra's
sion fund.

orrow's Program

orrow's opening concert of
Music Shed's major perform-
by the Boston Symphony
nclude Brahms' Serenade No.
major, Op. 11, for chamber
tra, followed by Aaron Cop-
Orchestra Variations.
ns' Fourth Symphony will
the program.
Saturday evening concert
be given in memory of Dr.
Koussevitzky, for 25 years
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der of the Berkshire Music
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Munch will conduct the Bos-
ymphony and Festival Chorus
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an Requiem." Soloists will
Hilde Gueden, soprano, and
ld Gramm, baritone. The chor-
prepared by Hugh Ross, with
ssistance of Alfred Nash Pat
n and Lorna Cooke De Varon

ropolitan Soprano

ss Gueden, a leading soprano
etropolitan Opera, is maki
appearance at Tanglewo
urday night's concert.
s Gueden, a long-time frie
iss Gertrude Robinson Smith
kbridge, first and only pr
of the Berkshire Sympho
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ival movement in the B
back in 1934, is a gues
Robinson Smith during
in the Berkshires.
st night Miss Gueden was
r guest at a dinner party g
Miss Robinson Smith's sum
, the Residence, attended
Munch, Zino Francescatti,
violinist, and his wife,
residents of Monterey,
Senior of Lenox, Mr. and
ance K. Miller of Pitts
Margaret French Cress
rwood, Stockbridge,
Vaughn of New York, fo
ritic of the Hearst newspa
frequent contributor to
er's Digest, Mrs. Ly
her Stowe, sister of Miss
Smith, and Lacy Her
nd of Miss Gueden.
s Gueden, a native of V
ed in the Berkshires M
after appearing as a
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ndy conducting the H
Orchestra.
s Gueden will leave
morning to board a
y for Chicago, whe
a concert that eve
will return to
t a week for more
ments and will be

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 17 1958

TANGLEWOOD PLAYS BRAHMS' MUSIC IN ST FULL ORCHESTRA CONCERTS

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Brahms' *phony* will
close the
The Sat ing concert
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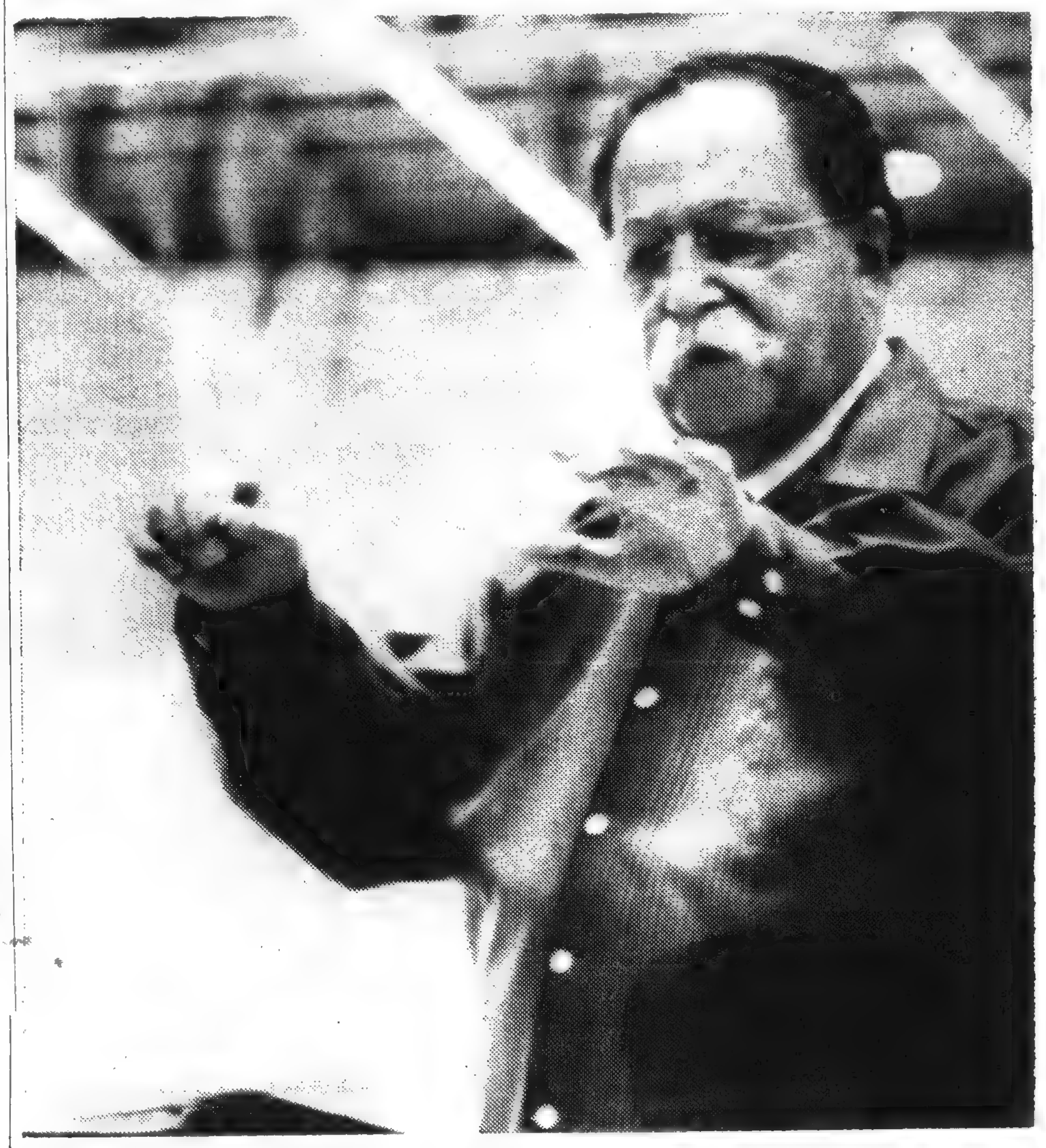
Pierre Monteux, who will share the direction of the Festival concerts with Dr. Munch, makes his first guest appearance on Sunday afternoon, July 20. He will open his program with Brahms' *Adademic Festival Overture*. The young American pianist Leo Fleisher will be soloist in Brahms' *Piano Concerto No. 1* and Mr. Monteux will close the program with Stravinsky's *Petrouchka*, a work which he conducted with the Boston Symphony last season in Boston and on tour with great success, and for which he has a special affnity.

The Boston Symphony Orchestra rehearsal of Saturday morning, July 19, will be open

(Continued on Page 17)



GUEST CONDUCTOR . . . with the Boston Symphony Orchestra this weekend at Tanglewood will be Pierre Monteux. Mr. Monteux will conduct the Sunday afternoon performances of Brahms' "Academic Festival Overture," and "Piano Concerto No. 1" and Stravinsky's "Petrouchka."

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 21 1958

Concerts at Tanglewood and Castle Hill

Brahms Music Conducted by Charles Munch

By Jules Wolffers

Lenox, Mass.

One rarely hears the Brahms Serenade No. 1 in D major, Op. 11, and the decision of Charles Munch to program it as the first work of a weekend devoted largely to the music of Brahms was both appropriate and welcome. Although Friday evening's concert opened the third series of the six-week Berkshire Festival at Tanglewood, it was the first employing the full complement of the Boston Symphony Orchestra.

Those who take pleasure in music nearly always show a curiosity about all aspects of the life and work of our greatest composers. Yet it is astonishing how seldom we get off the beaten track in programing. The immense treasure of riches left by Mozart, Haydn, and Bach go largely unclaimed, with conductors and performers preferring to play and replay those works that have become securely established in the repertory.

It is true that established works are normally the finest, but we may understand the often-heard compositions all the better and gain greater perspective when given opportunity to hear preparatory and surrounding works also.

One would be far from claiming greatness for the Serenade. Brahms's symphonic development was slow. At the age of 25 he had not yet composed for wind instruments, and his first symphony was still years ahead of him. Consequently there is a tentative and cautious feeling to the Serenade as compared to the sure mastery of the later orchestral works. But there are enough flashes of brilliance to make the work worth hearing in its own right, and its prophecy of what was to come adds enormous interest.

The performance itself was exceedingly well done, with Dr. Munch sympathetically aiding the composer by every resource of skill, art, and perception.

* * *

Dr. Munch also chose a relatively early work by a contemporary composer as a companion piece to the surrounding Brahms. Aaron Copland composed his Variations for Piano in 1930. With its use of the serial technique and with its treatment of unresolved dissonance it marks a significant milestone in the composer's development.

It is remarkable also for its striking treatment of piano timbres, and while this is necessarily lost in the orchestral version Mr. Copland has achieved equally striking orchestral effects in the revision.

Commissioned by the Louisville Orchestra in 1957, the work was first performed by that enterprising orchestra in March of this year. It is a tricky and complicated score to realize; and while there were a few minor slips, Dr. Munch and the players achieved excellent cohesion and remarkable sonorities. The composer was present to share the cordial reception given the work.

The program closed with an excellent performance of the Brahms Symphony No. 4.

* * *

Saturday evening's program was dedicated to the memory of Serge Koussevitzky, whose 25 years of leadership of the orchestra included so much of significant achievement at Tanglewood. The sole work on the program was the German Requiem for Solo Voices, Chorus, and Orchestra, Op. 45.

This was a singularly touching performance, gently guided by the conductor and most expressively realized by all participants. Hilde Gueden sang beautifully in the soprano solo, and Donald Gramm achieved musicality and warmth in the baritone sections. Barring some initial difficulty with high passages, the Festival Chorus acquitted itself with distinction.

COXSACKIE, N. Y.
UNION-NEWS
Circ. W. 1,977

JUL 11 1958

Tanglewood Shed Concert

The Boston Symphony Orchestra, conducted by its Music Director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts next Friday and Saturday evenings (July 18-19) at 8:30 and Sunday afternoon (July 20) at 2:30. The concerts will all feature the music of Brahms. Some 70 members of the Boston Symphony Orchestra will join their 35 colleagues already at Tanglewood for the concerts in the Music Shed.

GREENVILLE, N. Y.
LOCAL
Circ. W. 496

JUL 16 1958

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For the opening concert on Friday, Dr. Charles Munch will conduct the Orchestra in Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

The Saturday evening concert will be given in memory of Serge Koussevitzky, for twenty-five years Music Director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the Orchestra and Festival Chorus in a performance of Brahms' "A German Requiem". Soloists will be Hilde Gueden, soprano and Donald Gramm, baritone.

Pierre Monteux, who will share the direction of the Festival concerts with Dr. Munch, makes his first guest appearance on Sunday afternoon. He will open his program with Brahms' Academic Festival Overture. The young American pianist Leon Fleisher, will be soloist in Brahms' Piano Concerto No. 1 and Mr. Monteaux will close the program with Stravinsky's "Petrouchka".

The Boston Symphony Orchestra rehearsal of Saturday morning will be open to the public for the benefit of the Orchestra's Pension Fund.

The third concert in the Wednesday evening Chamber Music Series tomorrow at 8:30 in the Tanglewood Theatre-Concert Hall will feature music of Flanders and Spain by the New York Pro Musica under the direction of Noah Greenberg. This ensemble of singers and instrumentalists was founded in 1952, spent their first summer here in Canaan, and has devoted itself to performance of music before the time of Bach.

Student performances of the week, include a concert of the Tanglewood Choir tonight at 8:30, the Student Orchestra in the Shed on Thursday at 8:30, the student chamber music concert at 10 a. m. on Sunday and the Composer's Forum at 8:30 on Sunday, both held in the Chamber Music Hall. Friends of the Berkshire Music Center are invited to attend all events.

RAVENA NY NEWS-HER
CAIRO HERALD

BROOKLYN, N. Y.
BROOKLYN DAILY
Circ. D. 36,575

JUL 16 1958

SUNDAY AT TANGLEWOOD

One of the best bargains ever offered music lovers anywhere is the "Sunday At Tanglewood" outing which is being readied for Brooklynites by our own famed Brooklyn Academy of Music.

Under the inspired leadership of William M. Martin, the new director of the Academy, special arrangements have been made so that you may visit the world-renowned Tanglewood Music Festival in the Berkshires.

For the ~~single and minimum~~ "package price" of $10, you get a round-trip ticket to Tanglewood on the New Haven Railroad, admission to the concert grounds a picnic luncheon.

The date is this Sunday, July 20 and the excursion leaves Grand Central at 8:20 A.M., returning the same evening to New York at 10:12. You must make your reservations by the end of today. We heartily recommend this one-day outing to all boroughites. It will be a happy date in your memory for many seasons to come.

VALATIE, N. Y.
ROUGH NOTES
Circ. W. 1,000

JUL 11 1958

HILDE GUEDEN, soprano, will sing with the Boston Symphony Orchestra, Charles Munch, Musical Director, in the Brahms Requiem July 19 at 8:30 in the Shed at Tanglewood.

Tanglewood Begins First Shed Concerts

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For the opening concert on Friday, July 18, Dr. Munch will conduct the Orchestra in Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

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CHATHAM, N. Y.
COURIER
Cir. W. 3,500

JUL 10 1958

[106]

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 17 1958

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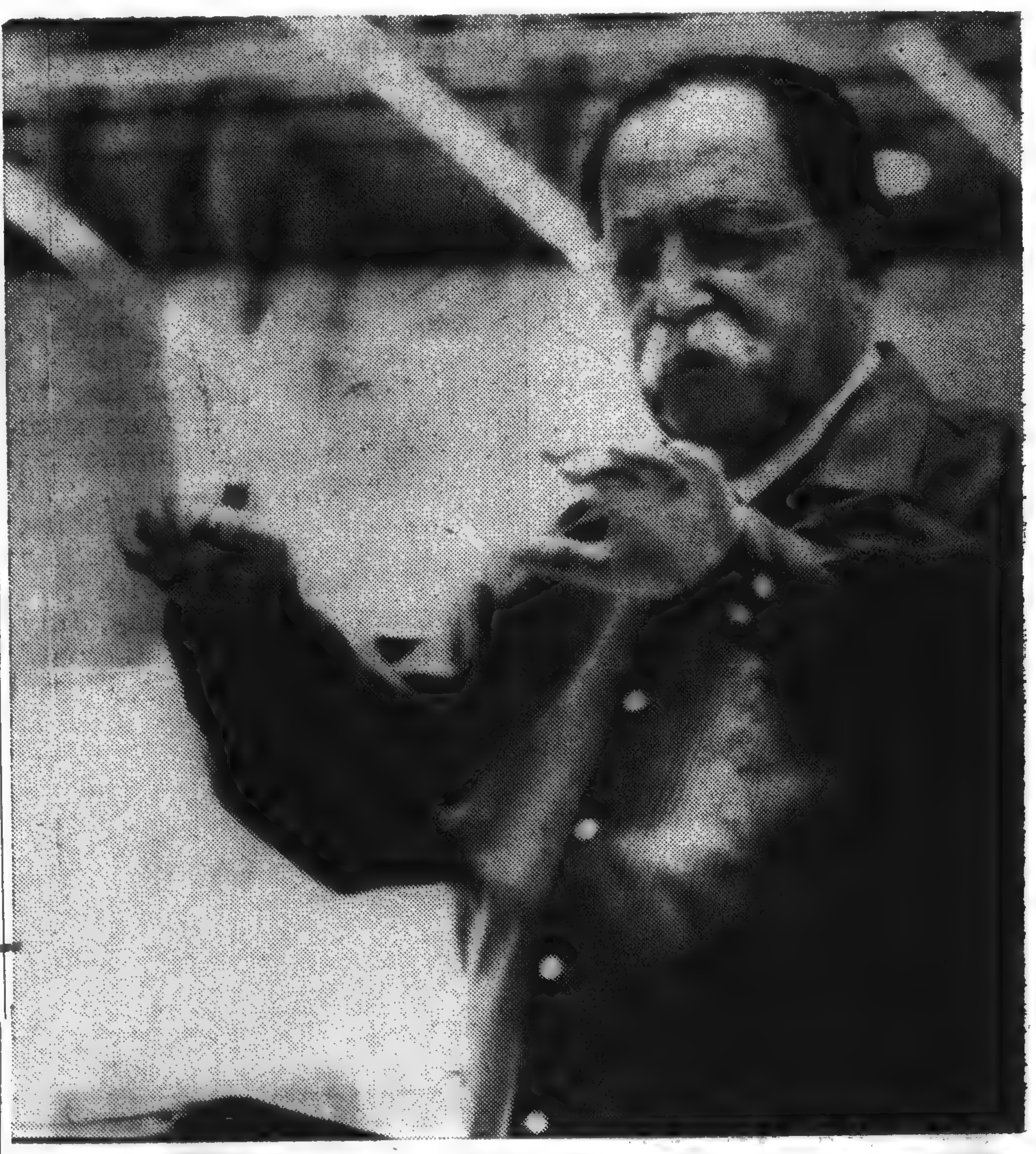
(Continued on Page 17) 2



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CHATHAM, N.Y.
COURIER
Cir. W. 3,500

JUL 10 1958

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 21 1958

Concerts at Tanglewood and Castle Hill

Brahms Music Conducted by Charles Munch

By Jules Wolffers

Lenox, Mass.

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COXSACKIE, N. Y.
UNION-NEWS
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JUL 11 1958

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GREENVILLE, N. Y.
LOCAL
Circ. W. 496

JUL 16 1958

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RAVENA NY NEWS-HER
CAIRO HERALD

BROOKLYN, N. Y.
BROOKLYN DAILY
Circ. D. 36,575

JUL 16 1958

SUNDAY AT TANGLEWOOD

One of the best bargains ever offered music lovers anywhere is the "Sunday At Tanglewood" outing which is being readied for Brooklynites by our own famed Brooklyn Academy of Music.

Under the inspired leadership of William H. Martin, the new director of the Academy, special arrangements have been made so that you may visit the world-renowned Tanglewood Music Festival in the Berkshires.

For the single and minimum "package price" of $10, you get a round-trip ticket to Tanglewood on the New Haven Railroad, admission to the concert grounds [illegible] a picnic luncheon.

The date is this Sunday, July 20 and the excursion leaves Grand Central at 8:20 A.M., returning the same evening to New York at 10:12. You must make your reservations by the end of today. We heartily recommend this one-day outing to all boroughites. It will be a happy date in your memory for many seasons to come.

[2077]

Berkshire Dance and Concert News

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

JUL 13 1958

Berkshire Festival

The Boston Symphony Orchestra, conducted by its Music Director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts next Fri. and Sat. evenings at 8:30 and Sun. afternoon (July 20) at 2:30. The concerts will all feature the music of Brahms.

The week will open on Monday with the special concert of contemporary Chamber Music by members of the Boston Symphony Orchestra and guest artists under the auspices of the Fromm Music Foundation. The public is invited to attend this concert at 8:30 in the Theatre-Concert Hall.

Student performances of the week include a concert of the Tanglewood Choir on Tuesday at 8:30, the Student Orchestra in the Shed on Thursday at 8:30, the student chamber music concert at 10 a.m. on Sunday and the Composer's Forum at 8:30 on Sunday, both held in the Chamber Music Hall. Friends of the Berkshire Music Center are invited to attend all events. The third lecture in Seminar on Contemporary Music will be held at 3:15 on Friday. Milton Babbitt will speak and music of Mr. Babbitt and Elliott Carter will be performed. Another lecture will be held on Wednesday, at 3:15, by David Kraehenbuehl of the Berkshire Music Center faculty. His topic will be "The Uses of Music Theory."

The Saturday evening concert on July 19 will be given in memory of Serge Koussevitzky, for twenty-five years Music Director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. Pierre Monteau, who will share the direction of the Festival concerts with Dr. Munch, makes his first guest appearance next Sunday afternoon. The B. S. O. rehearsal of next Sat. morning will be open to the public for the benefit of the Orchestra's pension Fund.

The complete programs for the week are as follows:

Wednesday, 8:30—Chamber Music, New York Pro Musica, Noah Greenberg, director; music of Flanders and Spain, works by Isaac, Des Pres, Tielman Susato, Morales, Ortiz, Mudarra, Cavezon, Flecha. Friday, 8:30—Music Shed, Boston Symphony Orchestra Charles Munch, conducting; Brahms, Serendade No. 1, in D, Op. 11; Copland, Variations for Orchestra: Brahms, Symphony No. 4. Saturday, 8:30—Music Shed, Boston Symphony Orchestra, Koussevitzky Memorial Concert, Charles Munch, conducting; Brahms, A German Requiem; Soloists: Hilde Gueden, soprano; Donald Gramm, Baritone; Festival Chorus prepared by Hugh Ross. Sunday, 2:30—Music Shed, Boston Symphony Orchestra, Pierre Monteux, conducting; Brahms, Academic Festival Overture, Piano Concerto No. 1 in D minor, (soloist: Leon Fleisher); Stravinsky, Petrouchka.

Christian Science Monitor
July 12

Brahms Music Listed For Tanglewood

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For the Friday concert Dr. Munch will conduct Brahms' Serenade No. 1 in D major, Op. 11, for chamber orchestra, followed by Aaron Copland's Orchestral Variations. Brahms' Fourth Symphony will close the program.

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The Saturday concert will be given in memory of Serge Koussevitzky, for 25 years music director of the Boston Symphony and founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the orchestra and Festival Chorus in a performance of Brahms' "A German Requiem." Soloists will be Hilde Gueden, soprano, and Donald Gramm, baritone. The chorus is prepared by Hugh Ross, with the assistance of Alfred Nash Patterson and Lorna Cooke deVaron.

Pierre Monteux, who shares the direction of the festival concerts with Dr. Munch, will make his first guest appearance on Sunday afternoon, July 20. He will open his program with Brahms' Academic Festival Overture. Leon Fleisher will be soloist in Brahms' Piano Concerto No. 1, and Mr. Monteux will close the program with Stravinsky's "Petrouchka," a work he conducted with the Boston Symphony last season in Boston and on tour.

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The Boston Symphony rehearsal of Saturday morning, July 19, will be open to the public for the benefit of the Pension Fund.

The third concert in the Wednesday evening chamber music series on July 16 will feature music of Flanders and Spain by the New York Pro Musica Antiqua under the direction of Noah Greenberg. This ensemble of singers and instrumentalists was founded in 1952 and has devoted itself to performance of music before the time of Bach. The ensemble has been heard often in the Berkshire area, but this will be their first appearance at Tanglewood. Their program will include works by Isaac, Des Près, Susato, Morales, Ortiz, Mudarra, Cabezon, and Glecha.

* * *

Fromm Concert Monday

The program is announced for the concert of contemporary chamber music, to be presented at Tanglewood Monday night in the Theater-Concert Hall at 8:30. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Violin and Piano No. 2 by Charles Ives, performed by Ruth Posselt and Luise Vosgerchian. The Quintet for Winds by Robert Lombardo, commissioned by the Fromm Foundation, will receive its first performance at this concert.

"Ragtime," by Igor Stravinsky, and Ocho per Radio (Radio Octet) by Silvestre Revueltas will be performed by members of the Boston Symphony, conducted by Richard Burgin. The first performance of Woodwind Quintet by David Diamond, commissioned by the Fromm Foundation, will be followed by Chamber Music No. 2, by Paul Hindemith, conducted by Richard Burgin with Miss Vosgerchian as soloist.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

JUL 17 1958

Coming Events

July 14-19—"The Cocktail Party" with William Roerick and Diedre Owens, Berkshire Playhouse, Stockbridge, 8:45 p.m. Matinees, Wednesdays and Saturdays at 2:30.

July 18-20—Series "A" concerts Music Shed, Tanglewood, Lenox, by Boston Symphony Orchestra.

July 19—Public ham loaf supper, Housatonic Methodist church, 5:00 p.m., sponsored by the W. S. C. S.

July 19—Summer fair and luncheon, St. James' church, 11:00 a.m. to 4:00 p.m. Luncheon served at 12:00 noon and 1:00 p.m.

July 19—Bean Hole supper, Umpachene Grange Hall, Hartsville, from 4:00 to 8:00 p.m., to be followed with a round and square dance.

July 21-26—"The Mousetrap" with Paul Hinxman and Barbara Brady, Berkshire Playhouse, Stockbridge, 8:45 p.m. Matinees Wednesday and Saturdays at 2:30.

July 21-31—Great Barrington Art Show, sponsored by the Thursday Morning Club, Berkshire Inn Ball room, 10:00 a.m. to 9:00 p.m. daily. Reception open to the public Monday evening at 8:30.

July 24—Summer fair and supper, Ladies' Aid Hall, Southfield. Sale at 2:00 p.m. Supper at 6:00 and 7:00 p.m. Sponsored by the Ladies' Aid of Southfield church.

July 26—Annual bazaar and smorgasbord, Housatonic Congregational church parish house. Bazaar at 1:30 p.m., supper at 5:30 p.m., sponsored by the Pilgrim Circle.

July 26—Annual sale and snack bar, South Egremont Congregational church parlors, 11:00 a.m., sponsored by the Ladies' Aid Society.

July 26—Food sale, Mill River library Lawn, 2:00 to 4:00 p.m., sponsored by the ladies of the Immaculate Conception church.

July 29—Annual public steak fry, sponsored by Sheffield Kiwanis, at Berkshire Trout Farm, Route 41, Undermountain road, 6:30 to 8:30 p.m. Rain or shine.

July 30—Summer sale and luncheon, First Congregational church rooms. Sale at 10:00 a.m. Luncheon at 11:30 a.m. to 2:00 p.m., sponsored by the Women's Guild.

Aug. 3—Chicken barbecue, Seeley's Grove, Housatonic, 1:00 p.m. Sponsored by the men of the Housatonic Congregational church.

Aug. 7—Annual summer fair, Monterey Congregational church, Monterey library lawn, 10:00 a.m. to 5:00 p.m., sponsored by the Monterey Ladies' Aid Society.

Aug. 16—Food sale, North Egremont Baptist church lawn, 9:30 a.m., sponsored by the Ladies' Aid Society.

Aug. 23—Annual summer bazaar and card party, Walker Hall. Bazaar, 10:00 a.m. to 5:00 p.m. Card party at 2:00 p.m. Sponsored by the ladies of St. Peter's church.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

JUL 17 1958

Festival Concerts Go Into High Gear

Entire Boston Symphony Will Be Heard Friday

First Week-end of Music Shed Concerts Will Be Devoted to Music of Brahms.—Saturday Program Will Honor Memory of Serge Koussevitzky, Founder of Music Center.

The Boston Symphony Orchestra, conducted by its music director, Charles Munch, will present the first of four week-ends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Friday and Saturday evenings, July 18 and 19, at 8:30, and Sunday afternoon, July 20, at 2:30. The concerts will all feature the music of Brahms.

Some 70 members of the Boston Symphony Orchestra will journey from Boston where they have been appearing in the 30th season of free concerts on the Esplanade under the direction of Arthur Fiedler, to join their 35 colleagues already at Tanglewood for the concerts in the Music Shed. Dr. Munch will meet with his entire orchestra for the first time since the close of the Boston Symphony's winter season last April.

For the opening concert on Friday Dr. Munch will conduct the orchestra in Brahms' Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

The Saturday evening concert will be given in memory of Serge Koussevitzky, for 25 years music director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the Boston Symphony and Festival Chorus in a performance of Brahms' "A German Requiem." Soloists will be Hilde Gueden, soprano, and Donald Gramm, baritone. The chorus is prepared by Hugh Ross, with the assistance of Alfred Nash Patterson and Lorna Cooke DeVaron.

Miss Gueden, a leading soprano of the Metropolitan Opera, makes her first appearance at Tanglewood at this concert. She has just returned from engagements in Europe. Mr. Gramm needs no introduction to Tanglewood audiences, having appeared a number of times at the festival. He will also be soloist in the performance of Beethoven's Ninth Symphony at the final concert of the season on August 10, and this will mark his 35th appearance with the Boston Symphony Orchestra.

Pierre Monteux, who will share the direction of the Festival concerts with Dr. Munch, makes his first appearance on Sunday afternoon. He will open his program with Brahms' Academic Festival Overture. The young American pianist, Leon Fleisher, will be soloist in Brahms' Piano Concerto No. 1, and Mr. Monteux will close the program with Stravinsky's "Petrouchka", a work which he conducted with the Boston Symphony last season in Boston and on tour with great success, and for which he has a special affinity.

The Boston Symphony Orchestra rehearsal of Saturday morning will be open to the public for the benefit of the orchestra's pension fund.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 18 1958

Plan Third Concert Of Chamber Music Sunday, Tanglewood

The Department of Chamber Music at the Berkshire Music Center at Tanglewood in Lenox, will present its third concert on Sunday at 10 o'clock in the Chamber Music Hall. The concert will be under the auspices of the Friends of the Berkshire Music Center.

The program will include Beethoven's Quartet in C Major, Opus 59, No. 3, prepared under the direction of Richard Burgin, concertmaster of the Boston Symphony Orchestra. The program also includes a modern work, the Quintet for Wind Instruments, Opus 24, No. 2, by Paul Hindemith, which has been prepared under the supervision of James Stagliano, principal horn of the Boston Symphony Orchestra. Concluding the program will be Dohnany's Quintet for Piano and Strings in C minor, Opus 1. This piece has been prepared under the direction of William Kroll, leader of the Kroll Quartet and a member of the Berkshire Music Center faculty for many years.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

JUL 19 1958

AT TANGLEWOOD
LENOX, MASS.

Saturday, July 19

10:00 a.m., Shed, Open Rehearsal of Boston Symphony Orchestra.

8:30 p.m., Shed, Boston Symphony Orch. in memorial program to Serge Koussevitzky, "Brahms Requiem." Hilde Gueden, soprano; Donald Gramm, baritone Festival Chorus; Conductor Charles Munch.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662

JUL 10 1958

Lenox Music Shed Concerts To Open

The Boston Symphony Orchestra, conducted ~~by its~~ Music Director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts next Friday and Saturday evenings, July 18 and 19 at 8:30 and Sunday afternoon, July 20 at 2:30.

The concerts will all feature the music of Brahms. Some 70 members of the Boston Symphonic Orchestra will journey from Boston where they have been appearing in the 30th season of free concerts on the Esplanade under the direction of Arthur Fiedler, to join their 35 colleagues already at Tanglewood for the concerts in the Music Shed. Dr. Munch will meet with his entire orchestra for the first time since last April.

Waterbury Republican
July 13

Berkshire Concerts Due This Week

The Boston Symphony Orchestra, conducted by its music director, Charles Munch, will present the first of four week ends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass. Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30. The concerts will all feature the music of Brahms. Some 70 members of the Boston Symphny Orchestra will journey from Boston where they have been appearing in the 30th season of free concerts on the Esplanade under the direction of Arthur Fiedler, to join their 35 colleagues already at Tanglewood for the concerts in the Music Shed. Dr. Munch will meet with his entire orchestra for the first time since the close of the Boston Symphony's winter season last April.

For the opening concert on Friday, Dr. Munch will conduct the Orchestra in Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

The Saturday evening concert will be given in memory of Serge Koussevitzky, for 25 years music director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the Boston Symphony Orchestra and Festival Chorus in a performance of Brahms' "A German Requiem." Soloists will be Hilde Gueden, soprano, and Donald Gramm, baritone.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 17,740

JUL 18 1958

Music Shed Concerts Begin This Weekend at Tanglewood

This weekend will mark the first appearance this season of the entire Boston Symphony orchestra in the Music Shed at Tanglewood, Lenox, Mass. The first of four weekends of Berkshire Festival concerts will be held tonight at 8:30 with Dr. Charles Munch conducting. Concerts are also scheduled for Saturday night at 8:30 and Sunday afternoon at 2:30 and will feature the music of Brahms. The featured number on tonight's program is the Brahms' Fourth Symphony.

Tomorrow night the Boston Symphony Orchestra and Festival Chorus will perform Brahms' "German Requiem" at a concert to be given in memory of the late Serge Koussevitzky. former music director of the orchestra and founder of the Berkshire Music Center at Tanglewood. Soloists will be Hilde Guedon. soprano, and Donald Gramm, baritone, Dr. Munch will conduct.

Leon Fleisher will be soloist in Brahms' Piano Concerto No. 1 which will feature the concert on Sunday afternoon. Pierre Monteux, making his first guest appearance this season at Tanglewood, will conduct. He will open his program with Brahms' Academic Festival Overture and will close it with Stravinsky's "Petrouchka."

Second Thoughts On Music

Variety of Mozart Works Performed at Tanglewood

Three Symphonies, Two Piano Concertos, Mass in C, 'Eine Kleine Nachtmusik' On Programs; Beaux Arts Trio Heard in Chamber Music

By WILLARD M. CLARK

Lenox, July 19 — Tanglewood echoed to the music of Mozart during last week end and the master of Salzburg was well served by the musicians of the Boston Symphony Orcestra and conductor Dr. Charles Munch, along with conductor Hugh Ross and the Festival Chorus.

There was much to admire in the performances, notably the choice of works, the excellence of the performances and the charm of the proceedings. Among the high lights of the three concerts was the beautifully proportioned performance of the "Sinfonia Concertante" for violin and viola with Ruth Posselt, violinist, Joseph de Pasquale, violist, as the soloists. It was a thoroughly musical and finely detailed performance.

Then there was "A Musical Joke," that rare bit of ribbing which Mozart undertook for a single time. Re shall not soon forget that blazing performance of the violin cadenza by Richard Burgin. In this work Mozart went against all his beliefs ad the result is a piece of music as hilarious as any ever written. The audience was convulsed.

Two Concertos

Dr. Munch conducted one of the finest performances of "Eine Kleine Nachtmusik" we have ever heard. It had a miraculous clarity and beauty of sound. Then there was a splendid performance of the "Serenate in B-fat major for 13 wind instruments" played by the virtuosi of the Boston Symphony Orchestra. What wonderful tonal textures were created!

There were two piano concertos, the first for two pianos with Lukas Foss and Seymour Lipkin the pianists. Both were admirable and the ensemble was well nigh flawless. The second work, Concerti in C-major for piano and orchestra served to bring Seymour Lipkin back again. This fine pianist was at his very best and that means we heard a deeply felt, musically and scholarly performance, admirably supported by Dr. Munch and the orchestra.

Dr. Munch was at his interpretive best in three Mozart symphonies, the Symphony in C minor, No. 36 (Linz), the Symphony in G minor, No. 40 and the Symphony in D major, No. 35 (Haffner). Fine performances, all of them.

Although Hugh Ross has had better chorus material in past years, he was able to provide some exciting performances. There was for example, the stunning performance of the "Kyrie in D minor," and a work of tremendous depth and strength. The "Mass in C major" ("Coronation") provided a hearing for one of the finest soprano voices we have heard here. Sarah Fleming, a former Tanglewood pupil, has progressed far in her art and her singing in the Mass was of superior quality.

Another fine singer was tenor Richard Gilley. The contralto and bass were heard only in ensembles but Doris Okerson and Lawrence Chelsi have fine voices and should be heard here again. The chorus sang with immense enthusiasm, projecting the spirit of the work admirably.

Chamber Music Concert

The second in the series of chamber music recitals provided another hearing of the Beaux Arts Trio, of New York. Its members are Manahem Pressler, pianist; Daniel Guilet, violinist, and Bernard Greenhouse, cellist. Having played together several seasons, the trio is now a well integrated group with a unity of feeling and style. The finest playing of the evening was heard during the performances of Beethoven's Trio in E flat, Op. 1 No. 1. It was a stimulating performance, well integrated and imaginative. Again, Mr. Pressler seemed the dominating figure, but less so than on other occasions when we have heard him.

Other works on the program were the Faure Trio in D minor and Mendelssohn's Trio in C minor, No. 2 Op. 66. The Mendelssohn went less well than the Faure or Beethoven. There was not the unity one expected or the balance needed for clear unfolding of the work. During the evening, Mr. Greenhouse was apparently unable to balance with the other players, although in solo passages his instrument sang beautifully.

Student Orchestra Concert

The Berkshire Center has a fine student orchestra this year and its second concert introduced three uncommonly talented student conductors. Claudio Abbado, who hails from Milan, conducted a well conceived performance of Schubert's "Unfinished" symphony. Most exciting was a performance of Webern's "Six Orchestral Pieces" conducted by Joseph Kreines. The music is exciting and young. Mr. Kreines knew just what he was doing all the time.

William Schuman's "New England Triptych" has its moments, but the composer has done better work. David Zinman did about all that could be done with it. The concert concluded with a stunning performance of the first symphony of Shostakovitch, conducted by Richard Burgin.

Din Cut for Phoning

Cambridge — A table model acoustical phone booth for use in noisy plants and offices is offered by a Cambridge manufacturer. It can cut noise levels 60 per cent, the firm says, and enable anyone to speak with privacy—in a normal tone regardless of surrounding din.

118 SHIPS LAID UP

Oslo—Norway's moth-ball fleet consists at present of 118 ships, totaling 515,731 gross tons.

BENNY GOODMAN IS GUEST TODAY AT FALLS VILLAGE

Pianist Ulanowsky Also With Berkshire Quartet

Falls Village, Conn., July 19—Benny Goodman, Clarinetist, and Paul Ulanowsky, pianist, will be the assisting artists with the Berkshire Quartet in the fourth concert of the 29th season of chamber music concerts at Music Mountain, here tomorrow at 4 p. m. The program will include the Quartet in G Major, Opus 77, No. 1 by Haydn; the "Rhapsody" for clarinet and piano by Debussy; and the Trio for piano, clarinet, and cello in A minor, Opus 114 by Brahms.

BENNY GOODMAN

While Goodman has realized wide acceptance as one of the foremost men of jazz, acclaim of critics for his appearances in classical music recital and concert marks him an eminent musician in the area for which his early music training prepared him.

The program for the fifth concert on Sunday, the 27th, will present Richard Dyer-Bennett, folk singer, and Natasha Magg, pianist, in a program which will include the Quartet in D Major, Opus 18, No. 3 by Beethoven; Scottish and Irish songs for voice, piano, violin and cello; the Quartet in E flat major, Opus 51, by Dvorak; and a group of songs sung by Dyer-Bennett to his guital accompaniment.

Members of the Berkshire Quartet are Urico Rossi, first violin; Albert Lazan, second violin; David Dawson, viola; and Fritz Magg, cello. Chamber music concerts will be presented by the Berkshire Quartet at Music Mountain every Sunday at 4 p. m. through Aug. 31.

RUSSIAN CONDUCTOR MAY APPEAR AT MET

New York, July 19—The good impression Kiril Kondrashin made in his American appearances with Van Cliburn has led to a return engagement for the Soviet conductor in America next season. The announcement telling of his return in October and November refers both to "opera and orchestral engagements," which may mean he will be the first citizen of the USSR to perform at the Metropolitan Opera.

According to expectations, Cliburn appeared during the American "National Days" at the Brussels Fair, with Eugene Ormandy and the Philadelphia Orchestra. However, the local public had an even earlier taste of American pianistic talent when Byron Janis of Pittsburgh won a hatful of good notices for his appearance.

Morton Gould Arranges For Stereophonic Medium

New York, July 19 — Morton Gould, not at all surprisingly, has gone on record as the first musician to create music specifically for the medium of stereophonic reproduction. Utilizing two string ensembles, one muted, the other "open," Gould has created a series of arrangements of music by Fritz Kreisler and Jerome Kern which, he believes, embodies values never possible without such electronic aid.

It's easy to agree with his thesis that the distinctions of sound that can be realized in the reproduction of such ensembles could never be done otherwise; the question is: What will it sound like? We'll know better when we hear RCA Victor's "Batons and Bows."

10 Top Records

Popular

"Purple People Eaters," Sheb Wooley. (M-G-M).

"All I Have to Do Is Dream," Everly Bros. (Cadence).

"Secretly," Jimmy Rodgers. (Roulette).

"Return to Me," Dean Martin. (Capitol).

"Patricia," Perez Prado. (RCA Victor).

Classical

Concerto (Tchaikovsky), Van Cliburn, piano (RCA Victor).

"Art of Galli Curci" (Camden).

"Medea," Maria Callas, etc. (Mercury).

"Partitas" (Bach, Glen Gould (Columbia).

"Andrea Chenier," R. Tebaldi-M. Del Monaco (London).

Team Up Today

PIERRE MONTEUX LEON FLEISHER

A venerable conductor and a young pianist will team up at Tanglewood this afternoon when Pierre Monteux leads the Boston Symphony Orchestra in a performance of the Brahms Piano Concerto No. 1 in D minor with Leon Fleisher as guest soloist. This will be Mr. Monteux' first appearance of the season in the Music Shed. Mr. Fleisher is a past winner of the Queen Elisabeth of Belgium International Music Competition.

Young American Pianists At Tanglewood This Week

Leon Fleisher to Perform Brahms' First Concerto Today, Byron Janis in Rachmaninoff's Third Saturday; Adele Addison Recital Wednesday

Today's concert in the Music Shed at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director, marks the close of the first week end of concerts by the full orchestra. It will be under the direction of Pierre Monteux and features Leon Fleisher as soloist in Brahms' Piano Concerto No. 1. Other works on the program, which will begin at 2.30, include Brahms "Academic Festival" Overture and Stravinsky's "Petrouchka."

Guest Soloists

Featured soloists in the second week end of Berkshire Festival concerts by the full Boston Symphony Orchestra will be the pianist Byron Janis, performing Rachmaninoff's third piano concerto, Saturday and Zino Francescatti, who will perform the Tchaikovsky violin concerto Sunday afternoon, the 27th. The concert of Friday evening, at 8.30, will be conducted by Pierre Monteux, and the concerts of Saturday evening, at 8.30, and Sunday afternoon, the 27th, at 2.30, will be under the direction of Charles Munch.

Mr. Monteux will open his program Friday night with Glinka's overture to "Russian and Ludmilla." Following Tchaikovsky's fourth symphony the second half of the program, devoted to French music, will include the overture to Act III of Milhaud's "Les Eumenides," Debussy's "Nocturnes" (including "Nuages," "Fetes" and "Sirenes") and "La Valse" by Ravel. The choral part in "Sirenes" will be performed by the women of the Festival Chorus, prepared by Lorna Cooke DeVaron.

On Saturday Dr. Munch will conduct Stravinsky's "Canticum Sacrum," a work which was performed by the women of the Fes-Tanglewood last summer. Soloists will include Blake Stern, tenor, and Donald Gramm, baritone, with the Festival Chorus, prepared by Hugh Ross.

Tanglewood Debut

Byron Janis, young American pianist who will make his Tanglewood debut at this concert, has performed with the Boston Symphony Orchestra in Boston on several previous occasions, including last season. He will be heard in the third piano concerto of Rachmaninoff, a work which he has recorded with the Boston Symphony Orchestra. The concert will close with Debussy's "La Mer."

For the program next Sunday, the 27th, Dr. Munch will conduct Bartok's "Music for Strings, Percussion and Celesta," the second suite from "Daphnis and Chloe' by Ravel and Tchaikovsky's violin concerto with the noted French violinist Zino Francescatti as soloist.

The orchestra's rehearsal on Saturday morning at 10 will be open to the public for the benefit of the Boston Symphony Orchestra Pension Fund. Admission is $1.

Addison Recital

Adele Addison, the popular young soprano, will be heard in a song recital Wednesday evening at 8.30 in the Theater-Concert Hall. Miss Addison, a native of Springfield, has been heard frequently at Tanglewood both in Berkshire Festival concerts as soloist with the Boston Symphony Orchestra and in operas during her years as student in the Berkshire Music Center Opera Department.

As a former student of the school, Miss Addison is generously donating her services for this concert, which will benefit the Tanglewood Revolving Scholarship Fund. She will be accompanied by James Payne at the piano and the program will include four songs by Alessandro Scarlatti, four songs by Schubert, the "Frauenliebe und Leben" of Robert Schumann, three songs by Paul Hindemith, Debussy's "Songs of Bilitis" and works by Sessions, Strilko, Copland and Ives.

WEEK'S PROGRAMS AT TANGLEWOOD

Programs for the week at Tanglewood are as follows:

WEDNESDAY, JULY 23, 8:30

Chamber music—Adele Addison, soprano; James Payne, piano

"O pace del mio cor"
"Si, si, tornero con lingue d'odori"
"Lontananza crudele"
"Bramo che le ferite"
.... Scarlatti
"Lachen und weinen"
"Erlafsee"
"Suleika No. 1 and No. 2"
.... Schubert
"Frauenliebe und Leben" .... Schumann
"On Hearing the Last Rose of Summer"
"The Whistlin' Thief"
"La Belle Dame sans Merci"
.... Hindemith
"Chansons de Bilitis" .... Debussy
"On the Beach at Fontana" .... Sessions
"Pandora" .... Strilko
"Dirge in the Woods" .... Copland
"The See'r Walking" .... Ives

FRIDAY, JULY 25, 8:30

Boston Symphony Orchestra, Music Shed
Pierre Monteux, conductor
Overture to "Russian and Ludmilla" ..
.... Glinka
Symphony No. 4 .... Tchaikovsky
Overture to "Les Eumenides" .. Milhaud
Three Nocturnes .... Debussy
"La Valse" .... Ravel

SATURDAY, JULY 26, 8:30

Boston Symphony Orchestra, Music Shed
Charles Munch, conductor
Canticum Sacrum .... Stravinsky
(Soloists: Blake Stern, tenor;
Donald Gramm, baritone)
Piano Concerto No. 3 .... Rachmaninoff
Soloist: Byron Janis)
La Mer .... Debussy

SUNDAY, JULY 27, 2:30

Boston Symphony Orchestra, Music Shed
Charles Munch, conductor
Music for Strings, Percussion & Celesta
.... Bartok
"Daphnis & Chloe" .... Ravel
Violin Concerto .... Tchaikovsky
(Soloist: Zino Francescatti)

Students at Central School in Fort William, Ontario, Canada spent their hours after school collecting 35,000 coat hangers which they sold to cleaning firms for one cent each.

At Tanglewood Saturday

Byron Janis, pianist, plays the Piano Concerto No. 3 of Rachmaninoff with Charles Munch and the Boston Symphony Orchestra Saturday, July 26, at 8.30 in the Shed. Mr. Janis is the fourth of the young American pianists to be featured at Tanglewood this season. He has played with the major orchestras of this country, and has had widely acclaimed American and European tours.

STUDENT OPERA AT TANGLEWOOD TOMORROW NIGHT

'Romeo and Juliet', 'Don Pasquale' Music to Be Heard

The first of the Berkshire Music Center student events for Tanglewood's fourth week will be an evening of opera scenes tomorrow night at 8.30 in the Theater-Concert Hall. Members of the opera department, under the direction of Boris Goldovsky, will present excerpts from Gounod's "Romeo and Juliet" and Donizetti's "Don Pasquale" complete. The opera department is this season maintained through the leadership training program of the New England Opera Theater and the program of opera is open to Friends of the Berkshire Music Center.

Another evening of opera scenes will be held on Monday, the 28th, with the production of Rossini's "Count Ory" on Aug. 4 and 5.

Student Orchestra

The weekly concert of the student orchestra will be held on Thursday at 8.30 p. m., in the Music Shed, and the student chamber music concert on Sunday at 10 a. m. in the Chamber Music Hall. A composer's forum will be held on Sunday evening at 8.30, also in the Chamber Music Hall.

Marc Blitzstein will speak on Friday afternoon, July 25, at 3.15 in the fourth seminar in contemporary music at the Chamber Music Hall. Blitzstein will speak on his own music and musical illustrations following his talk will include a complete one-act opera "Triple Sec," the first movement of his "Serenade for String Quartet," a piano sonata, songs from "The Cradle Will Rock" and "Regina," and three Offenbach songs, performed by Fromm Fellowship students and students from other Berkshire Music Center departments. Blitzstein himself will play and sing excerpts from "The Three Penny Opera" and "Juno."

The seminar, under the auspices of the Fromm Music Foundation, and the other student events of the week are open to Friends of the school. Further information may be obtained from the Friends office, Tanglewood.

FLEISHER BOOKED TWICE AT RAVINIA

New York, July 19 — Pianist Leon Fleisher will have the unusual honor of two appearances, under two different conductors, at this season's Ravinia Festival at the summer home of the Chicago Symphony on Lake Michigan's North Shore. On Saturday night, the 26th, he will play the B-flat minor concerto of Tchaikovsky with Igor Markevitch directing; on Tuesday, the 29th, he will soloist in the Rachmaninoff "Rhapsody on a Theme of Paganini" with George Solti directing.

Fleisher will preface this double duty with a Tanglewood appearance tomorrow playing the D-minor concerto of Brahms. He will on this occasion resume an old association with Pierre Monteux, who was director of the San Francisco Symphony in 1943 when Fleisher made his debut as a teen-aged prodigy.

RECORD ROUNDUP

Classical

"Hi Fi Fiedler." Despite the suspicious title, the performances of Rossini's "William Tell" Overture, Tchaikovsky's "Marche Slav" and a suite from Rimsky-Korsakov's "Coq d'Or" are standard Boston Pops-Arthur Fiedler quality. This is RCA's first stero disk, but only a suggestion of the possibilities the technique contains. (RCA Victor.)

Suite Opus 14 (Bartok). George Solchany, a native of the composer's Hungary, shows a lively comprehension of Bartok's pianistic purpose in this work, also in his six "Rumanian Dances." Included are excerpts from "Mikrokosmos" and "For Children." (Angel.)

Symphonies Nos. 35 and 41 (Mozart). Josef Krips and the Israel Philharmonic form a congenial partnership in these works, though each, individually, has had superior treatment on records. (London.)

Serenade (Shapero). An attractive work for string ensemble by one of the most gifted among young American composers, with an especially attractive slow movement. Arthur Winograd leads the sympathetic performance. (M-G-M.)

Popular

"Seems Like Old Times." Unintentionally ironic, the title reminds us of the glowing smoothness of the late Tommy Dorsey's trombone, though the man responsible is a little-known, offheard musician named Sy Shaffer. His instrument is the one that ushers in the Arthur Godfrey Show, but he gives an excellent show of his own in a dozen fine tunes from "I'll Get By" to "How Deep Is the Ocean?" Superior sound. (Westminster.)

"Lady in Red." Helen Grayco's supple voice and fine style are aptly employed in the title tune and such other Latin-tinged numbers as "Frenesi," "Besame Mucho," "Perfidia" and "Temptation." Excellent orchestral backgrounds also. (Verve.)

"The Art of Chevalier." A compendium of not so recent material by the great chanteur, apparently put together to profit from his "Gigi" success. Aside from "A Las Vegas," the titles signify little, the French texts no contribution to understanding. (London.)

"Sorcery." Presumably these efforts of Sabu and a percussion ensemble are meant to suggest the "East," but the woods they suggest are closer to Beverly Hills than Burma. (Columbia.)

I. K.

(Copyright 1958, the Saturday Review)

In Tanglewood Song Recital Wednesday

Adele Addison, a native of Springfield and a former Berkshire Music Center pupil, will appear in a song recital in the fourth of the series of Wednesday evening Chamber Music Concerts at Tanglewood. The concert will be held in the Theater, July 23, at 8.30 p. m. Miss Addison has donated her services to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Tanglewood Topics

A meeting of old friends will take place at today's Berkshire Festival concert at Tanglewood when Leon Fleisher, pianist, will perform the Brahms Piano Concerto No. 1 in D minor with the Boston Slmphony Orchestra under the direction of Pierre Monteux. Leon Fleisher made his official debut at the age of 15 with the San Francisco Orchestra under Mr. Monteux and a year later played his first concert with the New York Philharmonic, again with Monteux, who called him "the pianistic find of the century."

He made a special trip to Boston to appear in a concert given by the Boston Symphony in April, 1955, to celebrate Mr. Monteaux' 80th birthday. Fleisher, who was a pupil of Artur Schnabel, was the first American to win the Queen Elisabeth of Belgium International Music Competition, competing with 71 artists from 28 countries. Each year Fleisher plays a recital in Brussels, where he is regarded almost as an adopted son, and this summer was invited to appear at the Brussels World Fair.

* * *

Another reunion will take place at Tanglewood Friday when composer Marc Blitzstein arrives to give a lecture on his own music in the Seminar in Contemporary Music. He will meet with his nephews, Paul Voynow, who is one of this summer's Tanglewood guides. A popular feature of Blitzstein's lecture will be his own performance at the piano of songs from his "Three Penny Opera."

* * *

Adele Addison, the popular young soprano from Springfield, will be heard in a song recital at Tanglewood on Wednesday evening. Miss Addison, who was recently married to Norman Berger of New York, will also appear as soloist in the final concert of th festival season Aug. 10 in Beethoven's ninth symphony.

* * *

Seymour Lipkin, a member of the faculty of the Berkshire Music Center, has just been appointed one of the regular conductors of the New York City Opera Co. where he recently directed performances of Leonard Bernstein's opera "Trouble in Tahiti." It was Lipkin who conducted the opera in its 1951 Tanglewood performance. He has been a member of the Music Center faculty for 10 years, and prior to that was a student of conducting under Serge Koussevitsky.

* * *

Roger Toureau, chauffeur of Charles Munch, the music director of the Boston Symphony, has been spending his few free hours trout fishing in a private pond on the property Dr. Munch has rented near Tanglewood for the summer. Mme. Toreau, Dr. Munch's housekeeper, has been initiated into the mysteries of the American freezer, dishwasher and other household conveniences which she hopes Dr. Munch will wish to install in his winter home at Milton.

* * *

Ralph Berkowitz, pianist and dean of the Berkshire Music Center, is also a painter of considerable note. Some of his works are now on display in the glass exhibition room at Tanglewood's main gate. The sculpture, also on display, is by Elizabeth MacLean Smith of Boston.

* * *

The choral department of the Berkshre Music Center will be even busier than usual this week preparing for appearances at two Festival concerts Friday and Saturday, a special group from the Festival Chorus will be prepared by Hugh Ross for the very taxing choral part in Stravinsky's "Canticum Sacrum" for performance on the 26th, while Lorna Cooke DeVaron will coach a group of girls for the wordless choral part in Debussy's "Sirenes" to be conducted by Pierre Monteaux on Friday Alfred Nash Patterson, also of the choral faculty, will appear as organist in the "Canticum Sacrum."

VOCAL WINNER AT STOCKBRIDGE

New York, July 19—Clyde E. Bantz, 17-year-old Cumberland, Md., high school junior, is announced by the summer scholarships chairman of the National Federation of Music Clubs, as the winner of the Francis Rogers vocal scholarship, which entitles him to attend the six-week summer session at Indian Hill Workshop in Stockbridge, Mass.

Linda Jean Speck, 16-year-old violist of Raleigh, North Carolina, has been awarded the 1958 Hinda Honigman Scholarship of the Federation at Transylvania Music Camp, Brevard, N. C., replacing Doris Horst, 17-year-old clarinetist of Lancaster, Pa., who was originally chosen for the honor, but was unable to accept.

Bantz will be a senior at the Alleghany High School in his home city next year. He has taken vocal lessons for the past two years, and has sung with a number of choral organizations in Cumberland and nearby Maryland cities. He had the unusual distinction this spring of being offered three scholarships, a University of Maryland Scholarship; a scholarship at Inspiration Point, Eureka Springs, Ark., and the Francis Rogers Scholarship, which he accepted.

American Premiere

New York, July 19 — This seasons' Empire State Music Festival at Ellenville, N. Y., may not be a lengthy one, but it promises to leave a mark with the announcement of one ambitious project it will undertake. This will be the first performance in America of Ildebrando Pizzetti's setting of T. S. Eliot's "Murder in the Cathedral," which had a successful premiere in La Scala, Milan, last winter.

Performances are scheduled for Thursday, Aug. 14, and Sunday, Aug. 17. Cast and conductor will be announced shortly.

At Westfield Tonight

The Siwinski sisters, Jane, who plays the accordion, and Ann, who plays the guitar, daughters of Mr. and Mrs. Theodore Siwinski of this city, will be heard in vocal and instrumental duets at Stanley Park, Westfield, tonight when the Pizzitola Plectro-Accordion Orchestra plays in the current Sunday evening series. The program will open at 6.30 p. m. and will be under the direction of Joseph F. Pizzitola.

AARON COPLAND WILL APPEAR IN OWN CONCERTO

Boston Pops Also Booked For Tanglewood-On-Parade, Aug. 7

Lenox, July 19—The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade Thursday evening, Aug. 7, in the Music Shed at Tanglewood. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Copland Soloist

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the department of conducting, will direct a performance of Falla's "El Amor Brujo." Richard Burgin, associate conductor of the Boston Symphony and member of the faculty of the orchestral department of the school, will conduct Aaron Copland's piano concerto with the composer appearing as soloist. Copland is chairman of the faculty and head of the department of composition at the school.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gaite Parisienne," the "Dance of Wheat" and "Malambo" from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story," an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p. m. Tickets for Tanglewood-on-Parade will be available at the Tanglewood box office after Monday.

George Eliot chose her name pseudonym to write her "Romola" and other great novels so that her feminine sex would not affect her literary reputation. Her name was really Mary Ann Evans.

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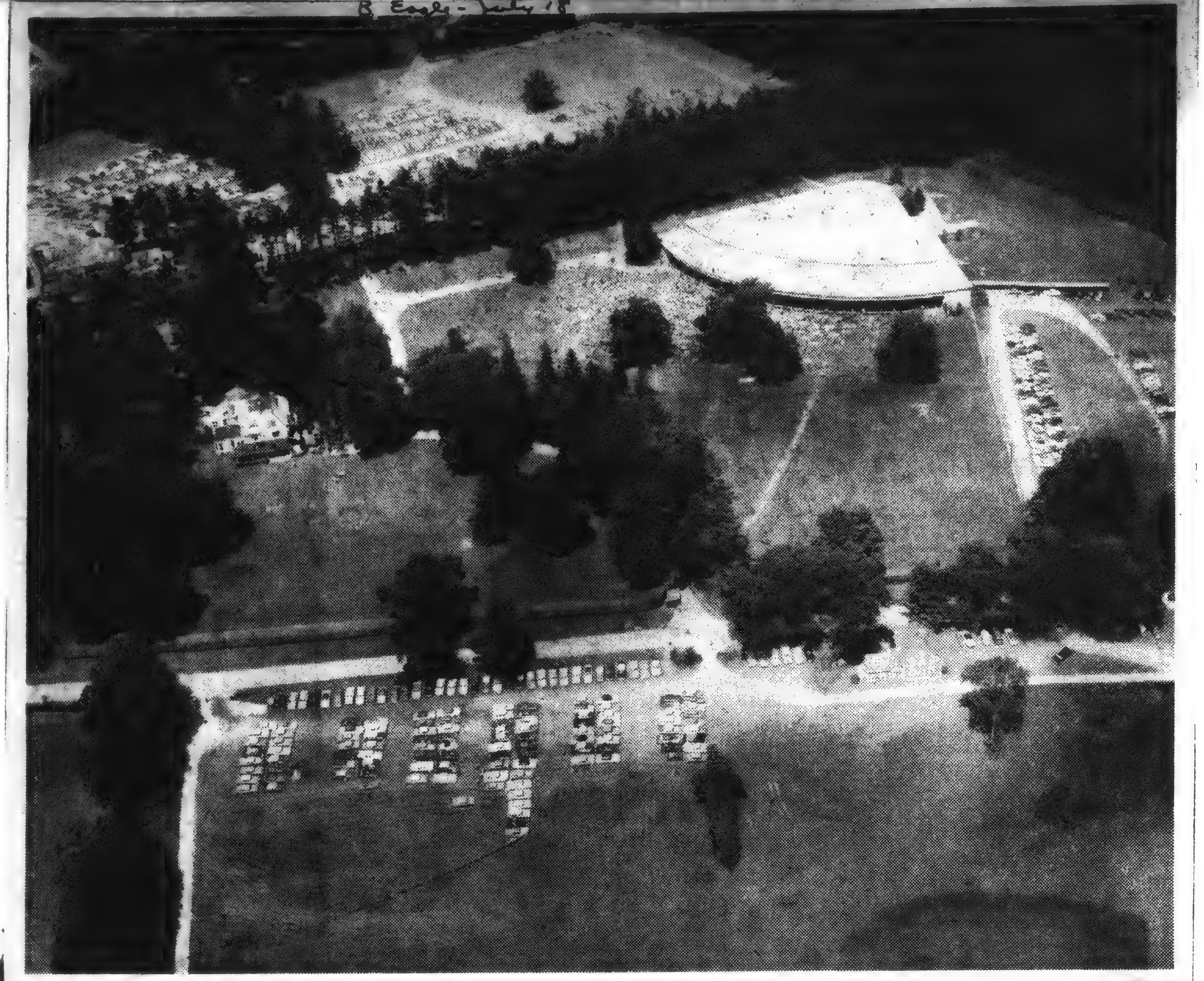
B. Eagle - July 18



Babbitt

MORE PARKING FACILITIES have been added at Tanglewood off of Hawthorne Street, behind the replica of Nathanial Hawthorne's "Little Red House." The enlarged lot in the foreground will provide easy access to the Festival for motorists coming from Stockbridge via Lake Mahkeenac, from Lenox via Court House Hill and Hawthorne Street and for those driving from Interlaken and West Stockbridge. The first of the major concerts by the Boston Symphony Orchestra will open tonight in the Music Shed at 8:30. Other concerts will be given tomorrow evening and Sunday afternoon.

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 5,083

JUL 18 1958

Where to Go This Weekend

Following is a compilation of noteworthy events being held within driving distance of Southbridge and surrounding communities:

Westover Air Force Base, Chicopee, will hold its annual Visitors Day Saturday from 9 a. m. to noon. Among aircrafts that will be on display is th Stratotanker which recently broke speed records across the Atlantic and other SAC long-range jet bombers. Open to the public.

* * * *

Berkshire Festival in Tanglewood, Lenox, will feature the Boston Symphony orchestra playing the works of Brahms, Saturday night at 8:30 and Sunday afternoon at 2:30.

* * * *

Marblehead's Race Week opens Saturday. Sunday's program includes the Pleon, junior regatta for skippers and crews under 21 years of age.

* * * *

The Worcester orchestra presents a "Pops" Summer Concert Sunday evening at 8:30 p. m. at Institute Park. Should rain postpone the performance, it will be rescheduled for the Monday night.

* * * *

The Bay State Open Water Ski Invitation Tournament will be held at Memorial Beach in Webster Sunday at 11 a. m. Some of the top water skiers in the country will be on hand for the competition. No admission will be charged but a collection will be taken during the all day affair for the benefit of the Nipmuck Club and Webster Jaycees.

* * * *

Webster Sons of Italy will hold its annual picnic Sunday at the Webster Fish and Game club grounds with Italian-American food and entertainment.

* * * *

Selected paintings from the 1958 Boston Arts Festival will be on exhibition at the Worcester Arts Museum Saturday and Sunday from 2 to 5 p. m.

* * * *

Tonight, the Westboro Speedway celebrates its 10th anniversary with a gigantic 45-minute display of fireworks in addition to the regular stock car show.

* * * *

Boston Herald-Traveler Water Show held on Lake Winnepesaukee in New Hampshire last month will be repeated on the Charles River in Boston Saturday afternoon. Spectators may see the show on the banks of the Charles between Harvard Bridge and Boston University Bridge.

* * * *

George Constantine of Southbridge will be among the drivers competing in the two-mile ova race at Thompson Speedway Sunday afternoon. More than 100 drivers, members of the Sports Ca Club of America, will be hittin

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HILDE GUEDEN, soprano, will sing with the Boston Symphony Orchestra, Charles Munch, Musical Director, in the Brahms Requiem, July 19 at 8:30 in the Shed at Tanglewood. Miss Gueden, born in Vienna, is a leading soprano of the Metropolitan Opera as well as the Vienna State Opera and La Scala, Milan.

DONALD GRAMM, bass-baritone, appears with the Boston Symphony Orchestra, Charles Munch, Musical Director, in the performance of Brahms Requiem. This program, to be in memory of Serge Koussevitsky, is in the Shed at Tanglewood at 8:30, July 19. Mr. Gramm has sung with the New York City Opera Company and appeared as soloist with this and many other orchestras.

Schenectady Gazette - July 15

1st Weekend Shed Concert To Be Held at Tanglewood

The first of four weekends of Shed concerts with the full 105-member Boston Symphony playing will be presented this weekend at the Berkshire Festival at Tanglewood, Lenox, Mass.

* * *

MUSIC OF BRAHMS will be featured and Charles Munch will direct the concerts of Friday and Saturday evenings with Pierre Monteux conducting the Sunday afternoon program. Evening programs are at 8:30 o'clock and afternoon programs at 2:30 o'clock.

The Friday evening program will include the Brahms "Serenade number 1, in D major, opus 11" for chamber orchestra; Aaron Copland's "Orchestra Variations" and the Brahms "Fourth Symphony."

The Saturday evening program will be given in memory of Serge Koussevitzky, founder of the Berkshire Music Center at Tanglewood and director for 25 years of the Boston Symphony Orchestra. The program will feature Brahms' "A German Requiem" with Hilde Gueden, soprano, and Donald Gramm, baritone, as soloists. Hugh Ross has prepared the chorus.

* * *

THE SUNDAY afternoon program will include the Brahms' "Academic Festival Overture," the Brahms' "Piano Concerto number 1" with Leon Fleisher as soloist and will close with Stravinsky's "Petrouchka."

The Boston Symphony Orchestra rehearsal of Saturday morning will be open to the public for the benefit of the orchestra's pension fund.

Music of Flanders and Spain will be presented tomorrow evening by the New York Pro Musica group under the direction of Noah Greenberg. Works by Isaac, Des Pres, Susato, Morales, Ortiz, Mudarra, Cabezon and Glecha will be included in the program.

CATSKILL, N. Y.
Examiner Recorder
Circ. W. 2,245

JUL 10 1958

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 27.999 S. 28.943

JUL 13 1958

Full Orchestra To Play at Tanglewood

The Boston Symphony orchestra, under the direction of Charles Munch, conductor, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood Lenox, Mass., Friday and Saturday nights. The programs are set for 8:30 o'clock and on Sunday at 2:30 o'clock.

More than 100 musicians will appear in the orchestra and the concerts will feature the music of Brahms. For the opening concert Friday night, the program will include "Serenade No. 1, in D Major, Op. 11 for Chamber Orchestra," after which Aaron Copland's "Orchestra Variations" will be heard, and the "Fourth Symphony," Brahms will be the final number. Saturday night the concert will be given in memory of Serge Koussevitzky, for 25 years music director of the Boston Symphony orchestra and founder of the Berkshire Music Center at Tanglewood.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408

JUL 10 1958

Tanglewood Shed Concerts Feature Brahms' Music

The Boston Symphony Orchestra, conducted by its Music Director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass., next Friday and Saturday evenings (July 18—19) at 8:30 and Sunday afternoon (July 20) at 2:30. The concerts will all feature the music of Brahms.

For the opening concert on Friday, July 18, Dr. Munch will conduct the orchestra in Brahms' Serenade No. 1 in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

The Saturday evening concert on July 19 will be given in memory of Serge Koussevitzky, for 25 years Music Director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the Boston Symphony Orchestra and Festival Chorus in a performance of Brahms' "A German Requiem". Soloists will be Hilde Gueden, soprano and Donald Gramm, baritone.

Pierre Monteux, who will share the direction of the Festival concerts with Dr. Munch makes his first guest appearance on Sunday afternoon, July 20. He will open his program with Brahms' Academic Festival Overture. The young American pianist Leon Fleisher, will be soloist in Brahms' Piano Concerto No. 1 and Mr. Monteux will close the program with Stravinsky's "Petrouchka".

KINGSTON, N. Y.
PRESS

JUL 10 1958

Tanglewood Shed Concert

The Boston Symphony Orchestra, conducted by its Music Director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts next Friday and Saturday evenings (July 18-19) at 8:30 and Sunday afternoon (July 20) at 2:30. The concerts will all feature the music of Brahms. Some 70 members of the Boston Symphony Orchestra will join their 35 colleagues already at Tanglewood for the concerts in the Music Shed.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 13 1958

Seymour Lipkin Soloist In Piano Concerto Today

Last of Mozart Concert Series at Tanglewood; Full Boston Symphony in First Music Shed Program Friday, Hilde Gueden Soloist Saturday

Today's Berkshire Festival concert by the Boston Symphony Orchestra in the Theater-Concert Hall at Tanglewood, Lenox, marks the close of the series of Bach-Mozart concerts by a small orchestra of Boston Symphony players. The concert will include Mozart's "Haffner" Symphony and the Piano Concerto in C major, K. 467 (Soloist: Seymour Lipkin) conducted by Charles Munch. The second half of the program, consisting of choral works by Mozart, will be conducted by Hugh Ross and will include the Kyrie in D minor, K. 341, the Graduale, K. 273 and the Coronation Mass in C major, K. 317.

Full Orchestra to Play

Friday night the full Boston Symphony Orchestra will assemble under Dr. Munch to open the series of four week ends of concerts in the 6000-seat Music Shed. Seventy orchestra members will come to Tanglewood from Boston, where they have been appearing in the 30th season of Esplanade concerts under the direction of Arthur Fiedler, to join their 35 colleagues already at Tanglewood for the Bach-Mozart series.

The week end concerts on Friday and Saturday enenigs at 8.30 conducted by Dr. Munch and Sunday afternoon, July 20, at 2.30 under the direction of Pierre Monteux will feature music of Brahms. For the Friday concert Dr. Munch will present the Brahms "Serenade" No. 1 in D major, Op. 11 for chamber orchestra, Aaron Copland's "Orchestral Variations" and Brahms' fourth symphony.

The concert on Saturday evening to be presented as a memorial to Serge Koussevitzky, for 25 years music director of the Boston Symphony Orch. and founder of the Berkshire Music Center at Tanglewood, will be devoted to a performance of Brahms' "A German Requiem". Soloists will be Hilde Gueden, soprano, and Donald Gramm, baritone, and the Festival Chorus will be prepared by Hugh Ross, with the assistance of Alfred Nash Patterson and Lorna Cooke DeVaron.

Tanglewood Debut

Miss Gueden, a leading soprano of the Metropolitan Opera, makes her first Tanglewood appearance at this concert. Mr. Gramm needs no introduction to Tanglewood audiences, having been a soloist in a number of Festival performances. The final concert of the present season, Beethoven's ninth symphony on Aug. 10, will mark Mr. Gramm's 35th appearance as soloist with the Boston Symphony Orchestra.

Pierre Monteux, who will share the direction of the Berkshire Festival concerts with Dr. Munch, makes his first guest appearance on Sunday afternoon, the 20th. He will open his program with Brahms' "Academic Festival" Overture. The young American pianist Leon Fleisher, will be soloist in Brahms' Piano Concerto No. 1 and Mr. Monteux will close the program with Stravinsky's "Petrouchka", a work which he conducted with the Boston Symphony last season in Boston and on tour with great success, and for which he has a special affinity. Leon Fleisher was a pupil of Artur Schnabel and makes his first visit to Tanglewood for this concert.

The Boston Symphony Orchestra's rehearsal on Saturday morning, the 19th, at 10 will be open to the public for the benefit of the Orchestra's Pension Fund.

Chamber Music

The third concert in the Wednesday evening chamber music series, on the 16th at at 8.30 in the Tanglewood Theater-Concert Hall, will feature music of Flanders and Spain by the New York Pro Musica under the direction of Noah Greenberg. This ensemble of singers and instrumentalists was founded in 1952 and has devoted itself to performance of music before the time of Bach.

The ensemble has been heard often in the Berkshire area, but this will be their first appearance at Tanglewood. Their program will include works by Isaac, Des Pres, Susato, Morales, Ortiz, Mudarra, Cabezon and Glecha.

The week will open tomorrow with the special concert of contemporary chamber music by members of the Boston Symphony Orchestra and guest artists under the auspices of the Fromm Music Foundation. The public is invited to attend this concert at 8.30 p. m. in the Theater-Concert Hall.

Student Events

Student performances of the week include a concert of the Tanglewood Choir on Tuesday at 8.30, the Student Orchestra in the Shed on Thursday at 8.30, the student chamber music concert at 10 on Sunday, the 20th, and the Composer's Forum at 8.30 the same day, both held in the Chamber Music Hall. Friends of the Berkshire Music Center are invited to attend all events.

The third lecture in Seminar on Contemporary Music will be held at 3.15 p. m. on Friday. Milton Babbitt will speak and music by Mr. Babbitt and Elliott Carter will be performed. Another lecture will be held on Wednesday, at 3.15 p. m. by David Kraehenbuehl of the Berkshire Music Center faculty. His topic will be "The Uses of Music Theory".

WEEK'S PROGRAMS AT TANGLEWOOD

Complete programs for the week at Tanglewood are as follows.

Wednesday, July 16, 8.30—Chamber Music, New York Pro Musical Noah Greenberg, director; Music of Flanders and Spain, works by Isaac, Des Pres, Tielman Susato, Morales, Ortiz, Mudarra, Cavezon, Flecha.

Friday, July 18, 8.30—Music Shed Boston Symphony Orchestra Charles Munch Conducting.

"Serenade No. 1, in D, Op. 11," Brahms; "Variations for Orchestra," Copland; "Symphony No. 4," Brahms.

Saturday, July 19, 8.30—Music Shed Boston Symphony Orchestra Koussevitsky Memorial Concert, Charles Munch, conducting.

"A German Requiem," Brahms; Soloists: Hilde Gueden, soprano; Donald Gramm, baritone; Festival chorus prepared by Hugh Ross.

Sunday, July 20, 2.30 p. m.—Music Shed Boston Symphony Orchestra, Pierre Monteux, conducting.

"Academic Festival Overture," "Piano Concerto No. 1 in D minor," Brahms; "Petrouchka," Stravinsky.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 18 1958

Tanglewood Shed Concerts Open Tonight

Lenox, July 17—The Boston Symphony Orchestra, under its music director, Charles Munch, will present the opening concert of the series of Shed Concerts by the full orchestra Friday night at 8.30 at Tanglewood.

Seventy orchestra members who have been playing at the Esplanade concerts in Boston join their 35 colleagues at Tanglewood for four week ends of concerts on Friday and Saturday evenings and Sunday afternoons, today through August 10. Music of Brahms will be featured this week end (July 18-19-20); next week end music of Debussy, Ravel and Tchaikovsky (July 25-26-27); the third week end Wagner (August 1-2-3); and the final week end Beethoven (August 8-9-10).

Tonight's concert conducted by Charles Munch will include Brahms' Serenade No. 1 in D, Opus II, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahms' Fourth Symphony. Mr. Copland, who is chairman of the faculty at Tanglewood's Berkshire Music Center, will be present for the performance of his piece. The concert tomorrow evening will also be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Soloist in Brahms' Requiem will be Hilde Gueden, soprano and Donald Gramm, baritone, with the Festival Chorus. Pierre Monteux will make the first of four guest appearances conducting Sunday afternoon's concert. His program will include Brahms Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, and Stravinsky's ballet "Petrouchka."

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[110]

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729
JUL 12 1958

The New York Pro Musica Antiqua, under Noah Greenberg (far left), will give a concert of pre-18th-century music at Tanglewood in the Berkshires of Massachusetts on July 16.

NEWTOWN BEE 7/11

Brahms Is Featured At Music Festival

Shed Concerts Open At Tanglewood Friday

The Boston Symphony Orchestra, under its Music Director, Charles Munch, will present the opening concert of the series of Shed concerts by the full orchestra, Friday, July 18, at 8:30 p.m. at Tanglewood, Lenox, Mass.

Seventy orchestra members who have been playing at the Esplanade concerts in Boston join their 35 colleagues at Tanglewood for four week ends of concerts on Friday and Saturday evenings and Sunday afternoons, today through August 10. Music of Brahms will be featured this week end (July 18-19-20); next week end, music of Debussy, Ravel and Tchaikovsky (July 25-26-27); the third week end Wagner, (August 1-2-3); and the final week end Beethoven (August 8-9-10).

Friday's concert conducted by Charles Munch will include Brahms' Serenade No. 1 in D, Opus 11, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahms' Fourth Symphony. Mr Copland, who is chairman of the faculty at Tanglewood's Berkshire Music Center, will be present for the performance of his piece.

The concert Saturday evening will also be under Dr Munch's direction and will be presented in memory of Dr Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Soloist in Brahms' Requiem will be Hilde Gueden, soprano and Donald Gramm, baritone, with the Festival Chorus.

Pierre Monteaux will make the first of four guest appearances conducting Sunday afternoon's concert. His program will include Brahms Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, and Stravinsky's ballet "Petrouchka".

SAUGERTIES, N. Y.
POST
10 1958

Tanglewood Shed Concert

The Boston Symphony Orchestra, conducted by its Music Director, Charlds Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts next Friday and Saturday evenings (July 18-19) at 8:30 and Sunday afternoon (July 20) at 2:30. The concerts will all feature the music of Brahms. Some 70 members of the Boston Symphony Orchestra will join their 35 colleagues already at Tanglewood for the concerts in the Music Shed.

Constantine Manos

Pierre Monteux will conduct the concerts by the Boston Symphony Orchestra at Tanglewood on July 20, 25, Aug. 3 and 9.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

JUL 19 1958

AT TANGLEWOOD
LENOX, MASS.

Sunday, July 21
2:30 p.m., Shed, Boston Symphony Orch. in concert of Brahms music.

Wednesday, July 23
8:30 p.m., Theatre, Chamber Musix Concert. Featuring Margaret Harshaw, soprano.

Thursday, July 24
8:30 p.m., Shed, Berkshire Music Center Orchestra.

Friday, July 25
3:15 p.m., Chamber Music Hall, Seminar in Contemporary Music.
8:30 p.m., Shed, Boston Symphony Orch. performing selections by Glinka, Tchaikovsky, Milhaud, Debussy and Ravel.

Saturday, July 26
10:00 a.m., Shed, Open rehearsal of Boston Symphony Orch.
8:30 p.m., Shed, Boston Symphony Orch. in selections of Stravinsky. Rachmaninoff (Byron Janis, pianist, soloist;) and Debus

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Chamber Concert Set for Sunday

Sunday at 10 a.m. in the Chamber Music Hall the Department of Chamber Music will present its third chamber music concert of the Berkshire Music Center season. The concert will be under the auspices of the Friends of the Berkshire Music Center.

The program includes the Quartet in C Major, Opus 59, No. 3, of Beethoven, prepared under the direction of Richard Burgin, concert master of the Boston Symphony Orchestra. A modern work, the Quintet for Wind Instruments, Opus 24, No. 2, of Paul Hindemith, was prepared under the supervision of James Stagliano, principal horn of the Boston Symphony.

Concluding the program will be the Quintet for Piano and Strings in C Minor, Opus 1, by Dohnany. William Kroll, leader of the Kroll Quartet and a member of the Berkshire Music Center faculty for many years, has directed the players during the preparation of this piece.

[111]

UTICA, N. Y.
PRESS
Circ. D. 26,881

JUL 14 1958

News from the Music World

Berkshire Emphasis On Brahms

The first of four musical weekends of Berkshire Music Festival Concerts will open Friday evening at the Tanglewood grounds at Lenox, Mass. The full 105-member complement of the Boston Symphony Orchestra will arrive at Lenox this week to open the four week series.

Friday and Saturday evening concerts beginning at 8:30, as well as the Sunday afternoon (2:30 p.m.) concert this coming weekend will feature works of Brahms.

For the opening concert Friday evening, Dr. Charles Munch will conduct the orchestra in Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Araon Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

The Saturday evening concert will be given in memory of Dr. Serge Koussevitzky, for 25 years music director of the orchestra and founder of the Berkshire Music Center. Dr. Munch will conduct the orchestra and Festival Chorus in a performance of Brahms' "A German Requiem."

Soloists for requiem will will be Hilde Gueden, soprano, and Donald Gramm, baritone. The chorus is directed by High Ross. Miss Gueden, a leading soprano of the Metropolitan Opera, will be making her first appearance at Tanglewood. She has just returned from a European concert tour. Gramm, a frequent performer at Tanglewood, will also be soloist in the performance of Beethoven's Ninth Symphony, to be presented at the closing concert of the season on Aug. 10.

DONALD GRAMM

Pierre Monteux, who will share the direction of Festival concerts with Dr. Munch, makes his first guest appearance next Sunday afternoon. He will open his program with Brahms' Academic Festival Overture. The young American pianist, Leon Fleisher, will be soloist in Brahms' Piano Concerto No. 1, and Mr. Monteux will close the program with Stavinsky's "Petrouchka," a work for which he has a special affinity.

The Boston Symphony Orchestra rehearsal on Saturday morning will be open to the public for the benefit of the orchestra's pension fund. A nominal admission is charged.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

JUL 18 1958

Tanglewood Shed Concert Season Opens

The Boston Symphony Orchestra, under ~~its Music Director~~, Charles Munch, will present the opening concert of the series of Shed Concerts by the full Orchestra tonight a 8:30 a Tanglewood, Lenox, Massachusetts.

Seventy Orchestre members who have been playing at the Esplanade concerts in Boston join their 35 colleagues at Tanglewood for four weekends of concerts on Friday and Saturday evenings and Sunday afternoons, today through August 10.

Music of Brahms will be featured this weekend (July 18-19-20) next weekned Wagner (August 1-2-3); and the final weekend Beethoven (August 8-9-10).

Tonight's concert conducted by Charles Munch will include Brahm's Serenade No. 1 in D, Opus 11, for String Orchestra; Aaron Copland's variations for orchestra and Brahm's Fourth Symphony.

Mr. Copland, who is Chairman of the Faculty at Tanglewood's Berkshire Music Center, will be present for the performance of his piece. The concert tomorrow evening will also be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood.

Soloist in Brahm's Requiem will be Hilde Gueden, soprano and Donald Gramm, baritone, with the Festival Chorus. Pierre Monteux will make the first of four guest appearances conducting Sunday afternoon's concert.

His program will include Brahm's Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, and Stravinski's ballet "Petrouchka."

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

JUL 13 1958

Boston Symphony Readies 1st of Tanglewood Concert Weekends

THE BOSTON SYMPHONY ORCHESTRA, conducted by Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass., next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30. The concerts will all feature the music of Brahms. Some 70 members of the Boston Symphony Orchestra will journey from Boston where they have been appearing in the 30th season of free concerts of the Esplanade under the direction of Arthur Fiedler, to join their 35 colleagues already at Tanglewood for the concerts in the Music Shed.

For the opening concert on Friday, July 18, Dr. Munch will conduct the orchestra in Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brams' Fourth Symphony will close the program.

The Saturday evening concert on July 19 will be given in memory of Serge Koussevitzky, for 25 years music director of the Boston Symphony and founder of the Berkshire Music Center at Tanglewood. Dr Munch will conduct the Boston Symphony Orchestra and Festival Chorus in a performance of Brahms' "A German Requiem". Soloists will be Hilde Guedon, soprano, and Donald Gramm, baritone.

Pierre Monteux, who will share the direction of the Festival concerts with Dr. Munch, makes his first guest appearance on Sunday afternoon, July 20. He will open his program with Brahms' Academic Festival Overture.

The young American pianist Leon Fleisher will be soloist in Brahms' Piano Concerto No. 1 and Mr. Monteux will close the program with Stravinsky's "Petrouchka," a work which he conducted with the Boston Symphony last season in Boston and on tour with great success, and for which he has a special affinity.

Mr. Fleisher, a pupil of Artur Schnabel, made his official orchestral debut under Mr. Monteux with the San Francisco Symphony in 1943. He won the Queen Elizabeth of Belgium International Music Competition in Brussels at the age of 24 and this year has been invited to return there to appear at the Brussels World's Fair.

The Boston Symphony Orchestra rehearsal of Saturday morning, July 19, will be open to the public for the benefit of the orchestra's pension Fund.

The third concert in the Wednesday evening Chamber Music Series on July 16 at 8:30 in the Tanglewood Theater-Concert Hall will feature music of Flanders and Spain by the New York Pro Musica under the direction of Noah Greenberg.

The week will open tomorrow with a special concert of contemporary chamber music by members of the Boston Symphony Orchestra and guest artists under the auspices of the Forum Music Foundation. The public is invited to attend this concert at 8:30 in the Theater-Concert Hall.

Student performances of the week including a concert of the Tanglewood Choir on Tuesday, July 15 at 8:30, the student orchestra in the Shed on Thursday, July 17 at 8:30, the student chamber music concert at 10 a.m. Sunday, July 20, and the composer's forum at 8:30 on Sunday, both held in the Chamber Music Hall.

Millbrook Round Table - July 10

Shed Concerts Begin Next Fri. at Tanglewood

The Boston Symphony Orchestra, conducted by its Music Director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass., next Friday and Saturday evenings (July 18-19) at 8:30 and Sunday afternoon (July 20) at 2:30. The concerts will all feature the music of Brahms.

For the opening concert on Friday, July 18, Dr. Munch will conduct the Orchestra in Brahms' Serenade No. 1 in D maj., Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahm's Fourth Symphony will close the program.

The Saturday evening concert on July 19 will be given in memory of Serge Koussevitzky, founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the Boston Symphony Orchestra and Festival Chorus in a performance of Brahms' "A German Requiem". Soloists will be Hilde Gueden, soprano, and Donald Gramm, baritone. The chorus is prepared by Hugh Ross. Miss Gueden, a leading soprano of the Metropolitan Opera, makes her first appearance at Tanglewood at this concert. Mr. Gramm needs no introduction to Tanglewood audiences having appeared a number of times at the Festival.

Pierre Monteux, who will share the direction of the Festival concerts with Dr. Munch, makes his first guest appearance on Sunday afternoon, July 20. He will open his program with Brahms' Academic Festival Overture. The young American pianist Leon Fleisher, will be soloist in Brahms' Piano Concerto No. 1 and Mr. Monteux will close the program with Straxinsky's "Petrouchka".

The Boston Symphony Orchestra rehearsal of Saturday morning, July 19, will be open to the public for the benefit of the Orchestra's Pension Fund.

The third concert in the Wednesday evening Chamber Music Series on July 16 at 8:30 in the Tanglewood Theatre-Concert Hall will feature music of Flanders and Spain by the New York Pro Musica Society under the direction of Noah Greenberg. This will be their first appearance at Tanglewood.

B. Herald - July 18

Shed Opens Tonight at Tanglewood

The Boston Symphony Orchestra, under its Music Director, Charles Munch, will present the opening concert of the series of Shed Cooncerts by the full Orchestra tonight at 8:30 at Tanglewood, Lenox, Massachusetts.

Tonight's concert conducted by Charles Munch will inclule Brahms' Serenade No. 1 in D, Opus 11, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahms's Fourth Symphony. Mr. Copland, who is Chairman of the Faculty at Tanglewood's Berkshire Music Center, wilil be present for the performance of his piece.

The concert tomorrow evening will also be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitsky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Soloist in Brahms' Requiem will be Hidle Gueden, soprano and Donald Gramm, baritone, with the Festival Chorus.

Pierre Monteux will make the first of four quest appearances conducting Sunday afternoon's concert. His program will include Brahms Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, and Stravinsky's ballet "Petrouchka."

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 18 1958

Brahms Is Featured At Music Festival

Shed Concerts Open At Tanglewood Friday

The Boston Symphony Orchestra, under ~~its Music Director~~, Charles Munch, will present the opening concert of the series of Shed concerts by the full orchestra, Friday, July 18, at 8:30 p.m. at Tanglewood, Lenox, Mass.

Seventy orchestra members who have been playing at the Esplanade concerts in Boston join their 35 colleagues at Tanglewood for four week ends of concerts on Friday and Saturday evenings and Sunday afternoons, today through August 10. Music of Brahms will be featured this week end (July 18-19-20); next week end, music of Debussy, Ravel and Tchaikovsky (July 25-26-27); the third week end Wagner, (August 1-2-3); and the final week end Beethoven (August 8-9-10).

Friday's concert conducted by Charles Munch will include Brahms' Serenade No. 1 in D, Opus 11, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahms' Fourth Symphony. Mr Copland, who is chairman of the faculty at Tanglewood's Berkshire Music Center, will be present for the performance of his piece.

The concert Saturday evening will also be under Dr Munch's direction and will be presented in memory of Dr Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Soloist in Brahms' Requiem will be Hilde Gueden, soprano and Donald Gramm, baritone, with the Festival Chorus.

Pierre Monteaux will make the first of four guest appearances conducting Sunday afternoon's concert. His program will include Brahms Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, and Stravinsky's ballet "Petrouchka".

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JUL 17 1958

Shed Concerts at Tanglewood To Open

The Boston Symphony Orchestra, under its music director, Charles Munch, will present the opening concert of the series of Shed Concerts by the full Orchestra Friday evening at 8:30 at Tanglewood in Lenox.

Seventy Orchestra members who have been playing at the Esplanade concerts in Boston join their 35 colleagues at Tanglewood for four weekends of concerts on Friday and Saturday evenings and Sunday afternoons, this Friday through Aug. 10.

This Friday's concert will include Brahms' Serenade No. 1 in D, Opus 1, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahms' Fourth Symphony. Mr. Copland, who is chairman of the faculty at Tanglewood's Berkshire Music Center, will be present for the performance of his piece.

The concert Saturday evening will be presented in memory of Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Soloist in Brahms' Requiem will be Hilde Gueden, soprano, and Donald Gramm, baritone, with the Festival Chorus.

Pierre Monteux will make the first of four guest appearance conducting Sunday afternoon's concert. His program will include Brahms' Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, and Stravinsky ballet, "Petrouchka."

[112]

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 12 1958

Boston Symphony Concerts At Lenox Start Friday

The Boston Symphony Orchestra, conducted by its music director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30. The concerts wil all feature the music of Brahms. Some 70 members of the Boston Symphony Orchestra will journey from Boston where they have been appearing in the 30th season of free concerts on the Esplanade under the direction of Arthur Fiedler, to join their 35 colleagues already at Tanglewood for the concerts in the Music Shed.

For the opening concert on Friday, July 18, Dr. Munch will conduct the orchestra in Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

The Saturday evening concert on July 19 will be given in memory of Serge Kousesevitzky, for 25 years Music Director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the Boston Syphony Orchestra and Festival Chorus in Brahms' "A German Requiem." Soloists will be Hilde Gueden, soprano, and Donald Gramm, baritone. The chorus is prepared by High Ross, with the assistance of Alfred Nash Patterson and Lorna Cooke DeVaron. Miss Gueden, a leading soprano of the Metropolitan Opera, makes her first appearance at Tanglewood at this concert.

Pierre Monteux, who will share the direction of the Festival concerts with Dr. Munch, makes his first guest appearance on Sunday afternoon, July 20. He will open his program with Brahms' Academic Festival Overture. The young American pianist Leon Fleisher, will be soloist in Brahms Piano Concerto No. 1 and Mr. Monteux will close the program with Stravinsky's "Petrouchka."

The Boston Symphony Orchestra rehearsal of Saturday morning, July 19, will be open to the public for the benefit of the orchestra's pension fund.

The third concert in the Wednesday evening Chamber Music Series on July 16 at 8:30 in the Tanglewood Theatre-Concert Hall will feature music of Flanders and Spain by the New York Pro Musica under the direction of Noah Greenberg. Their program will include works by Isaac, Des Pres, Susato, Morales, Ortiz, Mudarra, Cabezon and Glecna.

The week will open on Monday, July 14, with the special concert of contemporary chamber music by members of the Boston Symphony Orchestra and guest artists under the auspices of the Fromm Music Foundation. The public is invited to attend this concert at 8:30 in the Theatre-Concert Hall.

Student performances of the week include a concert of the Tanglewood Choir on Tuesday, July 15 at 8:30, the student orchestra in the Shed on Thursday, July 17 at 8:30, the student chamber music concert at 10 a.m. on Sunday, July 20 and the Composer's Forum at 8:30 on Sunday, both held in the Chamber Music Hall. Friends of the Berkshire Music Center are invited to attend all events. The third lecture in Seminar on Contemporary Music will be held at 3:15 on Friday, July 18. Milton Babbitt will speak and music of Mr. Babbitt and Elliott Carter will be performed. Another lecture will be held on Wednesday, July 16 at 3:15, by David Kraehenbuehl of the Berkshire Music Center faculty. His topic will be "The Uses of Music Theory."

Jackson Hts., N.Y.
Flushing, N.Y.
June 26, 1958

Jackson Hts., N.Y.
Fresh Meadows
Townsman
June 26, 1958

Jackson Hts., N.Y.
Queens Observer
June 26, 1958

Jackson Heights, N. Y.
RECORD
Circ. W. 9,000

JUN 26 1958

Brooklyn Academy of Music to Sponsor 'Sunday at Tanglewood'

The Brooklyn Academy of Music will sponsor its second annual "Sunday at Tanglewood," an all-day musical excursion to the world-famed Berkshire Festival on Sunday, July 20. The Boston Symphony Orchestra will perform a Brahms-Stravinsky program, to be conducted by Pierre Monteux and with Leon Fleisher, brilliant young American pianist, as soloisto.

The venerable Monteux, now in his eighties and more active than at any time in his long carees, has selected a program of musical interest and significance. He will open the concert with Brahms' Academic Festival Overture, followed by Brahms' Concerto for piano and orchestra in D minor with Fleisher, first American to win the important Queen Elisabeth International Music Competition, as soloist. Following the intermission, Monteux will conduct the Boston Symphony Orchestra in his definitive interpretation of Igor Stravinsky's ballet, "Petrouchka," which Manteux directed in its history-making world premiere at Paris in 1911 and which has since become one of the great modern classics.

The Academy's special "Sunday at Tanglewood" excursion costs only ten dollars ($10) and includes round trip fare on the New Haven Railroad, a picnic lunch on the Tanglewood grounds, and admission to the grass lawn around the Music Shed where the concert is performed. Should the concert-goer wish to obtain a seat, he may apply two dollars of the $10 package price toward reserved locations at $2.50, $3.00, $4.00 and $5.50. The Academy will arrange for purchase of the reserved seats as a free service to the excursionists.

The Academy "Sunday at Tanglewood" special excursion leaves Grand Central Terminal Sunday, July 20 at 8:20 A.M. (DST), returning at 10:12 P.M. Reservations may be made through the Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn 17, N.Y. (STerling 3-6000). Due to the limited capacity, reservation lists must be closed on Wednesday, July 16. Orders for reserved seats must be filed two days earlier, on July 14.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 14 1958

MUSIC OF BRAHMS IN TANGLEWOOD SHED

Lenox, July 14—The Boston Symphony Orchestra, conducted by its music director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Friday and Saturday evenings at 8.30 and Sunday afternoon at 2.30.

The concerts will all feature the music of Brahms. Some 70 members of the Boston Symphony Orchestra will journey from Boston where they have been appearing in the 30th season of free concerts on the Esplanade under the direction of Arthur Fieldler, to join their 35 colleagues already at Tanglewood for the concerts in the Music Shed.

Dr. Munch will meet with his entire Orchestra for the first time since the close of the Boston Symphony's winter season last April.

For the opening concert on Friday, July 18, Dr. Munch will conduct the Orchestra in Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 18 1958

Shed Concerts Open Tonight

Lenox, July 18—The Boston Symphony Orchestra, under its music director, Charles Munch, will present the opening concert of the series of Shed Concerts by the full orchestra tonight at 8.30 at Tanglewood, Lenox.

Seventy orchestra members who have been playing at the Esplanade concerts in Boston join their 35 colleagues at Tanglewood for four week ends of concerts on Friday and Saturday evenings and Sunday afternoons, today through August 10th. Music of Brahms will be featured this week end (July 18-19-20); next week end music of Debussy, Ravel and Tchaikovsky (July 25-26-27); the third week end Wagner (August 1-2-3); and the final week end Beethoven (August 8-9-10).

Tonight's concert conducted by Charles Munch will include Brahms' Serenade No. 1 in D, Opus 11, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahms' Fourth Symphony. Mr. Copland, who is chairman of the faculty at Tanglewood's Berkshire Music Center, will be present for the performance of his piece.

The concert tomorrow evening will also be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood.

Soloist in Brahms' Requiem will be Hilde Gueden, soprano and Donald Gramm, baritone, with the Festival Chorus. Pierre Monteux will make the first of four guest appearances conducting Sunday afternoon's concert. His program will include Brahms Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, and Stravinsky's ballet "Petrouchka."

NEW YORK CITY, N. Y.
POST
Circ. D. 408,150 - S. 281,019

JUL 14 1958

WORDS and MUSIC

By Harriett Johnson

Lenox Shed Concerts Open Friday

The full complement of the Boston Symphony Orchestra will be on hand Friday for the first time this season to open four weeks of concert-giving in the 6,000-seat Music Shed at Tanglewood, Lenox, Mass. Though the Berkshire Festival has been operating for two weeks, only a chamber orchestra from the Boston Symphony has officiated for the three all-Bach and three all-Mozart programs.

While the music of Brahms will be featured at each of the coming three events, Aaron Copland's "Variations for Orchestra" will also be heard Friday night, while Sunday afternoon's concert includes Stravinsky's "Petrouchka."

Music director Charles Munch conducts Friday's program, which includes the Fourth Symphony and the Serenade No. 1 in D, Op. 11.

The "Requiem" will be the program Saturday night, with soprano Hilde Gueden and baritone Donald Gramm as soloists. The Festival Chorus has been prepared by Hugh Ross, but Munch will lead the concert.

Leon Fleisher, young American pianist, is soloist Sunday afternoon, playing the Piano Concerto No. 1 in D Minor. The program, which opens with the Academic Festival Overture, will be conducted by Pierre Monteux.

ADELE ADDISON

Addison to Sing July 23

Young Negro soprano Adele Addison, a former student at the Berkshire Music Center, will be heard in a song recital in the Theater-Concert Hall at Tanglewood Wednesday night, July 23. She will be accompanied by James Payne in a program that includes Schuman's "Frauenliebe und Leben" and Debussy's "Chansons de Bilitie."

Miss Addison, who replaces Margaret Harshaw, previously announced, will donate her services for the concert—a benefit for the Center's Tanglewood Revolving Fund.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 18 1958

WEEKLY CALENDAR

A schedule of places to go and things to do in The Bee's area

Plays

"Bus Stop," prize-winning comedy by William Inge, will be presented at the Sharon Playhouse, July 21 through 26.

"No Time For Sergeants" opened at the Starlight Theatre, Pawling, N.Y. Tuesday and will run through Sunday, July 20, to be followed on July 22 by "Inherit the Wind."

Next week's repertory schedule at the American Shakespeare Festival Theatre includes: July 22, Midsummer Night's Dream; July 23, matinee, Hamlet; evening, Winter's Tale; July 24, Dream; July 25, Winter's Take; July 26, matinee, Winter's Tale; evening, Hamlet; July 27, matinee, Dream. Playing this week end are: Friday, Winter's Tale; Saturday matinee, Dream; evening, Winter's Tale; Sunday, matinee, Winter's Tale.

"Damn Yankees" opens at the Rye Music Theatre, N.Y. on Tuesday, July 22, for a two-week engagement through August 3. The current show at Rye is "Show Boat," which will close on Sunday.

phony Orchestra, when students in the summer music workshop will perform.

Two short operas by Offenbach will be presented by the After Dinner Opera Company at the White Barn Theatre, Westport, Sunday evening, July 20. The operas are "RSVP" and "66."

The week end's program at the Berkshire Festival, Tanglewood, Lenox, Mass., includes: Friday at 8:30 p.m. in the Music Shed, Brahms Serenade No. 1, in D, Opus 11; Copland's Variations for Orchestra and Brahms Symphony No. 4; Saturday, in the shed, 8:30 p.m., Brahms Requiem; Charles Munch conducting both evenings; Sunday, at the shed at 2:30 p.m., Brahms Academic Festival Overture, Piano Concerto No. 1 in D minor, with Leon Fleisher as soloist; Stravinsky's Petrouchka; conducted by Pierre Monteux. Next Wednesday evening in the concert hall, Adele Addison, soprano, will be heard in a song recital.

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,786

JUL 17 1958

Munch to Open Tanglewood Series

The Boston Symphony Orchestra, under its Music Director, Charles Munch, will present the opening concert of the series of Shed Concerts by the full orchestra Friday at 8:30 at Tanglewood, Lenox, Massachusetts.

Seventy orchestra members who have been playing at the Esplanade concerts in Boston join their 35 colleagues at Tanglewood for four weekends of concerts on Friday and Saturday evenings and Sunday afternoons, July 18 through August 10th. Music of Brahms will be featured this weekend, next weekend music of Debussy, Ravel and Tchaikovsky, the third weekend Wagner, and the final weekend Beethoven.

[113]

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 17 1958

Bender

Leon Fleisher will be piano soloist with the Boston Symphony Orchestra, Pierre Monteux conducting, at Tanglewood Sunday afternoon.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JUL 14 1958

Tanglewood Symphony

The Boston Symphony Orchestra, **conducted by** its music director, Charles Munch, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30. The concerts will all feature the music of Brahms.

Some 70 members of the Boston Symphony Orchestra will journey from Boston, where they have been appearing in the 30th season of free concerts on the Esplanade under the direction of Arthur Fiedler, to join their 35 colleagues already at Tanglewood for the concerts in the Music Shed.

Dr. Munch will meet with his entire orchestra for the first time since the close of the Boston Symphony's winter season last April.

For the opening concert on Friday, Dr. Munch will conduct the orchestra in Brahms Serenade No. 1, in D major, Op. 11 for chamber orchestra, followed by Aaron Copland's Orchestra Variations. Brahms' Fourth Symphony will close the program.

The Saturday evening concert will be given in memory of Serge Koussevitzky, for 25 years music director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. Dr. Munch will conduct the Boston Symphony Orchestra and Festival Chorus in a performance of Brahms' "A German Requiem." Soloists will be Hilde Gueden, soprano and Donald Gramm, baritone. The chorus is prepared by High Ross, with the assistance of Alfred Nash.

WASHINGTON, D. C.
STAR
Circ. D. 250,086 - S. 278,877

JUL 13 1958

Bullfight or Brahms? You Take Your Pick

PITTSFIELD, Mass. (Special)—Which do you prefer—bullfight or Brahms?

The people here report you can have your pick this week in the Berkshire Hills.

"Bullfight" is the offering at the Williamstown Theater. The Brahms comes more stately from the Boston Symphony Orchestra this Friday, Saturday and next Sunday at Tanglewood in Lenox. Dr. Charles Munch and Pierre Monteux will conduct.

The week end program is the first in four major Tanglewood week ends. The annual Serge Koussevitzky memorial concert is set for next Saturday evening.

At the Berkshire Music Barn on Saturday afternoon the After Dinner Opera Company will perform Leonard Bernstein's "Trouble in Tahiti." And a week from today, Wilbur de Paris and his New Orleans Jazz Band will be a feature at Music Barn.

A specialty for the youngsters is "Rumplestiltskin," presented morning and afternoon Friday at the Berkshire Museum in Pittsfield. This is the first of a summer series of children's plays presented by a New York group.

In addition to "Bullfight," the Berkshires' other straw hat circuit offering this week will be Deirdre Owens in "The Cocktail Party." This opens Tuesday at the Berkshire Playhouse in Stockbridge.

In the field of dance, Ted Shawn will offer Geoffrey Holden and company. Ram Gopal and Sahomi Tachibana will be at Jacob's Pillow in Becket this week.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

JUL 13 1958

Full-Scale Berkshire Festival

The full-scale portion of the Berkshire Festival will begin next week-end with the complete Boston Symphony Orchestra playing under Charles Munch and Pierre Monteux in the Music Shed at Tanglewood, Lenox.

The week-end will feature the music of Brahms, and his A German Requiem will be performed Saturday night in memory of Serge Koussevitzky.

Programs of the week will be as follows:

Today at 2:30, Theater — Concert Hall. Charles Munch conducting: Mozart: "Haffner" Symphony; Piano Concerto in C major (K. 467), soloist: Seymour Lipkin. Hugh Ross conducting: Mozart: Kyrie (K. 341); Graduale (K. 273); "Coronation" Mass; soloists: Sarah Fleming, Doris Okerson, Richard Gilley, Lawrence Chelsi.

Wednesday at 8:30, Theater—Concert Hall. Chamber music of Flanders and Spain, presented by the New York Pro Musica, Noah Greenberg, director.

Friday at 8:30, Music Shed. Charles Munch conducting. Brahms: Serenade No. 1 in D; Aaron Copland: Variations for Orchestra; Brahms: Fourth Symphony.

Saturday at 8:30, Music Shed. Charles Munch conducting. Koussevitzky Memorial Concert. Brahms: A German Requiem. Soloists: Hilde Gueden, soprano, and Donald Gramm, bass-baritone. Berkshire Festival Chorus prepared by Hugh Ross.

Sunday, July 20, at 2:30, Music Shed. Pierre Monteux conducting. Brahms: "Academic Festival" Overture; Piano Concerto No. 1, in D minor, soloist: Leon Fleisher; Stravinsky: "Petrouchka."

Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

JUL 14 1958

Main Concerts Open On Friday At Tanglewood

The main concert series of the Berkshire Music Festival at Tanglewood, Nenox, Mass., opens this weekend when performances will be given by the Boston Symphony Orchestra in the Music Shed Friday, Saturday and Sunday.

The series will continue the following three weekends, closing Sunday August 10.

The initial group of concerts will be devoted mainly to music of Brahms. Friday, Charles Munch, musical director of the Boston Symphony, will conduct the orchestra in Brahms' Serenade No. 1; Opus 11, Aaron Copland's Variation For Orchestra and Brahms' Fourth Symphony.

Saturday's performance will be a memorial program dedicated to the late Serge Koussevitzky, former conductor of the Boston Symphony. Mr. Munch and the orchestra will give Brahms' Requiem. Soloists wil be Hilde Gueden, soprano, Donald Gramm, baritone. The Festival Chorus prepared by Hugh Ross, will take part.

Sunday, Pierre Monteux, director of the San Francisco Symphony, will guest - conduct the Boston Symphony in Brahms' "Academic Festival Overture," the Brahms' First Piano Concerto with Leon Fleisher as soloist, and Stravinsky's score for the ballet "Petrouchka."

Earlier in the week, on Wednesday night, the New York Pro Musica Antiqua instrumentalists and singers will give a chamber concert of works from Flanders and Spain. Noah Greenberg will conduct.

All evening concerts will be at 8:30. The Sunday performance is at 2:30.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 18 1958

Tanglewood Shed Concerts Are to Open This Evening

The Boston Symphony Orchestra, under its music director, Charles Munch, will present the opening concert of the series of Shed Concerts by the full orchestra tonight at 8.30 at Tanglewood, Lenox, Massachusetts.

Join Colleagues

The 70 orchestra members who have been playing at the Esplanade concerts in Boston join their 35 colleagues at Tanglewood for four weekends of concerts on Friday and Saturday evenings and Sunday afternoons, today through August 10th. Music of Brahms will be featured this weekend (July 18-19-20); next weekend music of Debussy, Ravel, and Tchaikovsky (July 25-26-27); the third weekend Wagner (August 1-2-3); and the final weekend Beethoven (August 8-9-10).

Tonight's concert conducted by Charles Munch will include Brahm's Serenade No. 1 in D, Opus 11, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahms' Fourth Symphony. Mr. Copland, who is chairman of the faculty at Tanglewood's Berkshire Music Center, will be present for the performance of his piece.

Munch to Direct

The concert tomorrow evening will also be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Soloist in Brahms' Requiem will be Hilde Gueden, soprano, and Donald Gramm, baritone, with the Festival Chorus. Pierre Monteux will make the first of four guest appearances conducting Sunday afternoon's concert. His program will include Brahms Academic Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, and Stravinsky's ballet "Petrouchka."

S. Union
July 14

Week's Concerts At Tanglewood

Lenox, July 13—Four concerts will be featured at Tanglewood this week. Wednesday, the music of Spain and Flanders will be presented while Friday, Saturday and Sunday will see the Boston Symphony Orchestra perform at the Berkshire Festival.

Wednesday, July 16, 8.30 p. m. Chamber Music New York Pro Musica, Noah Greenbert, Director.

Music of Flanders and Spain
Works by Isaac, Des Pres, Tielman Susato, Morales, Ortiz, Mudarra, Cavezon, Flecha.

Friday, July 18, 8.30 p. m., Music Shed, Boston Symphony Orchestra, Charles Munch, conducting.

Brahms Serenade No. 1, in D, Op. 11
Copland Variations for Orchestra
Brahms Symphony No. 4

Saturday, July 19, 8.30, Music Shed, Boston Symphony Orchestra, Koussevitzky Memorial Concert, Charles Munch, conducting.

Brahms A German Requiem, soloists Hilde Gueden, soprano; Donald Gramm, baritone; Festival Chorus prepared by Hugh Ross.

Sunday, July 20, 2.30 p. m., Music Shed, Boston Symphony Orchestra, Pierre Monteux, conducting.

Brahms, Academic Festival Overture
Piano Concerto No. 1 in D minor, soloist Leon Fleisher
Stravinsky Petrouchka

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,443

JUL 17 1958

-:- AT TANGLEWOOD -:-

DONALD GRAMM

Mr. Gramm, bass-baritone, appears with the Boston Symphony Orchestra, Charles Munch, musical director, in the performance of Brahms Requiem. This program, to be in memory of Serge Koussevitzky, is in the Shed at Tanglewood at 8:30 p. m., July 19. Mr Gramm has sung with the New York City Oper Company and appeared as soloist with this and many other orchestras.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JUL 18 1958

Shed Concerts Start

Tonight at 8:30 at Tanglewood, Lenox, the Boston Symphony Orchestra, with music director Charles Munch

Music of Debussy, Ravel and Tchaikovsky will be featured next week. The third will be a Wagner weekend and the final weekend, Beethoven.

Tonight's concert will include Brahns' Serenade No. 1 in D, Opus 11, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahms' Fourth Symphony. Mr. Copland, who is chairman of the faculty at Tanglewood's Berkshire Music Center, will be present for the performance of his piece.

The concert tomorrow night also will be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Soloist in Brahms' Requiem will be Hilde Gueden, soprano, and Donald Gramm, baritone, with the Festival Chorus.

conducting, will present the opening concert of the Shed Concerts' series by the full orchestra. Music of Brahms will be heard this weekend.

The 70 orchestra members who have been playing at the Esplanade concerts have joined their 35 colleagues at Tanglewood for four weekends of concerts on Friday and Saturday evenings and Sunday afternoons tonight through Aug. 10.

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 27,999 S. 28,943

JUL 13 1958

Full Orchestra To Play at Tanglewood

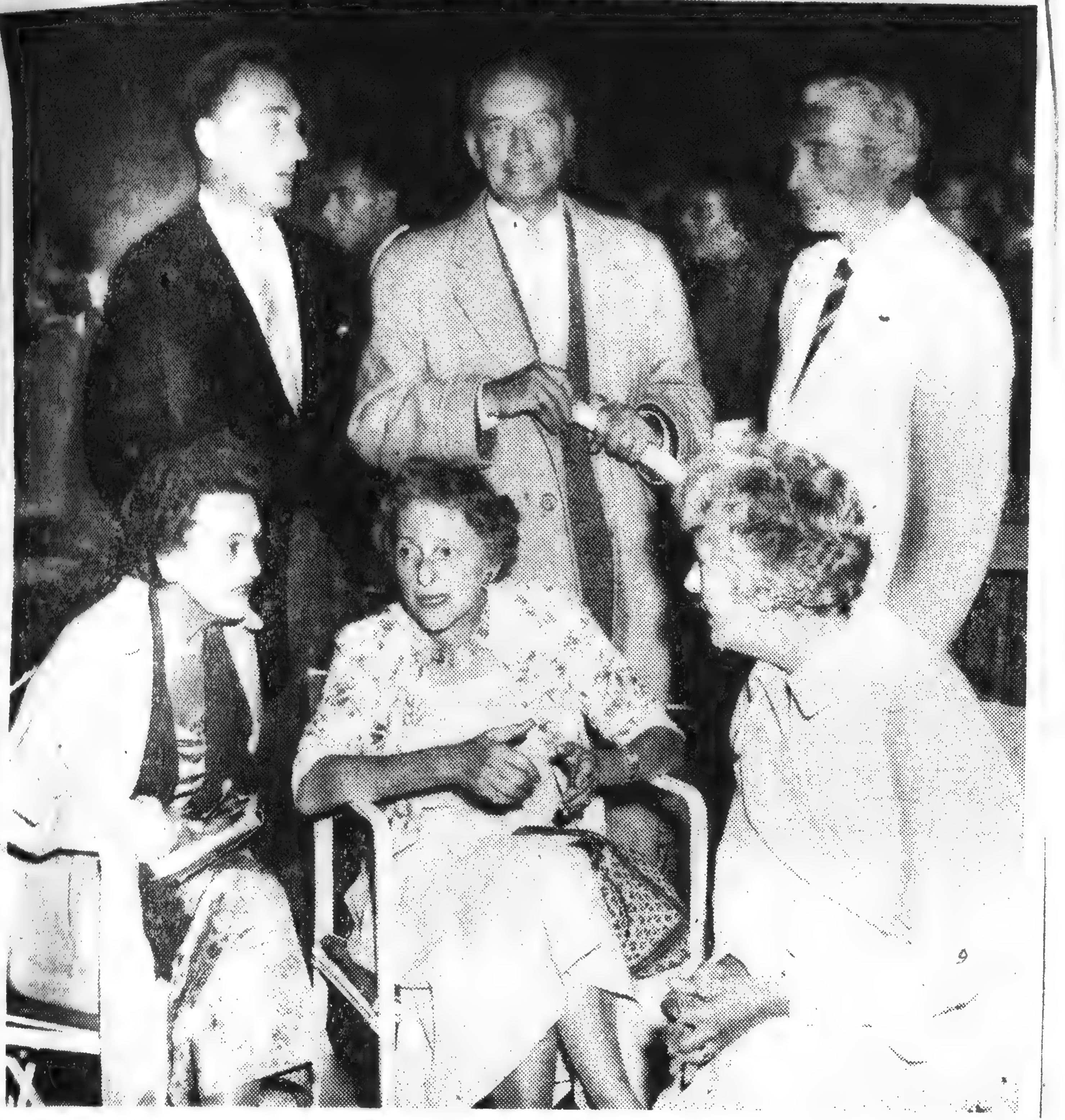
The Boston Symphony orchestra, under the direction of Charles Munch, conductor, will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood Lenox, Mass., Friday and Saturday nights. The programs are set for 8:30 o'clock and on Sunday at 2:30 o'clock.

More than 100 musicians will appear in the orchestra and the concerts will feature the music of Brahms. For the opening concert Friday night, the program will include "Serenade No. 1, in D Major, Op. 11 for Chamber Orchestra," after which Aaron Copland's "Orchestra Variations" will be heard, and the "Fourth Symphony," Brahms will be the final number. Saturday night the concert will be given in memory of Serge Koussevitzky, for 25 years music director of the Boston Symphony orchestra and founder of the Berkshire Music Center at Tanglewood.

[114]

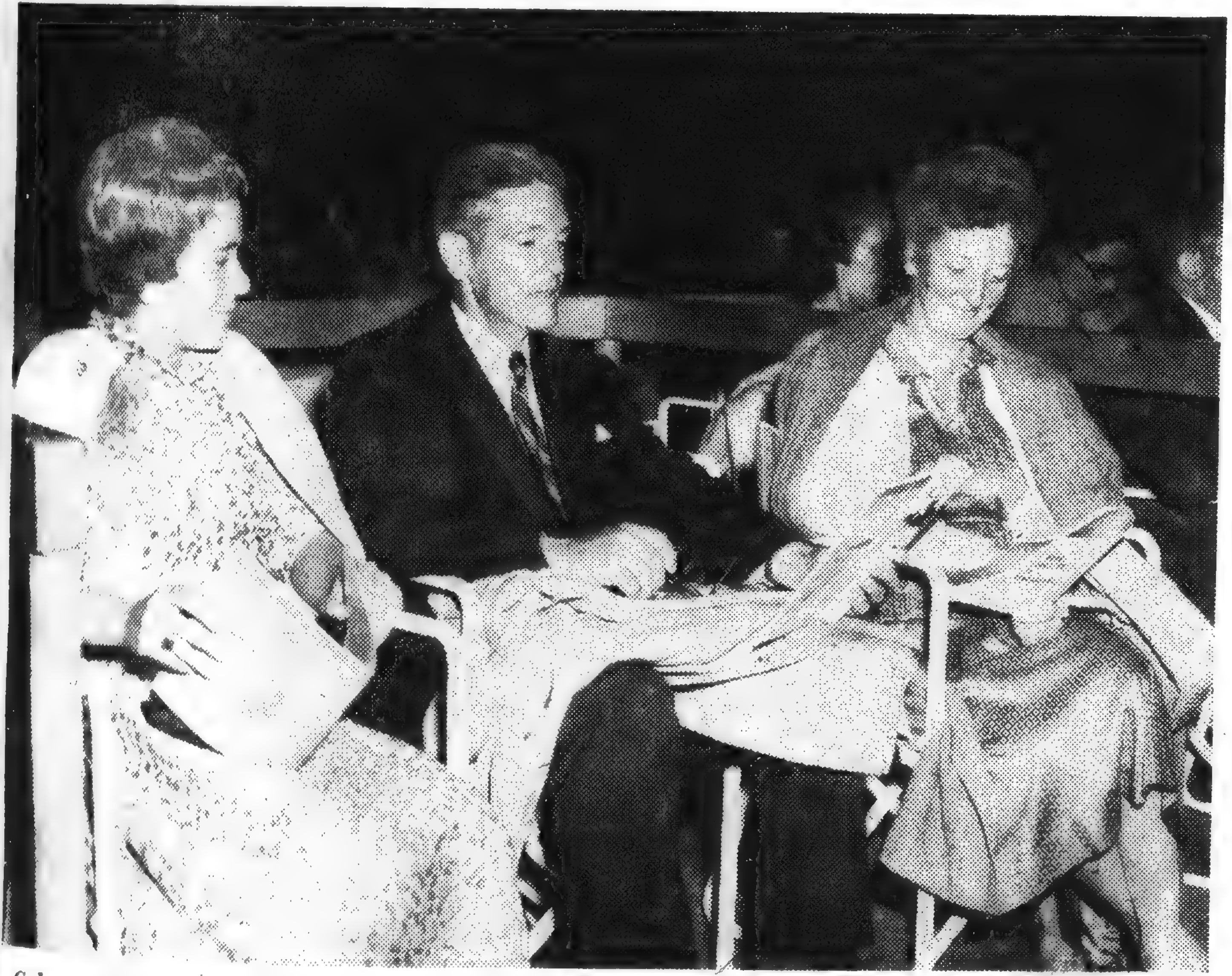
At Berkshire Festival Concerts This Weekend

B Eagle - July 21



Mitchell

Weekend guests of Mr. and Mrs. Stefan Lorant of Lenox in the Lorant box at Tanglewood. Seated are Actress Florence Eldridge, wife of stage star Frederic March, Mrs. Jack Leon of New Milford, Conn., and Mrs. Lorant. Standing are Mr. Lorant, Mr. March and Mr. Leon.



Mitchell

Col. and Mrs. H. George Wilde of High Lawn Farm, Lenox, with their daughter, Lila, at left. Miss Wilde, a 1958 Smith College graduate, will teach at Westover School next fall.

B Eagle - July 19

Koussevitzky Service in Lenox Tomorrow at 10

Rev. J. Herbert Owen

LENOX — The Rev. J. Herbert Owen, former pastor of the Congregational Church-on-the-Hill, now of Florida, will officiate tomorrow morning at 10 at the Church on the Hill for memorial services for the late Dr. Serge Koussevitzky, who died in 1951.

Mr. Owen will replace the pastor, the Rev. Dr. Harry Trust, who was injured in a fall at his home this week.

Mr. Owen is now pastor of the First Congregational Church of Melbourne, Fla. He officiated at the wedding of Dr. Koussevitzky and his wife, Olga, in 1947 and assisted in the burial services for the late BSO conductor in 1951. He was pastor of the Lenox church from 1942 to 1952.

Mr. and Mrs. Owen are spending the summer in Pittsfield with Mr. and Mrs. Dana McNay of Burke Avenue.

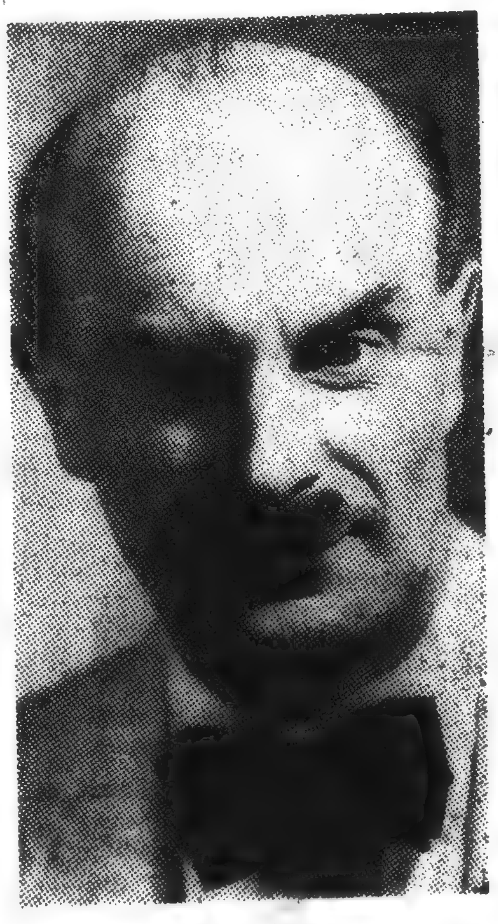
At tomorrow's annual memorial service the chorus from the Berkshire Music Center, under the direction of Hugh Ross, will sing and Alfred Nash Patterson, BSO organist, will preside at the organ.

Tonight's concert by the BSO in the Music Shed at Tanglewood will be presented in memory of Dr. Koussevitzky.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 16 1958

Koussevitzky Service Sunday At 10 in Lenox



Hugh Ross

LENOX — The annual memorial service for Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood, will be held Sunday morning at 10 at the Church-on-the-Hill, Congregational.

The chorus from Tanglewood, under the direction of Hugh Ross, head of the choral department at the Music Center, will sing Schubert's Psalm 92; "How Lovely Is Thy Dwelling Place," from Brahms' Requiem, and Rameau's "Beati." Alfred Nash Patterson, organist with the Boston Symphony, will be at the organ.

Dr. Harry Trust, pastor of the Church-on-the-Hill, will conduct the memorial service.

Dr. Koussevitzky died June 4, 1951, a short time before the opening of the Berkshire Festival. Since that time memorial services have been held at the Church-on-the-Hill at about the time of the anniversary of his birthday, June 26.

Lenox

B. Eagle July 21

Tel. Eagle Office Lee 683-W or Lenox 881

Koussevitzky Service Fills Church on Hill

LENOX—The Church-on-the-Hill was filled yesterday for memorial services for Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who died in 1951.

Following the services, about 150 persons attended ceremonies at Dr. Koussevitzky's grave in the Cemetery-on-the-Hill. Mrs. Koussevitzky spoke briefly at the graveside ceremonies. She presented a birthday cake to members of the Tanglewood chorus who sang at the service.

The church service was conducted by the Rev. J. Herbert Owen, former pastor of the Church-on-the-Hill. He replaced the pastor, the Rev. Dr. Harry Trust, who was injured in a fall at his home last week. Mr. Owen is now pastor of the First Congregational Church of Melbourne, Fla.

Hugh Ross conducted the choir in three numbers in the church. They also sang Randall Thompson's "Alleluia" at the grave. Alfred Nash Patterson, BSO organist, played at the service.

Millbrook Round Table, July 17

Shed Concerts Open Friday At Tanglewood

The Boston Symphony Orchestra, under its Music Director, Charles Munch, will present the opening concert of the series of Shed Concerts by the full Orchestra Friday at 8:30 at Tanglewood, Lenox, Massachusetts.

70 Orchestra members who have been playing at the Esplanade concerts in Boston join their 35 colleagues at Tanglewood for four week ends of concerts on Friday and Saturday evenings and Sunday afternoons, today through August 10th. Music of Brahms will be featured this week end (July 18-19-20); next week end music of Debussy, Ravel and Tchaikovsky (July 25-26-27); the third week end Wagner (August 1-2-3); and the final week end Beethoven (August 8-9-10).

Friday's concert conducted by Charles Munch will include Brahms' Serenade No. 1 in D, Opus 11, for String Orchestra; Aaron Copland's Variations for Orchestra and Brahm's Fourth Symphony. The concert Saturday evening, a performance of Brahm's Requiem, will also be under Dr. Munch's direction and will be presented in memory of Dr. Serge Koussevitzky, former conductor of the Boston Symphony Orchestra and founder of the school at Tanglewood. Piere Monteux will make the first of four guest appearances conducting Sunday afternoon's concert. His program will include Brahms Academic Festival Overture and Piano Concerto No. 1 in D Minor and Stravinsky's ballet "Petrouchka".

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 14 1958

Week's Concerts At Tanglewood

Lenox, July 13—Four concerts will be featured at Tanglewood this week. Wednesday, the music of Spain and Flanders will be presented while Friday, Saturday and Sunday will see the Boston Symphony Orchestra perform at the Berkshire Festival.

Wednesday, July 16, 8:30 p. m. Chamber Music New York Pro Musica, Noah Greenbert, Director.

Music of Flanders and Spain
Works by Issac, Des Pres, Tielman Susato, Morales, Ortiz, Mudarra, Cavezon, Flecha.

Friday, July 18, 8.30 p. m., Music Shed, Boston Symphony Orchestra, Charles Munch, conducting.

Brahms Serenade No. 1, in D, Op. 11
Copland Variations for Orchestra
Brahms Symphony No. 4

Saturday, July 19, 8.30, Music Shed, Boston Symphony Orchestra, Koussevitzky Memorial Concert, Charles Munch, conducting.

Brahms A German Requiem, soloists Hilde Gueden, soprano; Donald Gramm, baritone; Festival Chorus prepared by Hugh Ross.

Sunday, July 20, 2.30 p. m., Music Shed, Boston Symphony Orchestra, Pierre Monteux, conducting.

Brahms, Academic Festival Overture
Piano Concerto No. 1 in D minor, soloist Leon Fleisher
Stravinsky Petrouchka

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,804

JUL 16 1958

HILDE GUEDEN, soprano, will sing with the Boston Symphony Orchestra, Charles ~~Munch, musi-~~cal director, in the Brahms Requiem, July 19 at 8:30 in the Shed at Tanglewood. Miss Gueden, born in Vienna, is a leading soprano of the Metropolitan Opera as well as the Vienna State Opera and La Scala, Milan.

AT BERKSHIRE NIGHTS CONCERT, the first of the 1958 Friday night series, are Chester D. Hebb, Mrs. John D. Cox Jr., Mrs. Alexander A. D'Angelo Jr., Mrs. Hebb, Mr. Cox and Mr. D'Angelo, all of Pittsfield. The Berkshire Nights plan, offered to residents within easy driving distance of Tanglewood, entitles ticket holders to four Friday concerts at price of three. Last night marked opening of big festival concerts.

1958 COMMITTEE CHAIRMAN Mrs. John G. W. Mahanna attends concert with Hilde Gueden, Metropolitan Opera soprano, who will make her Tanglewood debut tonight; Mrs. Zino Francescatti of Monterey and Miss Gertrude Robinson Smith of Glendale, president of Berkshire Symphonic Festival, Inc. Standing are Lacy Hermann, Miss Gueden's husband, and noted violinist Zino Francescatti, soloist July 27.

Music Review B. Eagle - July 19

Brahms, New Copland Work Are Featured at Tanglewood

By JAY C. ROSENFELD

THE FIRST Tanglewood concert of the season in which the entire Boston Symphony orchestra participated was played in the Shed last night under the direction of Charles Munch. The three concerts of this weekend are to be predominantly the music of Brahms. Last night there were his first and last orchestral works: the D major Serenade and the 4th Symphony "Orchestral Variations" of Aaron Copland was inserted as a division and a diversion.

Only four movements of the serenade were played, the adagio and the scherzo being omitted. This is pleasant and respectable music with many little devices popping up which Brahms used with greater maturity in some of his later orchestral and ensemble music writing. The short little minuet has charm by virtue of a graceful melody and its relative daintiness as an interlude. Brahms uses only clarinets and a bassoon at first and then substitutes plucked celli for the bassoon. The second minuet uses only thin strings, a restful contrast from the surrounding movements.

* * *

THE COPLANDS and the Brahms fourth are both up Munch's alley. The tolerances of the brass and percussion in the Copland which he permitted was less valid in the Brahms, and his apparent indifference to small details of balance robbed us of some of the symphony's most beautiful effects. Gericke, the first conductor of the Boston orchestra, is reported to have cautioned the brass "I want to see no red faces, gentlemen."

The initial theme of the symphony is one of extremely feminine pathos and the ascending complementary arpeggios which start in the celli can be so eloquent as they continue to cilmb in the violas. The second theme is so fervent a supplication when the celli are allowed to be heard and are not overpowered by the horn, playing in unison. And why was the interchange of pizzicatti in the strings with the reeds so distorted by accenting the fourth beat of these measures.

* * *

THE SECOND theme of the andante is in the manner of Beethoven of the last quartets. What an unforgettable experience it was to hear the Boston strings play this last night. We could have departed with this memory in our heads at this point and we were sorry the evening was not warmer so that Munch would have had to mop his brow and thus further delay breaking the spell with the earsplitting enusing allegro giocoso.

Who in the audience could not have been moved by the breadth of the song in the last movement, once the introductory bars were read. Brahms displays his genius in no other place to greater advantage than in this theme, in its register in the violins and in its rhythm. This was lofty music.

* * *

COPLAND'S "Orchestral Variations" is a stunning work. It is thickly orchestrated and its massive cacophonies accumulate and persist until by sheer power a listener is overwhelmed by the relentless stimulation. The theme is announced in the violas and the Boston violas stated it with their usual, but always exceptional, sonority. The theme then proceeds through many variations. The brass and percussion are used without reservation and often leap upward from rocky, barren heights to piercing crags of sound.

The theme itself is a simple sequence of four notes in which a step of a major third contracts concentrically. Copland, one of our most erudite composers, as well as one of our most inspired and venturesome, is basically a classicist. His acquaintance with Bach's Art of the Fugue, if not his study of it, could well have been a pattern or a point of departure when he wrote this piece originally for piano. The present version was a commission from the Louisville orchestra and the score shows its date of completion as Dec. 31, 1957.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 17 1958

Koussevitzky Memorial Sunday

LENOX — The annual memorial service for Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood, will be held Sunday morning at 10 at the Church-on-the-Hill, Congregational.

The chorus from Tanglewood, under the direction of Hugh Ross, head of the choral department of the Music Center, will sing.

Alfred Nash Patterson, organist with the Boston Symphony, will be at the organ.

Dr. Harry Trust, pastor of the Church-on-the-Hill, will conduct the memorial service.

Dr. Koussevitzky died June 4, 1951, a short time before the opening of the Berkshire Festival. Since that time memorial services have been held at the Church-on-the-Hill at about the time of the anniversary of his birthday, June 26.

* * *

C1157

Mitchell

RENEWING ACQUAINTANCE at intermission are Mrs. Norman Simpson of Lee, Mrs. Edward H. Cumpston Jr. of Schenectady, formerly of Pittsfield, an unidentified young man, Mrs. Robert L. Gibson, Mr. Gibson and Mr. Cumpston. Mrs. Cumpston was chairman of the Berkshire Nights Committee last year when the plan was inaugurated at the suggestion of the Tanglewood Advisory Committee, county residents.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 26 1958

County Headlines

BERKSHIRE [illegible]

TO NO ONE'S surprise the Pittsfield Weather Station reported that last month was the coldest June in nearly a quarter of a century and that July (with about six inches of rainfall already) promises to be the wettest of recent record. . . , Despite the uncooperative weather, tourist business appeared to be running a bit ahead of last year. The first of the four major Tanglewood weekends, though hobbled by a rainy Saturday which discouraged lawn loungers, drew a total attendance of 23,776. . . . Crane & Company's annual contract to supply the U.S. Treasury with currency and savings bond paper came through on schedule, totaling $2,834,657 for 4,438,000 pounds of paper. Despite a reduction in the government's bond paper purchases (due to a change-over of Series E bonds to IBM cards) this year's contract calls for about 15 per cent more paper than last year's. . . . At Guilder Pond, near the summit of Mount Everett, Russell and Ezra Whitbeck found the body of Otis E. Wilson of West Stockbridge, 49-year-old father of 15 children, who had left his home five days earlier, ostensibly for kitchen employment at Camp Tanglewood in Mount Washington. Pending an autopsy, and in the absence of any indications of external injury, death was attributed to accidental drowning.

B. Eagle - July 18.

Tanglewood Baritone To Sing Here Sunday

GREAT BARRINGTON — Baritone Ken Hudson of the Berkshire Music Center, Tanglewood, will be guest soloist at the First Church of Christ, Scientist, Sunday.

He will sing "The Lord Is My Light" by Allitsen at the 11 a.m. service. Mr. Hudson, who will be soloist at the church during the four remaining weeks of the Tanglewood season, will be accompanied by Harold E. Thompson, church pianist.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 21 1958

First Shed Concert Weekend Draws 17,400 to Tanglewood

The first weekend series of shed concerts in the 1958 Berkshire Music Festival attracted some 17,400 persons to Tanglewood Saturday evening and yesterday afternoon. The two programs were devoted mainly to the music of Johannes Brahms.

Kousseitzky Memorial

Saturday night's concert, devoted in its entirety to Brahms' "German Requiem," was presented in memory of the late Serge Koussevitzky, founder of the festival. Charles Munch conducted the Boston Symphony Orchestra and the Festival Chorus, and soloists were Hilda Gueden, soprano, and Donald Gramn, bass.

Yesterday afternoon 83-year-old Pierre Monteux was on the podium for his first guest appearance of the season. The program opened with Brahm's "Academic Festival Overture." Leon Fleisher was soloist in Brahms' "Piano Concerto No. 1 in D Minor," and the final work was Stravinsky's ballet "Petrouchka."

Opera Tonight

Opera scenes commence in the theater-concert hall this evening under the direction of Boris Goldovsky. A complete "Don Pasquale" is slated and also excerpts from "Romeo and Juliet."

The festival continues this week with the usual Wednesday evening chamber music program in the theater concert hall and concerts by the full Boston Symphony Friday and Saturday nights and Sunday afternoon.

B. Eagle - July 19

Weather Report 'Favorable' For Concerts at Tanglewood

Crowd of 6,350 at First Berkshire Nights Series—Hilde Gueden, Donald Gramm With Chorus Tonight—Monteux on Tomorrow

TANGLEWOOD — Although the weather was a bit on the chilly side last night for the opening of the major concerts in the Music Shed by the Boston Symphony Orchestra, the weatherman today made a "favorable" prediction for the rest of the weekend.

A crowd of 6,350 attended last night's opening concert with Dr. Munch conducting the first of four Friday evening Berkshire Nights performances by the BSO.

Sunny Tomorrow

The U.S. Weather Bureau reported this morning the weather will clear as the day wears on, but suggests those attending tonight's concert be prepared for a cool evening. Tomorrow the prediction is "sunny skies and pleasant temperatures."

Dr. Munch, who was given a standing ovation as he returned to the podium last night for the opening of the four weekend concerts, will return tonight at 8:30 to direct the Boston Symphony in a concert in memory of Dr. Serge Koussevitzky, former conductor of the BSO and founder of the Berkshire Music Center here.

Soloists in the Brahms' "Requiem" will be Hilde Gueden, a leading soprano of the Metropolitan Opera, and Donald Gramm, a baritone, who will be heard with the Festival chorus, trained by Hugh Ross, head of the choral department at the school.

Pierre Monteux, former conductor of the Boston Symphony and guest conductor of the orchestra for several years, will make the first of four guest appearances at Tanglewood tomorrow afternoon at 2:30. His program will include Brahms Academix Festival Overture and Piano Concerto No. 1 in D minor with Leon Fleisher as soloist, and Stravinsky's ballet "Petrouchka."

Leon Fleisher

Movie Actor Here

Among those attending the weekend concerts with Mr. and Mrs. Stefan Lorant of Lenox are the movie actor, Frederic March and his wife, Florence Eldridge, and Mr. and Mrs. Jack Leon of New Milford, Conn.

The first evening of opera scenes to be presented by students of the Berkshire Music Center is scheduled for Monday at 8:30 in the theater concert hall. Members of the opera department, under the direction of Boris Goldovsky, will present excerpts from Gounod's "Romeo and Juliet" and Donizetti's "Don Pasquale," complete.

Opera Open to Friends

The opera department is this season maintained through the leadership training program of the New England Opera Theater. The program of opera is open to Friends of the Berkshire Music Center, who may obtain membership tickets at the Friends office next to the main box office here.

Another evening of opera scenes will be held on Monday, July 28, and the production of Rossini's "Count Ory" on Aug. 4 and 5 should be requested from the Friends office.

Song Recital Wednesday

Wednesday evening at 8:30, Adele Addison, who has appeared frequently at Tanglewood as soprano soloist with the BSO and in opera performances during her years as a student at the Berkshire Music Center, will be heard in a song recital. She is donating her services for this concert, the proceeds of which benefit the Tanglewood revolving scholarship fund.

Miss Addison's regular accompanist, James Payne will be at the piano. Her program includes four songs by Alessandro Scarlatti, four songs by Schubert, the "Frauenliebe und Leben," of Robert Schumann, three songs by Paul Hindemith, Debussy's "Songs of Bilitis," and works by Sessions, Striklo, Copland and Ives.

Manos

REHEARSING this morning in the Music Shed at Tanglewood in preparation for tomorrow afternoon's concert by the BSO, is Pierre Monteux, who will be making the first of his four guest appearances at the Berkshire Festival this season. Featured on the program with him will be Leon Fleisher, a pupil of Arthur Schnabel, who made his official orchestral debut under Mr. Monteux with the San Francisco Symphony in 1943. He will also play at the World's Fair.

EAGLE July 21, 1958

Area Weekend Business Good Despite Unpleasant Saturday

Despite adverse weather which cut down the Tanglewood overflow crowd Saturday, Berkshire County tourist establishments enjoyed excellent business over the weekend, John F. Downing, executive director of the Berkshire Hills Conference, reported today.

Mr. Downing said a spot check throughout the county showed business equal to or better than the same weekend last year, which was one of the all-time highs.

Total attendance at the first of the four major Tanglewood weekends was 23,776 compared to 27,480 on the same weekend last year and 18,951 for the same weekend in 1956. The Tanglewood box office reported 6,350 cash customers Friday evening, 8,272 Saturday evening and 9,154 yesterday afternoon.

Over Capacity

The Tanglewood Saturday turnout was about 2,700 less than the same day last year, but was still well over the 6,000 seating capacity of the Shed. The rainy, cool weather apparently discouraged many of the lawn loungers.

Tanglewood's Lenox neighbors, Music Inn and Music Barn, are beating last year's figures, according to a report from Mr. and Mrs. Phillip Barber, owners.

Mrs. Barber said the 140-bed inn was fully booked in advance of the weekend. She said Music Inn business is about 20 per cent ahead of last year and attendance at the Music Barn programs is up 15 per cent.

In Lenox, the Kiwanis tourist information center reported that every registered room was rented by Saturday night. Traffic in Lenox was heavy with the usual post-concert snarls around the Patterson monument at Main and West Streets.

Makeshift Bedrooms

The Curtis Hotel in Lenox reported all rooms filled by Friday night. Downstairs parlors were used as extra bedrooms Saturday.

Actor Fredric March and his wife, Florence Eldridge, had dinner at the Curtis with Mr. and Mrs. Stefan Lorant of Lenox after Saturday evening's concert. Mr. and Mrs. March were weekend guests of the Lorants.

Personnel at the Southern Berkshire Chamber of Commerce information booth in Great Barrington reported crowds were not as heavy as the same weekend last year.

In Williamstown, the Board of Trade information booth reported that most motel and inn rooms were filled by early Saturday evening, and many guest houses also had a brisk business. One factor contributing to the crowd was "visiting weekend" at area camps, which brought many parents into the county.

Weather Blamed

M. Warren Quadland, president of the Williamstown Board of Trade, said the general unfavorable weather continues to hold down crowds, although business is "improving." He pointed out that Williamstown is affected only by the biggest Tanglewood crowds.

"Most people feel that business is improving, getting a little closer to what it should be, but it's still not up to last year's volume," Mr. Quadland said.

Following are a few of the reports from the Berkshire Hills Conference:

Wigwam Motel and Cabins, Mohawk Trail. Motel filled, cabins off a little, gift shop very busy yesterday. A good crowd of tourists out yesterday despite chilly 39-degree temperature in the morning.

Elwal Pines, Williamstown. Motel and restaurant. Packed solid over the weekend. Dining room business running about 10 per cent ahead of 1957.

The Springs, New Ashford. Business averaging 15 per cent ahead of last year.

Hotel Busy

Hotel Wendell-Sherwood, Pittsfield. Near capacity Friday night, sold out all 300 rooms Saturday. Near record crowd of 370 at Saturday night smorgasbord. Dining business 10 per cent ahead of last year.

Pittsfield Motel, West Housatonic Street, Pittsfield. Filled to capacity every night for past two weeks.

Holly-K Motel, Route 20, Pittsfield. Running 10 per cent ahead of last year.

Red Lion Inn, Stockbridge. Business about 10 per cent ahead of 1957. House count somewhat lower but guests are staying longer this year. Dining room business a good 20 per cent ahead of last year.

Lost Wilderness Dude Ranch, New Boston. About 10 per cent ahead of 1957.

Berkshire Inn, Great Barrington. Running about 85 per cent of capacity. Meal business is up about 30 per cent. Booked solid next weekend. Booked solid with convention business from Labor Day to Oct. 25, except for two days.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 19 1958

Tanglewood Shed Concerts Draw 6,350 for Opening

Under the direction of Dr. Charles Munch, the full Boston ~~Symphony Orchestra~~ last night presented the first of a series of week-end concerts to be held in the Shed at Tanglewood.

About 6,350 people were on hand to hear the orchestra play music by Johannes Brahms and Aaron Copland. The concert opened with "Serenade No. 1, in D Major" by Brahms. This was followed by Coplands "Orchestral Variations" and the program concluded with Brahms' "Fourth Symphony."

The second Shed concert tonight will feature Brahms' "Requiem" and will have Hilde Gueden as soprano and Donald Gramm as baritone along with the festival chorus, conducted by Charles Munch.

On Sunday afternoon Brahms' "Academic Festival Overture" and "Piano Concerto No. 1, in D Minor" will be presented, with soloist Leon Fleisher, followed by Stravinsky's "Petrouchka" conducted by Pierre Monteux.

7/16/58

Can't Be Forgotten

To the Editor of THE EAGLE:—

Last night [July 12] while listening to the discourse between your representative (as I think I may call him) and the representative of the *New York Times*, during the interval of the concert at Tanglewood, it being largely about the origin of the Tanglewood concerts, I expected to hear the name of Mrs. Rosamond Brooks, who had been Miss Rosamond Dixey of Lenox.

I was shocked that no reference, during the interval, was made to the lady who gave Tanglewood, the house and property which had been in her mother's family for generations, gave it all outright, to the Boston Symphony Orchestra for its summer festival and all-round work. If Mr. Koussevitzky were still alive I am sure he would regret this omission as, no doubt, do many others.

Mr. Koussevitzky knew also how much this same lady did to further the cause of young or unrecognized musicians. Her interest in music never flagged, and her help when needed never failed. I think it fair to say that Rosamond Dixey Brooks held a great place in the development of the musical life of this country. Her name should not be overlooked. It cannot be forgotten.

(Mrs.) GEORGETTE WINTHROP.
74 Irving Pl.,
New York 3, N.Y.

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[116]

Reformer &
Vermont Phoenix (e)
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JUL 14 1958

Ten Russians Begin Visit

Spending First Day at Putney

047

Ten youthful Russians, some of the very first Soviet citizens to visit America as tourists since the Bolshevik Revolution, began their tour of the Brattleboro area this morning with a visit to the summer work camp at the Putney School.

The party of eight men and two women strolled over the school's extensive lawns and walks, took in the broad mountain scenery, the barns and pastures where the students did their farm chores.

They surrounded Larry Titus, farm manager for the Putney School, to ask about milk productin, pasturage and feeding. Inside the barn pretty Valentina Shvedkova, a 28-year-old postgraduate in American economics, timidly fed a baby calf from a suckling pail. Marina Zhuravleva, a teacher, was curious about school costs and curriculum in America, and offered some statistics about Soviet education. The Russian party, with cameras and dressed in casual clothes, then went to milk-lunch with the teen-age campers, chatted with them and presented their greetings from the youth of the Soviet Union.

The Reformer was barred from further coverage of the Russian visit under terms of a U. S.-Soviet agreement restricting press contact with Russian groups traveling in America and U. S. students touring the Soviet Union.

This afternoon the Russian group, headed by Evgenni Bugrov, 32, president of the Student Council of the Soviet Union, will visit the Putney Creative Work Camp, where they will observe dancing, painting and sculpture classes in progress.

They will be guests tonight at a meeting of the Brattleboro Board of Selectmen at 7:30 in Municipal Hall. They will retire for the night to the Brattleboro area homes where they will be staying during their visit.

The Soviet party arrived last night from Lenox, Mass., where they took in a Tanglewood concert of the Boston Symphony Orchestra. They spent the night in pairs at the homes of Mrs. Clifford Allen and Mrs. Lester Barber of the Experiment for International Living; John Hooper, editor of The Reformer; George Kempton of Dummerston, and Rev. Fred E. Miller. Mary Potter, their American guide and interpreter was the guest of Dr. John Wallace.

Tomorrow the Russians will visit the Eastern States Farmers Exchange, Brattlebro's downtown where they will be treated to a concert of Russian music and informal bull sessions with students at the Russian Institute there. They will return to Brattleboro for the Wednesday evening meal.

On Thursday the Soviet tourists will visit the Marlboro School of Music at 9:30 a.m. to engage in conversation and hear student performances. They will lunch with their host families before driving to Albany, N. Y., where they will entrain for Chicago.

The Russian tour is being sponsored by the Experiment in International Living, which has its national headquarters in Putney. The Experiment is represented in Russia this summer by a group of 10 touring Americans.

The 10 Russians visiting Brattleboro make up one of 4 groups now in the United States. Their itinerary also includes trips to Chicago, the Urbana campus of the University of Illinois, St. Louis, the University of North Carolina and Washington, D. C.

The seven members of the group unmentioned before are Vladimir Belousov, 32, an architect studying at the Moscow Institute; Abdul-Rakman Bezirov, 28, an oil extraction engineer from Azerbaidjan, a small southern republic of the U.S.S.R.; Georgi Danilov, 24, a student of English and linguistics at the Moscow Institute; Dr. Grant Demirchoglyan, 32, an Armenian physiologist; Salakhitdin Nazarov, a historian from the small southern republic of Uzbek; Boris Ponomarev, assistant secretary of the Soviet Youth Committee, and Dmitri Chekanikov, an agricultural chemist.

Berkshire Week

A summer supplement of The Berkshire Eagle

July 13–19, 1958

Constantine Manos

Dr. Charles Munch rehearsing Boston Symphony Orchestra

HIGHLIGHTS:

CHARLES MUNCH

Conducting Boston Symphony Orchestra in all-Mozart program Sunday at 2:30 in Tanglewood Shed.

BERKSHIRE QUARTET

Playing chamber music assisted by Albert Sprague Coolidge Sunday at 4 at Music Mountain.

SUMMER THEATERS

Opening Monday: "The Cocktail Party" at 8:45 at Berkshire Playhouse, "Visit to a Small Planet" at 8:40 at Sharon Playhouse. Opening Tuesday: "Inherit the Wind" at 8:45 at Malden Bridge Playhouse, "Bullfight" at 8:40 at Williamstown, "Kiss Me Kate" at 8:40 at Colonie Musical Theater.

GEOFFREY HOLDER

Ethnic dancer accompanied by his group and Ram Gopal and Sahomi Tachibana opening Tuesday at 9 at Jacob's Pillow.

PRO MUSICA ANTIQUA

Performing music of Flanders and Spain Wednesday at 8:30 in Tanglewood Theater.

NEW YORK HARP TRIO

Playing Friday at 3 at South Mountain.

BOSTON SYMPHONY ORCHESTRA

Conducted by Charles Munch in Brahms-Copland program Friday at 8:30 in Tanglewood Shed.

'TROUBLE IN TAHITI'

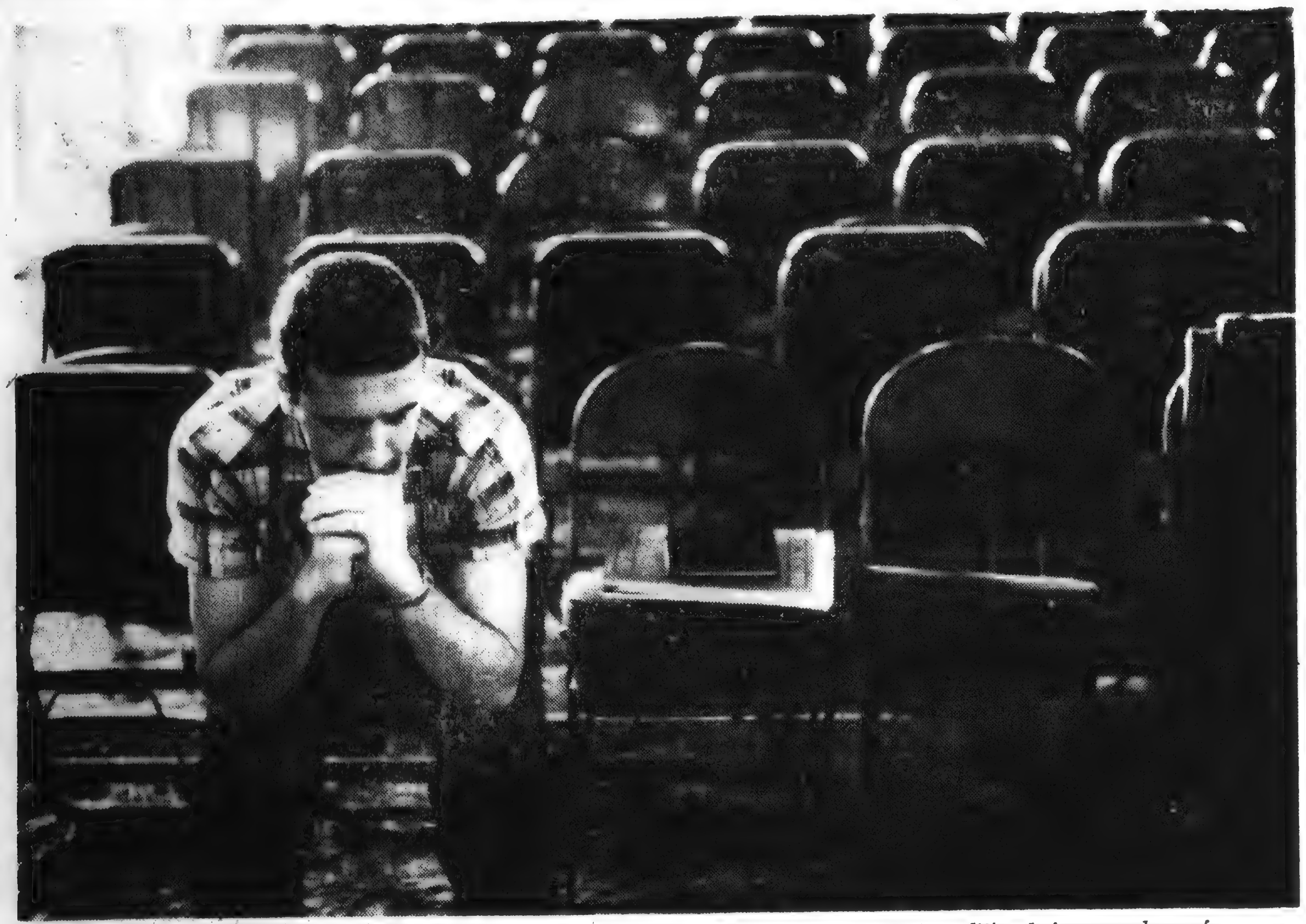
Leonard Bernstein's opera performed by After Dinner Opera Company Saturday at 3:30 at Berkshire Music Barn.

KOUSSEVITZKY MEMORIAL

Charles Munch conducting soloists Hilde Gueden and Donald Gramm with Festival Chorus and Boston Symphony Orchestra in Brahms' "Requiem," Saturday at 8:30 in Tanglewood Shed.

In This Issue:

- PUBLIC SWIMMING, details on 30 spots PAGE 2A
- ART ON EXHIBIT, museum and gallery shows PAGE 2A
- NATURAL WONDERS, Berkshire phenomena PAGE 2A
- FISHING AND GOLF, directories of where to go PAGES 2A, 11A
- VACATION MAP, roads to fun and entertainment PAGE 3A
- NATURAL BRIDGE, a scenic wonder PAGE 4A
- SEVENTY PIANOS, a Tanglewood Tale PAGE 5A
- SUMMER CALENDAR, music, dance, drama PAGES 6A, 7A
- TANGLEWOOD ROUTES, follow the dotted line PAGE 8A
- BERKSHIRE SKETCHES, 3: the Bowwow Cemetery PAGE 9A
- ON BERKSHIRE STAGES, the week's playbill PAGE 10A
- TENNIS COURTS, details on 23 courts PAGE 11A
- GUIDE TO FOOD, recommended restaurants PAGE 11A
- EAGLE EYE, pictures at random PAGE 12A



Violinist Don Haines of Joliet, Ill., appears dejected as he ponders the outcome of his audition before members of the Berkshire Music Center faculty, including Richard Burgin, concertmaster of the Boston Symphony Orchestra.

Under considerable strain, singer Patricia Capone of Wakefield, Mass., listens carefully to piano passage before repeating it for Hugh Ross, choral director at Tanglewood.

Musicians on Trial

Pictures and Text

By Constantine Manos

Somebody has just cracked a joke, easing the tension for flute player Jean-Louis Kashy of Houston, Tex.

FOR THE STUDENT of music, the road to fame, success, or just a job consists of a series of harrowing ordeals—auditions. At Tanglewood, where 325 young musicians from 36 states and 17 foreign countries are studying, the auditions for positions in the student musical organizations start the summer's work. The auditors are the teachers for the summer, veteran musicians of the Boston Symphony and other distinguished faculty members of the Berkshire Music Center. Having already passed the rigorous entrance examinations held in the spring, the auditioning students are select talent from such diverse places as Gladewater, Texas, and Ankara, Turkey. Fidgeting with their instruments or softly singing scales to themselves, the nervous young musicians wait their turn outside a closed door. The door opens, a finger beckons. Muttering apologies about not having had time to practice, one of the students enters. The auditor sympathizes, rubs his hands together, and asks for a prepared solo. Usually he digs out some obscure, difficult score to test the student's sight-reading ability. When the competition is keen, the hearing is prolonged. But it is usually over in a few minutes, the buildup and letdown being more wearing on the nerves than the audition itself.

Wide-eyed with surprise, Joanne Cohen of Baltimore struggles to match the playing of teacher William Kroll, who suddenly began to accompany her during test.

Bassoonist Sue Bourns of Milford, Mich. (above), and oboist Dorothy Kidney of Appleton, N.Y. (below), make surreptitious last tests of their instruments' delicate double reeds before going in for auditions.

Joseph de Pasquale, first violist of the Boston Symphony Orchestra, listens intently to the selection of a student violist. Another waits his turn. Auditions determine positions in student musical groups.

EAGLE July 22

Our Berkshires

Tanglewood Reverie

By Katharine H. Annin

THE OTHER NIGHT at Tanglewood the woman in the next seat turned to me at intermission and asked pleasantly, "Have you been here before?" I trust I did not betray the state of mental confusion into which I was thrown by her simple question; which actually hit me like a bombshell. I heard my voice, as from a vast distance, making conversation which I hope was coherent, the while I was figuratively picking myself up off the floor of the Shed and trying to regain my composure.

* * *

FOR THE QUESTION suddenly set off in my mind a chain of further questions: What if I never *had* been to Tanglewood before? What if Tanglewood had never existed, and all my Tanglewood experiences of the last 30 years were wiped out of my memory? What a terrible loss it would be! At once I began to visualize, as in a series of flashbacks, some of the high lights of my Tanglewood recollections.

First I thought of the very first outdoor concert, in the pre-Boston Symphony days, when Henry Hadley conducted the New York Orchestra at the Hanna Farm. Never had Beethoven's Fifth made such an impression on me as that night when the moon was full and the mists began to gather at the foot of the mountains. I have never heard the Fifth Symphony since without closing my eyes and seeing again that utterly enchanting scene, to which that over-used phrase "out of this world" could legitimately apply. I know we are warned not to make more out of an experience than the experience warrants, for that way sentimentality lies; but that concert was one that has had continuing influence on other concerts through the years.

* * *

I MISSED the "$100,00 thunderstorm," in 1937, that was responsible for the building of the Shed. I was up in Maine listening to the program over the radio, when it was announced that atmospheric conditions prevented the continuation of the broadcast. Later I heard about it from my mother-in-law who was an eye witness of the proceedings under the swaying tent, and who declared she had been able to live through it only by keeping a firm grip on the thought, "Well, I have had a long and reasonably happy life, and if this is to be the end of it, I must just bear it calmly."

Nevertheless, in spite of the obvious need of an adequate shelter, there was a good deal of opposition, I remember, when the call for subscriptions went out. "Just one more thing for the public to support," I heard said, and "No such big crowds as they talk of could possibly come way up here." These comments need not have worried me, but I know I was distressed at the time, because to me having a great music center established practically at my front door supplied the one thing needful to make our move from New York to the Berkshires completely satisfactory. Having known the joy of Dr. Frank Damrosch's Young Peoples' Concerts all through my childhood, I was worried as to whether I could get my children down to New York often enough to fill their musical needs. We never did get them to New York, but Boston came to us.

* * *

PERHAPS the most vivid of all my flashbacks was of the season when Koussevitzky invited the Berkshire Choral Society to sing with the orchestra. This was before there was any student body at the Music Center to supply a large chorus as needed, and also before the stage of the Shed had been extended to its present depth. We were squeezed in behind the instrumentalists in the closest possible ranks, and being in the front row I had to dodge a trombone every time it shot out for a low note. Fortunately it was only at the rehearsal that one of our members fell off the front of the stage, landing full length on the keyboard of a grand piano.

My mind flits over countless impressions of season following season; of the promising young musicians, now so firmly established, Lukas Foss, Seymour Lipkin, Leonard Bernstein; of guests from afar like Hiendemith, Honegger, Sanroma, Carvalho; of the familiar faces in the orchestra, and the familiar figures that walk through the aisles during intermission. And all these visual impressions blend with the mental satisfaction of finding pleasure in more and more kinds of music as my ear becomes accustomed to the newer idioms, and with the delight of hearing things I have missed previously in familiar compositions.

Have I ever been to Tanglewood? How thankful I am that Tanglewood has been there so that my answer can be "Yes."

American (e)
WATERBURY, Conn.
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JUL 21 1958

24,000 Hear Concerts At Tanglewood

(Special to The American)

Lenox, Mass., July 21—Brahms programs at the Berkshire Music Festival at Tanglewood brought nearly 24,000 music lovers for the three concerts which included the performance of Leon Fleisher, soloist, in the "Piano Concerto No. 1, in D minor" before 9,200 at the Sunday afternoon concert yesterday.

Saturday evening's performance of the Brahms "Requiem" in memory of Serge Koussevitzky drew 8,300 for a moving concert under the direction of Charles Munch with the Festival Chorus and Hilde Gueden, soprano, and Donald Gramm, baritone. The opening concert of the Shed season Friday night brought 6,350 for Munch's conducting of two Brahms numbers and Copeland's "Orchestral Variations."

Sunday's concert brought Pierre Monteux as guest conductor for a program of Brahms and Stravinsky which was pure delight. Leon Fleisher as soloist in the Brahm "Piano Concerto" showed considerable accomplishment for one so young. Pierre Monteux's conducting and the orchestra's playing of the delightfully colorful Stravinsky "Petrouchka" gave the perfect touch to what was an ideal afternoon for summer listening on the lawns at Tanglewood. The burlesque for the people's fair at Shrovetide with its hurdy-gurdy effects was perfect programming for the thousands spread on blankets on the lawns with picnic baskets beside them. Monteux, cherubic in his 80's, beamed upon his orchestra as he conducted and threw kisses to the appreciative audience as it applauded. He will conduct on Friday evening in a program to include music of Glinka, Tchaikovsky, Ravel, Milhaud and Debussy.

Munch will conduct Saturday and Sunday in a wide selection including Stravinsky, Rachmaninoff and Debussy on Saturday and Bartok, Ravel, and Tchaikovsky on Sunday. Byron Janis will be soloist Saturday in the Rachmaninoff "Piano Concerto" and Zino Francescatti, one of Tanglewood's most popular attractions each year, will be soloist in Tchaikovsky's "Violin Concerto" Sunday afternoon.

Springfield Union - July 19

BRAHMS' WORKS CHARM THRONG AT TANGLEWOOD

Munch, Monteux Week-End Conductors of Boston Symphony

By WILLARD M. CLARK

Lenox, July 18—Perfect weather ushered in the first of the series of week-end concerts by the full Boston Symphony Orchestra under direction of Dr. Charles Munch. Dr. Munch and Pierre Monteux will share direction this week end, the eminent and venerable Frenchman conducting Sunday night.

6350 Hear Concert

The music of Johannes Brahms was paired with that of Aaron Copland and Brahms gained considerably thereby. An estimated 6350 people were on hand.

The program opened with an admirable performance of "Serenade No. 1, in D Major" by Brahms. This is a gusty, ebullient piece with plenty of romance. The opening movement was boisterous, the scherzo of charm, and the two minuets delightfully humorous. The final rondo brings the piece to a brilliant conclusion. The performance was wonderfully vital.

Aaron Copland's "Orchestral Variations" were commissioned by the Louisville Symphony Orchestra which, during the years, has provided opportunity for many new compositions to be heard. Mr. Copland took his "Piano Variations" composed in 1930 and transcribed them for orchestra. Hence a new work was born. The orchestral work was completed in 1957.

These "Orchestral Variations" must be the percussionists' delight for they are continually banging and clanging this and that. In fact, there is scarcely a quiet moment in the entire work. Mr. Copland knows his orchestra and how to combine instruments to make the texture he wants. It is sometimes hard on the ears, but definitely worthwhile. Mr. Munch conducted with enormous vitality, so much so that we feared he might fall off the podium. If a hi-fi recording has not yet been made of this work, it should be and with the Boston Symphony Orchestra.

Brahms' "Fourth Symphony" concluded the program. We heard a finely detailed performance; one rich in tonal colors and contrasts.

It was a straight-forward reading which let much of the music speak for itself, which it did eloquently. There is incomparable strength from first to last in this symphony. It is rock-like in its firmness. The performance tonight was worthy of the music.

Sunday Republican
SPRINGFIELD, Mass.
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JUL 13 1958

Tanglewood Topics

Pierre Monteux, 83-year-old guest conductor at this season's Berkshire Festival, has just returned from a busy round of conducting engagements in Europe. The critic of the London Times said of Mr. Monteux, echoing the feeling of many regular Tanglewood visitors for this beloved conductor:

"He stands firmly erect, his old fashioned Gallic moustachios radiating confidence, a monument to stability. He does not need to coax, let alone intimidate, an orchestra into response; he exercises mastery in serenity, with a narrow beat that is as clear as a bell, and left-hand gestures that do not beckon nor inveigh, but merely jog a player's conscience."

• • •

A popular feature of the Tanglewood season are the Saturday morning open rehearsals by the Boston Symphony Orchestra. The opportunity of hearing the orchestra at work preparing for one of the week-end programs in an informal atmosphere is enjoyed by many people each week. A modest admission charge of $1 is donated to the Orchestra's Pension Fund.

• • •

Much-Traveled Man

Harry Ellis Dickson, first violinist of the Boston Symphony and assistant conductor of the Boston Pops Orchestra, is probably the most-traveled man in the orchestra these days. Between rehearsals at Tanglewood for the Bach-Mozart concerts of the Berkshire Festival in the mornings and conducting concerts on Boston's Esplanade in the evenings, Mr. Dickson has probably set a record for trips between Lenox and Boston. He has made a round trip almost every day.

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Mr. Dickson and his colleagues, about 70 of them, arrive at Tanglewood in the coming week when the entire orchestra of 105 men is asssembled for the four weeks of Music Shed concerts of the Berkshire Festival. Dr. Charles Munch, who has not seen his entire orchestra together since the close of its winter season in April, will meet with them at the first rehearsal on Wednesday afternoon.

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George Humphrey, viola, and Karl Zeise, cello, both members of the Boston Symphony Orchestra, have recently arrived at Tanglewood after a trip to Iceland. Mr. Humphrey and Mr. Zeise visited Iceland several years ago, and when their plane was grounded in Reykjavik they passed the time playing informal chamber music with two colleagues, both violinists in the National Symphony Orchestra of Iceland.

• • •

On their recent trip, made with the co-operation of the State Department, the four players toured Iceland for three weeks, playing quartets. Mr. Humphrey reports that they were most cordially received everywhere and that their most enthusiastic audiences were in small towns where live chamber music, or indeed music of any kind, is a rarity.

• • •

Back From Europe

Hilde Gueden, Metropolitan opera soprano, who arrives tomorrow for rehearsals in preparation for her performance in the Brahms Requiem Saturday evening at the Berkshire Festival, has just returned from Europe. While there she was presented with the Silver Rose, awarded by the Vienna Philharmonic Orchestra for "outstanding artistic achievements." Miss Gueden is noted for her performances in Richard Strauss' "Der Rosenkavalier." the opera in which the original silver rose is presented to her in her role as Sophie.

• • •

Serge Koussevitzky, for 25 years conductor of the Boston Symphony Orchestra, whose name is closely associated with Tanglewood and all its activities will be honored at the Berkshire Festival concert on Saturday evening. Dr. Charles Munch will conduct a performance of the Brahms Requiem inmemory of his predecessor.

• • •

Joanne Smith, 12-year-old daughter of the Boston Esplanade Orchestra under the direction of Arthur Fiedler. Joanne, who will attend Ted Mack's camp in the Berkshires this summer, performed the first movement of Beethoven's Piano Concerto No. 1 in C.

• • •

David Lloyd, tenor, a former student of the Berkshires Music Center who has since become well known throughout the country for his many performances in opera and concert, has returned to the opera department, where he was once a student himself. He will coach students in diction.

Newtown Bee July 25

Brahms Requiem Is Treat At Tanglewood

Superb Performance Given Saturday Evening

Saturday night's performance at Tanglewood of the Deutsches Requiem of Johannes Brahms by the Festival Chorus and the Boston Symphony Orchestra, conducted by Charles Munch, was another unforgettable experience for Berkshire Festival followers. It was a glowing, soaring performance of this poignantly beautiful requiem, and clearly reiterated the position of Dr Munch as one of the finest conductors in this country. Certainly, there is no one who can weld orchestra, chorus and solo voices together so perfectly that it is as if voices and orchestra were one superb instrument.

The requiem was performed at Tanglewood in memory of Serge Koussevitsky, initiator and first director of the Berkshire Music Center, and was a fitting tribute to the late great conductor of the Boston Symphony Orchestra, the post now so brilliantly held by Dr Munch.

Unlike most requiems, the Brahms work is not in the form of a Mass, but is based upon moving passages concerning death and the spiritual comfort of God's love from both the Old and New Testaments.

The music is an exquisite and noble interpretation of the Scriptural words, tender and personal, gently elegiac, but with an exaltation and transcendancy that lifts the heart and spirit.

The two soloists, Hilde Gueden, soprano, and Donald Gramm, baritone, both richly endowed with spendid voices, gave flawless performances, both from the standpoint of technique and interpretation.

The Festival Chorus, which to my mind, is one of the most perfectly coordinated choruses I have ever heard, was no less satisfying than the soloists. The orchestra was an eloquent and sensitive part of the lovely pattern woven with such mastery by the conductor.

Pierre Monteux will conduct this Friday's concert, which will include the music of Glinka, Tschaikovsky, Milhaud, Debussy and Ravel. Charles Munch will be on the podium for the Saturday and Sunday concerts. Stravinsky, Rachmaninoff and Debussy will be featured Saturday, with Bartok, Tavel and Tschaikovsky scheduled on Sunday's program, when Zino Francescatti is soloist in the Tschaikovsky violin concerto.

MBP

[119]

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JUL 12 1958

Maida Makes the Pitch at Tanglewood

By RICHARD V. HAPPEL

IS IT possible that one, lone man is caretaker, tuner and technician for all 70 pianos at Tanglewood during the entire festival season? We thought not, but to make certain, we made an appointment, and met Armondo Maida the other day outside the chamber music hall. He carried a medic-type black bag of instruments, and introduced himself. "Mr. Maida," he said briskly. "Spelled like 'Aida.' " Our talk thus was launched on a high musical level

A Friends concert filled the air with music, so we repaired to a hard wooden bench on the Tappan mansion porch overlooking Stockbridge Bowl. Mr. Maida chewed on a smoked-out bit of cigar, as he dropped names of his clients like a hailstorm; Leonard Bernstein, Aaron Copland, Mrs Serge Koussevitzky, Lukas Foss, Richard Burgin, Zino Francescatti, Eleazar de Carvalho and too many more, here and in New York. "Don't forget," he admonished frequently, "to say I work for the Baldwin Piano Company," which we promised to do, and probably will presently.

Manos

Armondo Maida sitting at one of his 70 Baldwins.

Complicated Job

Then, rather delicately, we asked how he keeps 70 pianos in tune and perfect working order. "It's very hard on my feet," he said, to our astonishment. Testing the pedal action? we wondered, before he answered our unspoken question.

"Those pianos are located all over the grounds here," said he, "They're in rehearsal halls, in the Shed, the chamber music hall, in rehearsal rooms clear down to the barn in back of the Little Red House! I have to walk to every one." Sixteen of the 70 pianos assigned to Tanglewood are off the reservation, in the artists' homes. Mr. Maida services those, too, but they are no problem: He drives up to the door.

Added to his endless pilgrimage in search of faulty instruments is the obvious fact that he cannot work on a piano while it is being played. "Maybe I get to the theater-concert hall, and someone's rehearsing. I hike to the Shed; same thing. Maybe I wind up at the Red House. That's a lot of hiking to get to one instrument." He sighed.

Early Bird

Mr. Maida has been tuning at Tanglewood 10 years. He leaves his quarters in the Lenox Village Inn at 6:30 a.m. and tunes two pianos before breakfast, a task the average tuner could scarcely face. Tanglewood, he noted in passing, receives all brand new pianos every season, but this doesn't lighten Mr. Maida's task; rather, it compounds it. "New strings," he explained, "have more give than old ones. I have to keep after them all the time."

To start the season, he arrived at Tanglewood with the 70 new pianos, and spent a week before the opening, tuning every one, starting with the instrument for Charles Munch. "Practice instruments have a 440 pitch," he told us, "and pianos that go with the Boston Symphony are 444. It's the only orchestra which uses that pitch."

The 440 and 444, we recalled, refer to the number of vibrations per second for Middle C, on which tuning is based. The higher number of vibrations, resulting in a higher pitch for the whole BSO, creates the brilliance desired by the late Koussevitzky.

Special Attention

When a solo pianist is to play with the orchestra, Mr. Maida tunes the instrument within an inch of its life. Then he stays with it. If it must be moved, as occurred when Lukas Foss' concert was moved from the theater-concert hall to the Shed, he moves with it, and rechecks it on the stage.

But even that isn't all. He remains backstage during the performance in case of emergency, and at intermission checks with the artist on the condition of the instrument. If anything is amiss he can correct it before the second half, although during his entire 10 years this has never happened.

As may be imagined, the greatest enemy of pianos at Tanglewood is the atmosphere, especially humidity. It causes swelling of the precision wooden parts of the action: Keys, felts, hammers and pedals.

Piano Bakery

"Sometimes I have to bake the piano," he said, leaving us agape. Not the whole piano, it developed, but just the action, comprised of the keyboard, connecting ferules, hammers and felts which, we learned, may be readily slipped from the instrument as a unit. This is placed on a shelf in a simple, wooden cabinet with a canvas-curtain front and an ordinary electric heater and fan in the bottom. Thirty minutes to an hour under low heat usually takes the bind out of the mechanism.

A couple of summers ago the three-piano Mozart concerto was scheduled, and Mr. Maida baked all three pianos at moderate heat for nearly an hour. "I didn't want to take any chances," he said gravely. "It was Friday, the 13th." If there was a hoodoo in the woods, the baking fixed him. The concert was a triumph.

Mr. Maida was born in Naples, Italy, was brought to the Bronx when one year old, and still lives there. His wife stays home, preferring movies and television to the Tanglewood concerts, none of which has she attended. Her husband loves classical music, and has heard every Tanglewood program the past decade. He has a piano at home, "but when I'm up here," he admitted, "I freeze. I only play by ear, and I'm outclassed. It takes a couple of weeks for me to thaw out after I get home."

Card Index

With all those pianos on his hands, Mr. Maida has worked out a card system on servicing. He tapes a pasteboard to each instrument, and dates it each time he works on the piano. Some will have a half-dozen dates during the season, especially in the practice rooms which are more open to the climate than the concert halls.

Mr. Maida's day is a long one. From 6:30 a.m., to 10 p.m. is not unusual. And during his long hikes from job to job, he is forever listening, and may detect a faulty instrument even before the player is aware of it. And a piano being played that is out of tune causes him almost physical pain. He is only dimly aware of the beauties of the Berkshires, since his work takes all his time and interest. Once he brought his wife back for a week after Tanglewood, and was astonished at the picturesque landscape.

Oh yes, the name of the company for which Mr. Maida works; the firm whose pianos are played exclusively at Tanglewood, and by the Boston Symphony Orchestra. It is the . . . um . . . ahhh . . . h'm . . . shucks. Well, never mind.

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JUL 12 1958

Whitestone

TANGLEWOOD TRAFFIC was the topic being discussed by these men this week as they met in Lenox to coordinate their police forces for the anticipated heavy traffic next weekend, when the big concerts open in the Music Shed. Talking with James J. Brosnahan, assistant treasurer of the Boston Symphony Orchestra, at right, are left to right, Chief of Police William J. Collins of Stockbridge, William Brown, chairman of the Lee Board of Selectmen; Selectman and Chief of Police George L. Hughes of Lenox, and Lt. M. Roy Anderson of headquarters, Troop B, Massachusetts state police.

Berkshire Eagle (e)
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JUL 14 1958

Notes and Footnotes

SMOKE RINGS: Of all things, Mrs. Serge Koussevitzky almost couldn't get into Tanglewood the other day. New man at the gate didn't know her, and relented only when she showed him her purse on which her husband's own handwriting in gold was the name "Serge Koussevitzky." . . . Press booth at the horse show at the Barrington Fairgrounds last week was reporter John Von Hartz's vast Cadillac seven-passenger car. Pulled down tonneau jump seats for typewriter rests and rattled off results as fast as announced. Recommended for all sporting events. . . . A couple we know of picked up two girl hitchhikers en route to Tanglewood, and as a means of launching conversation the youngsters asked, "Are you natives?" Couple scarce knew how to answer, but were tempted to give some tribal warwhoops. . . . Local obstetrician and long-time habitué of the Bridge Lunch where he joshes one and all became so involved in wisecracks one noon that he found he had lit two fresh cigars almost at the same moment. . . . Art in Vermont on the upswing. The Manchester Art Center reports all activities up 50 per cent over last year. . . . Real estate broker Gus Dohoney of Lee sends us prospectus of the Bing Crosby estate in Idaho which he has listed as representative of Previews Inc. Selling price $95,000 furnished. Such a bargain. . . . Darren McGavin of "Mike Hammer" television show flattened by food poisoning believed caught at a caviar dinner at the Russian Pavilion at the Brussels World's Fair. The Reds will stop at nothing.

[121]

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 27 1958

Second Thoughts On Music

Boston Symphony Performs Major Works by Brahms

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By WILLARD M. CLARK

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Brahms and Copland

Johannes Brahms and Aaron Copland were the composers represented on the first Friday night program. Dr. Munch conducted a finely proportioned, rich-voiced performance of the "Serenade No. 1 in D major, Op. 11" by Brahms. The texture was opalescent and the phrasing rich in musicality. Brahms was also served well as Dr. Munch conducted his fourth symphony. This is a spacious work, capable of many interpretations, but Dr. Munch was wise in letting the music speak for itself. It was a less hurried performance than some which Dr. Munch has given us this season.

Aaron Copland wrote his "Variations for Orchestra" on commission from the Louisville Symphony Orchestra. He took his piano variations and orchestrated them. This is a massive piece of music without a moment of letup in its volume. It must be a percussionist's delight. The opening theme is enunciated in heroic style and is plainly heard throughout the piece. It is the sort of piece that the Boston Symphony men play magnificently.

Koussevitzky Memorial

Each year the orchestra plays a concert in memory of Serge Koussevitzky, its long-time conductor and founder of the Berkshire Festival. This year, the work chosen was the "German" Requiem by Brahms. It was an entirely appropriate work, and, as performed, a worthy memorial. The soloists were Hilda Gueden, making her first festival appearance, and Donald Gramm, bass. The Festival Chorus had been prepared by Hugh Ross.

The choruses are the glory of this work and the Festival Chorus sang them with enthusiasm and plentitude of tone. There have been better choruses in the past, but Mr. Ross can work miracles with any material. Miss Gueden sang beautifully and Mr. Gramm displayed his fine musicianship and knowledge of style, even though the music alloted him was not wholly congenial to his voice. More than 8000 people were on hand.

Last Sunday, Pierre Monteux took on his first conducting assignment. He is a prime favorite with the orchestra and audience and the reasons for this popularity are clear. At the age of 83, he conducts with the enthusiasm of a man much younger. The years have deepened his knowledge of his scores. One listended to a vigorous highly styled performance of the "Academic Festival Overture" by Brahms, one rich in detail and contrasts.

Fleisher's Debut

Leon Fleisher, one of the best of the young American pianists, made his first appearance at this festival playing Brahms' Piano Concerto No. 1 in D minor. He had played the work with Mr. Monteux before and a beautiful collaboration was the result. Fleisher has ample technique and a piano tone which never fails to sing. His playing has been more immaculate in the past, particularly in rapid passages, but the performance, on the whole, was one of understanding and brilliance.

The final work was one which Mr. Monteux has been associated with for many years. Stravinsky's "Petrouchka" received its debut performance in Paris in 1911 under his baton. We seldom hear the entire work in concert presentation, but Mr. Monteux chose to give it in its entirety. It was a wonderful vital and detailed performance, one which might well be called difinitive. Mr. Monteux conducts easily these days, but the climaxes are always there and one hears the orchestra at its best.

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There was a distinguished audience on hand last Wednesday night to hear the New York Pro Musica musicians perform a program of the music of Flanders and Spain. Under the direction of Noah Greenberg one listened to performances which rang with authority. The 10 performers are both singers and instrumentalists, doubling in such instruments as recorders, treble viol, Portative organ and harpsicord. There was some fine singing, particularly by counter-tenor Russe Oberin, a true artist.

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Eleazar de Carvalho, the Brazilian coductor in charge of the student orchestra, has fine material this season. There are also some very clever student conductors as was revealed Tuesday night. Monsik Lim from Seoul, Korea, led the orchestra through a stimulating performance of Von Weber's overture to "Der Freischutz." Zubin Kehta provided excellent collaboration with Olga Kwasniak from Toronto, Can. during her performance of the Concerto in D minor for Violincello and Orchestra by Lalo. Miss Kwasniak revealed a large tone and ample technique.

A movement from Bruckner's Symphony No. 9 in D minor was conducted by Thomas Griswold of Williamstown. It was evident that Mr. Griswold is a profound student. He knew just what he was doing all the time and was able to communicate his wishes to the players. It would have been interesting to hear him conduct less demanding work at this time.

Music Review

B. Eagle - July 21

Brahms at Tanglewood

By JAY C. ROSENFELD

Pierre Monteux

THE LAST two concerts of the weekend at Tanglewood marked the completion of the season's half-way mark. This was the third week of concerts and the first in which the complete Boston Symphony Orchestra took part. The programs were devoted mainly to Brahms, and Charles Munch led the first two, relinquishing the baton yesterday afternoon to his colleague Pierre Monteux.

Forty-seven years ago in Paris it was this same Monteux who conducted the first performance of Stravinsky's ballet burlesque, "Petrouchka." At rehearsals he admitted that even after all these years he could not see why people still laughed at certain grotesque sounds such as an isolated and unadorned snort in its lowest register by the contrabassoon. This was what Monteux played for the final half of his program yesterday, and the triumph he realized must have been heartwarming to the 83-year-old veteran to whom triumphs can hardly be a novelty any more.

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MONTEUX controls his orchesta. It never "breaks." He immediately made it apparent at the outset of the concert when he played the Brahms "Academic Festival Overture." The tempo, the mood, the tone gradations, all were premeditated; but instead of being pedantic, they were natural, which is the secret of Monteux's domination.

"Petrouchka" without visual aids of dancers and scenery may well still be an enigma to many in any audience. It isn't polite nor salon music. It is gross and vulgar by design most of the time. Its humor is the result of original means of tone-producing combinations. Monteux called to the front of the stage to share the applause the pianist Bernard Zighera and the trumpeter (*a pistons*) Armando Ghitalla.

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THE SOLOIST of the afternoon in the Brahms D minor concerto was the young pianist Leon Fleisher. This was Fleisher's Tanglewood debut. He is one of the six of the most promising young American pianists who are appearing on this season's programs, and he fulfilled much of the extravagant reports which had preceded him.

When a youthful musical prodigy appears on the horizon, the public (read the press) is wont to measure him and allow for his "immaturity." Then as he grows older and more experienced, he is analyzed and at some vague point is allowed to have arrived at musical "maturity," a very definite level where youthful flamboyance is discarded for disciplined insight and sagacity. Fleisher has truly remarkable hands to execute the great demands this Brahms makes on him. Monteux gave him exceptional support and the orchestra here is far from a mere accompaniment. Fleisher rode the waves with exuberance and dynamic vigor and his tone, even in the most turbulent and intricate passages, was always firm and round. His rhythmic sense propelled him with driving force and his sense of inflections was eloquent.

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IT WAS only in his more contemplative moments that we were not satisfied. A searching introspection, and, in the manner of many of the younger school of pianists, a planned avoidance of show made the initial statement in the first movement and the following adagio the work of a scholar and sage, and not one of an artist whose prime object, we would assume, is to project the music to his listeners.

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ON SATURDAY night Munch led the Brahms "Requiem" obviously as a labor of love. We cannot recall a performance at Tanglewood in which Munch seemed to us to have caught the exact spirit of the music more faithfully. It had serenity and sublimity to match the character of Brahms' intentions, and at the same time, to recall the character of the man, Serge Koussevitzky, to whose memory the performance was dedicated.

Koussevitzky came to the Berkshire Festivals in their third year, in 1936, and transformed what was a laudable venture without design into an institution with direction and a goal. As time goes on the stature of the man becomes more apparent, for he was a builder, a man with ideas, and the inner pertinacity and perspicacity to achieve them. The tangible evidence of Tanglewood today is patent, but the Berkshire Music Center, the school which he founded and which runs parallel to the Festivals is the greater monument to his memory. Koussevitzky's record and abilities as a conductor are in the memories of many. But that he was a peerless musical educator at the same time makes him unique. His encouragement of every field of music still goes on in the channels he set up in his lifetime.

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MUNCH PLAYED this touching work with unsurpassed devotion, and he was aided by the orchestra at its most responsive, the Festival chorus trained by Hugh Ross with exceptional attention to details and by two soloists who were entirely of the calibre such music and such an evening required. Munch held command with relaxed grasp, and the performance was sung with transparent conviction.

The "Requiem" might well be called a viola requiem, so much of importance is assigned to that section of the orchestra in the first place and so much of the music is in that register and voice texture. The initial chorus "Blessed are they that mourn" is announced in the violas with a lovely plaintive melody which Munch allowed the Boston viola section to play with long sustained bow strokes which carried with remarkable fidelity.

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THE SOLOISTS were most happy choices. Hilde Gueden, soprano, had but one aria "Ye now are sorrowful"; the baritone, Donald Gramm, had two opportunities — "Lord, make me to know" and "Lo, I unfold unto you a mystery." Miss Gueden tended to scoop at the outset, but once arrived at her habitual security she displayed a purity and ample ease which was extremely pleasing and effective. Gramm infused more warmth and sense of drama into his solos and the power of his voice was projected with ease.

Munch held his hand aloft at the completion of the first half of the "Requiem" to inhibit applause, in view of the reverent nature of the occasion, but, at the final chorus, the audience would not be denied. They broke out into enthusiastic appreciation. Munch bowed with his usual modesty but did not return to acknowledge the continued acclaim the audience was eager to show him.

Springfield Union - July

LEON FLEISHER, MONTEUX DRAW 9154 TO LENOX

Young Pianist, French Conductor Win Plaudits at Tanglewood

By WILLARD M. CLARK

Lenox, July 20—The venerable French conductor Pierre Monteux, pianist Leon Fleisher and the Boston Symphony Orchestra drew 9154 persons to Tanglewood this afternoon. They heard a commanding performance of the "Piano Concerto No. 1 in D Minor" by Brahms, a performance which resulted in a series of recalls and shouts of bravo.

Maturity, Depth

It was good to have Pierre Monteux back again. The orchestra rose when he came on stage and they played their very best for him. His 83 years do not show in his conducting except in the maturity and depth of his interpretations. He conducts easily and with a minimum of gestures, but the results are marvelous.

The program opened with a stunning performance of Brahms' "Academic Festival Overture," that work which Brahms wrote in appreciation of having a doctor of philosophy degree conferred upon him by the University of Breslau. He wove a series of student songs into the overture and ended with a triumphant arrangement of "Gaudeamus Igitur."

Tremendous sonorities rolled through the vast spaces of the shed.

Massive Work

Brahms' First Piano Concerto is a massive work of symphonic proportions, a work which is a challenge to each participant in its performance. Leon Fleisher, one of the best of the younger pianists, and Pierre Monteux have played it together at various times and so today the collaboration was almost flawless. Mr. Fleisher has the technique and strength to meet the exacting passages. However, he never forces his tones and they always seem to have warmth and beauty. It is possible that some of the rapid passages have been played more immaculately by him on other occasions, but the sum total of the performance was one of strength and dignity. The exquisite second movement was beautifully sung and the finale was an exciting listening experience, as was the massive opening movement.

Few conductors understand so well the music of Stravinsky as Pierre Monteux. Indeed, it was he who conducted many of the first performances as he did the ballet "Petrouchka" which we heard this afternoon in its entirety. Today, this music sounds far more reasonable than it must have in 1911. It is descriptive music, profuse with melodies, some sweet, some cacaphonic, but always understandable and in the spirit.

Played Magnificently

This is music made to order for the virtuosi of the Boston Symphony Orchestra and under such leadership they played magnificently. Surely a very special credit should go to Bernard Zighera for his expert pianism.

One hears too seldom the entire ballet and because it is often abridged, one misses some of the most delectable portions, as for example, the third scene, (The Domain of the Moor) and the final tragedy of Petrouchka.

Mr. Monteux provided a crystal clear reading of the work. Every detail was exact and the total picture, although a bit overwhelming in spots, emerged with miraculous clarity.

Perfect Afternoon

This was a perfect afternoon, although on the chilly side. The lawn in front of the shed was crowded with people, more than 3000 of them. No one seemed in a hurry to go home and only a half dozen or so left the shed during the performance.

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Gifford's
SINCE 1872
KEYS

day. Increasing cloudiness and not so cool tonight. Tuesday considerable cloudiness and little change in temperature with showers possible north portion.

Leon Fleisher

Continued From Page 1

through the vast spaces of the shed.

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NY Tribune - July 21

Boston Symphony Plays Tribute to Koussevitzky

By Francis D. Perkins

LENOX MASS., July 20—For its annual Berkshire Festival memorial tribute to its former conductor, Serge Koussevitzky, the Boston Symphony Orchestra presented Brahms "'A German Requiem' last night in Tanglewood's music shed under Charles Munch's direction. More works of Brahms, the 'Academic Festival Overture' and the 'Piano Concerto in D Minor,' shared this afternoon's program under the leadership of Pierre Monteux with the complete score of Stravinsky's Petrouchka.

Leon Fleisher was the concerto's soloist, and Hilde Gueden and Donald Gramm were the soloists in the 'Requiem' with the festival chorus trained by Hugh Ross and his associates in the Berkshire Music Center's choral department, Lorna Cooke De Varon and Alfred Nash Patterson.

Except for the fact that it did not draw attention to Dr. Koussevitzky's notable efforts in behalf of contemporary music, the Brahms 'requiem' was an appropriate choice for a concert in memory of the musician who founded the Berkshire Music Center and brought this festival to its present primary position among summer events in the Eastern States.

The performance itself was also appropriate from a tributary and an artistic point of view. It revealed the style and atmosphere of the music, and its emotional scope and essential humanity.

It reflected the tenderness of much of the music, its transitions from mourning and awe to serenity and triumphal confidence. Mr. Munch evidently understood the score in all its aspects and this understanding was shared by the performers. Miss Gueden's singing was delectable in tone and also laudable for the discerning musicianship of its phrasing and its expressive persuasion.

Mr. Gramm's singing also was emotionally convincing, with an appealing tone generally marked by clarity and consistent in its artistry of style. The large chorus includes students in all departments of the center and thus does not entirely consist of choral specialists. It sang with admirable responsiveness and understanding of mood along with a command of fine points of shading. The quality of the combined tone was as a rule highly commendable, although some of the inner musical lines were not always made apparent. Still, even if entire clarity was not achieved, the performance was a praiseworthy achievement, considering the limited time at hand for preparation.

The orchestra was in good form, and the vocal and instrumental balance was well preserved. At one or two points the tympanists' contribution, while impressive, seemed slightly overemphasized. This impression may have resulted from the music shed's acoustics. Mr. Monteux celebrated his eighty-third birthday last April, but there was no hint of elderliness in his interpretation of this afternoon's music including the zest and momentum which marked the playing of the Brahms 'overture.'

Mr. Fleisher exhibited a thorough and objective mastery of the 'D Minor Concerto's' technical demands, and his tone was musical throughout its dynamic compass; vigor was not accompanied by percussiveness. The most impressive feature of the thirty-year-old pianist's playing was its interpretative maturity and understanding. it had requisite largeness of scale, while it was unusually revealing in the meditative and intimate measures of the score, set forth with sensitiveness and a realization of fine points of mood and volume; the adagia a remarkable reflective depth. A slightly greater touch of forthright ruggedness might not have been amiss in the finale, but here there was no lack of spirit.

Mr. Monteux who conducted the Paris premiere of Stravinsky's petrouchka forty-seven years ago, remains a master interpreter of this unfading score, which is often heard in part in a concert suite but seldom in full away from the ballet stage. Many New Yorkers will fondly remember the Bostonian's complete performance of the entire score under his direction at Carnegie Hall last season.

Today's performance had similar memorable characteristics in disclosing the full range of color and dramatic scope of the music in a manner which again found this orchestra at its admirable best.

NY Times - July 21

Music: Monteux at Lenox

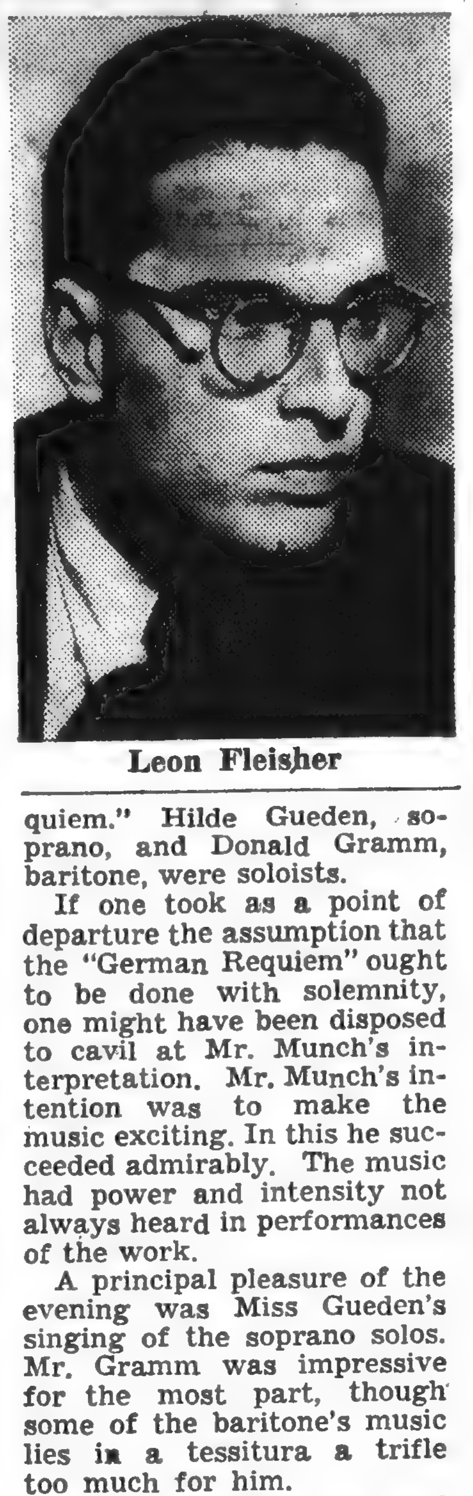
Brahms and Stravinsky Scores on Program

By JOHN BRIGGS

Special to The New York Times.

LENOX, Mass., July 20—An audience of 9,154, including 250 members of an excursion organized by the Brooklyn Institute of Arts and Sciences, gathered at Tanglewood for this afternoon's concert by Pierre Monteux and the Boston Symphony Orchestra. This brought total attendance for the three week-end concerts to 23,776.

Today's concert, at which Mr. Monteux was making his first Tanglewood appearance of the season, had for its principal work the Brahms D minor Piano Concerto, with Leon Fleisher as soloist.



Leon Fleisher

This big-scale, romantic early work makes strenuous technical demands on the soloist. Mr. Fleisher, however, proved well able to cope with its difficulties. He is a fluent performer with well-disciplined fingers. A captious listener, it is true, might have wished at times, especially in the slow movement, for less steely assurance and more imaginativeness in the soloist's playing. But Mr. Fleisher, if a somewhat impersonal performer, is also a dexterous one, and his playing of the final Rondo earned a hearty demonstration from this afternoon's audience.

Stravinsky's "Petruchka," which Mr. Monteux conducted at its Parisian prmière forty-seven years ago, added a sprightly note to the concert. It was clear that in the intervening time work and interpreter have not lost their jauntiness.

The concert began with a lively performance of the Brahms "Academic Festival" Overture.

Last night Charles Munch led the Boston Symphony and the Berkshire Festival Chorus in Brahms' "German Requiem." Hilde Gueden, soprano, and Donald Gramm, baritone, were soloists.

If one took as a point of departure the assumption that the "German Requiem" ought to be done with solemnity, one might have been disposed to cavil at Mr. Munch's interpretation. Mr. Munch's intention was to make the music exciting. In this he succeeded admirably. The music had power and intensity not always heard in performances of the work.

A principal pleasure of the evening was Miss Gueden's singing of the soprano solos. Mr. Gramm was impressive for the most part, though some of the baritone's music lies in a tessitura a trifle too much for him.

Finally should be mentioned the fine ensemble singing of the Festival Chorus, the student body of the Berkshire Music Center. Unlike many choruses, which are inclined to be weak in the tenor section, the festival group was well-balanced in tone throughout. They were trained for this performance by Hugh Ross.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

JUL 19 1958

Music: Boston Symphony At Tanglewood

By RAYMOND MORIN

Telegram Music Critic

LENOX — The Boston Symphony, conducted by Charles Munch, played the opening concert of series "A", Berkshire Music Festival, last night in the huge shed before an audience of 6,350.

This weekend concentrates on the music of Johannes Brahms. The method is again being used this year of combining the old with the new. Last night, it was a question of the tried and proven with a modern work of highly debatable species — Aaron Copland's Orchestral Variations.

The Brahms works were "Serenade No. 1 in D Major, Opus 11," and Symphony No. 4 in E

A number of changes have 11," and Symphony No. 4 in E Minor, Opus 98.

A nubmer of changes have been made in the Tanglewood setting. In the first place, the grounds have never looked greener. The stage and sides of the shed have been freshly painted—brilliant white reflectors have been placed over the stage, apparently of a plastic material, that improve the remarkably fine acoustics and soften the light.

Last night's program was a lively debate of pros and cons.

The Brahms serenade is a youthful work, but well contrived replete with euphonious sound and extremely lively in its general effectiveness.

Copland's orchestral variations are typical Copland, only more so. They specialize in two main features brash dissonance and shocking instrumental effect.

They are a transcription of Piano Variations", composed in 1930. It may have been just as well to let well enough alone. The orchestral version opens harshly, with flagrant tones whammed by percussion.

It then digresses in wheezing, complaining, menagerial sounds that are much too disturbing to ignore. In spots, the work fights for legitimate attention and interest through the expedient agencies of murky sound and the unexpected.

Among the latter effects are chords of full force and moments of pseudo-penitential quiet.

Munch did a glorious job of keeping this frenzied material within bar lines, and the orchestra was no less noteworthy in following directives.

Manna from heaven was the Brahms Fourth Symphony that was played after the rest period known as intermission.

The Brahms Serenade received a performance that raised it actually above its stature as a modestly representative work by the composer.

The folkish start in horns was beautifully voiced. it is highly exuberant music-broad themes in the first movement that are heavily supported by timpani.

It also has romantic moments. The opening movement was superb technical performance, notably in strings that produced a perfectly-molded, ingratiating tone. Nothing more bucolic has been heard that the brief flute solo, leading to the close of the movement.

The scherzo was played in "floating" rhythm, as if tugging to get loose. However, it was spotted with interludes of desultory interest, partly due to a thin orchestration, and to a mite of lethargy in the playing.

The woodwinds did distinguished work in the minuet, particularly bassoon and flute.

The finale, a rondo, was rough in effect, thoroughly bravur and unrestrained in enthusiasm.

Tonight's concert is "in memory of Serge Koussevitzky." The program is the Brahms "Requiem" with the Boston Symphony, Festival Chorus—and soloists, Hilde Gueden, soprano, and Donald Gramm, baritone. Munch will conduct.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 20 1958

Music: Brahmsian Mood

Week-End at Lenox Devoted Chiefly to His Work Opens With Serenade in D

By JOHN BRIGGS

Special to The New York Times.

LENOX, Mass, July 18—A week-end of music devoted chiefly to works of Brahms opened Friday at Tanglewood with the Serenade No. 1 in D, Op. 11, played by the Boston Symphony Orchestra. Charles Munch conducted.

The infrequently performed serenade is an interesting bit of early Brahms. Like the Serenade in A, in which the composer dispensed with violins, the Serenade in D shows Brahms in an experimental mood. For one thing, he had access to an orchestra with adequate woodwinds, in writing for which he had had little previous experience: and he made the most of his opportunity.

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Equally interesting, however, is the extent to which the Brahmsian style is present and fully developed in this early work.

The orchestral texture is full almost to the point of thickness. Ternary rhythms abound, including the two-against-three that fascinated Brahms throughout his life. The score is full of sad Slavic-sounding tunes in the minor mode. It is a very Brahmsian work and very effective, especially by Mr. Munch and the Boston forces.

The major work on the program was the Fourth Symphony. When performed by almost any first-rate orchestra, it has immense power and grandeur. The Boston Symphony, for its part, exhibits these qualities in nearly everything it plays.

The combination was at times almost overpowering, especially since Mr. Munch approached the Brahms with the fierce, tigerish intensity that makes his performance of the Berlioz "Fantastic" symphony unforgettable. Even the Allegro Giocoso, often treated as a breathing-spell between the heroics past and the strenuous final movement to come, was on a titanic scale. In sum, it was a stirring and memorable performance of the symphony, even if the performers did not at all points do what the book says.

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The program was rounded out by Aaron Copland's "Orchestral Variations." The work, an orchestral transcription of Mr. Copland's "Piano Variations" of 1930, was commissioned by the Louisville Symphony and first performed by that orchestra last March 5.

The "Variations" were received cordially by the audience, and Mr. Copland was present to share the applause.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290

JUL 24 1958

"German Requiem" Is Featured Work At Festival Event

Tanglewood Concert Goers were treated to a performance which was a gem of perfection in the presentation last Saturday night of Brahms' "A German Requiem, for solo voices, chorus and orchestra, Op. 45."

In a performance presented in memory of Serge Koussevitzky, Charles Munch, the orchestra, the Festival Chorus, and soloists Hilde Gueden, soprano and Donald Gramm, baritone turned out a superb rendition of the magnificent work.

The stellar musicians of the Boston Symphony Orchestra were never better than in their fine presentation of the moving Brahms work. Dr. Munch, conducting with his usual professional brilliance, welded the orchestra, chorus and soloists into a whole which reached sublime heights of musical emotion before a large crowd in the huge Music Shed at Tanglewood.

Miss Gueden Highlight

A highlight of the evening was Miss Gueden's brief appearance in the fifth section of the lengthy work, as soprano soloist with the Chorus. The appearance was brief, but certainly worth waiting for, as the charming artist who has performed in the great centers of musical culture from Vienna to the Metropolitan raised her exquisite voice in the emotionally charged verses of the Brahms German Requiem.

Baritone Donald Gramm, a regular performer at the Berkshire Festival Concerts at Tanglewood, presented his usually fine performance in solo measures of the work.

Before we run out of adjectives, a word must be said about the excellent work of the Festival Chorus, who certainly received some excellent preparation from Hugh Ross, judging by Saturday evening's performance.

Excellent Choral Work

Beautiful and precise tones poured forth from the assembled chorus as plentifully as wildflowers on a mountain hillside, and with an effect no less esthetic. The excellence of their training paid off handsomely in the great Brahms work as the various sections of the choir poured forth the beauty of the devout music and words of the work. Voices sang the verses, toned the responses, blended, increased and diminished with a high degree of vocal artistry and feeling.

We feel that it was the best concert to date this season at the Berkshire Music Festival at Tanglewood.

Hilde Gueden was born in the extremely music - conscious city of Vienna, where she received most of her musical education. She appeared in her first operatic role as Cherubino in "Le Nozza di Figaro." She has appeared in Munich, the Vienna Opera, La Scala, and the Salzburg Festivals. She came to this country for the first time in 1951, and made her debut with Metropolitan Opera as Gilda in "Rigoletto." Saturday marked her first appearance with the Boston Symphony Orchestra, and fine one it was.

Donald Gramm was born in Milwaukee and began his musical training there at an early age. He became a scholarship student at Chicago Musical College. He has appeared with the New York City Opera Company and has appeared as soloist with numerous orchestras, as well as making radio and TV appearances. He is a frequent and dependable performer at Boston Symphony Orchestra Berkshire Festival concerts.

FADED TEXT

[123]

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

JUL 21 1958

Music: Monteux Excels At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — By far the most satisfying program of the Brahms cycle at Tanglewwod over the weekend was given yesterday afternoon by the Boston Symphony conducted by Pierre Monteux.

It isn't all to Brahms' credit. "Stravinsky's "Petrouchka" suite received as thrilling a performance as we have ever heard.

The afternoon's soloist was Leon Fleisher, a tall clean-cut young pianist, absolutely devoid of mannerisms, who has a heart for melodic beauty and a first-class technique.

Fleisher was heard in Brahms Concerto No. 1 in D minor, Opus 15. The program also included Brahms' "Academic Festival" overtüre, Opus 80.

Final Lesson

The final lesson in efficient, attractive, uncomplicated, and absorbing conducting is taught by Monteux. It was a revelation to watch his handling of the rampant meters in the Stravinsky. Everything was explained to the orchestra without the slightest fuss or bother. Yet, no amount of gymnastics could have made each point clearer.

It was a virtuoso performance of "Petrouchka." The sly phrases and choppy material of the "People's Fair at Shrovetide" was bound with strong threads. Bernard Zighera did a first-class job of the more than incidental piano part.

Sparkling shades of tonal color were splashed through the "At Petrouchka's" and "At the Moor's" episodes—most conspicuously the incident described by a trio in trumpet, bassoon, and flute.

Mighty Cacaphony

The mighty cacophony of the "People's Fair" was under complete control.

But most significant was the fragile close of the movement, in which the leading motives are paraded for the last time.

This is a vehicle that allows for uninhibited demonstration by conductor and orchestra. In this instance, its potency and vigor—not to exclude passages of intense poetry—were projected with the most discipline.

Exciting

Fleisher is one of our most exciting young pianists. The Brahms concerto is not a standard "humdinger." It requires insight and absolute coordination between orchestra and solo instrument.

It might be well to dispose of the fact, at once, that all did not go well in the third or rondo movement. Rhythms jarred somewhat and were hastily rectified, if not successfully concealed.

Elsewhere, the performance vas rousing and engaging in onal beauty. Monteux not only ave the soloist the advantage of very decision in matters of mpo and nuances, but he provided him with an inspiring and firm background.

In this concerto, much difficulty of the Paino score is partly obliterated by the orchestration, and must be seen rather than heard.

Vibrant Technique

The first and final movements were bravura playing by the soloists. They were pedalled a little heavily in spots, but the technique was vibrant, secure and interpretation was of transparent clarity.

Fleisher gave a fiery delivery of the hammered trills and stampeded through the dazzling octave passages.

Incidentally, special credit is due the horns in the first movement. Their passages are mercilessly treacherous.

In the slow movement (assigned mainly to the soloist) Fleisher produced a liquid tone, making great import of every tone and harmonic combination. The phrasing was pliant and personal.

The pianist stormed his way through the finale, negotiating difficulties with consummate ease. The fugue toward the end of the movement was beautifully initiated by the orchestra. One could detect slight tardiness in voice enterances, but matters reached a brilliant climax in piano.

Brahms' "Academic" overture was not played as a showcase sample, but with a spirit of refinement that brought a special kind of glamour to the familar tunes as each entered the text. The concludng "Gaudeamus Igitur" was dramatically played nd brought on an avalanche of applause.

Attendance

Yesterday's attendance was 9,154, making a total of 23,776 for the weekend.

Series "B" of the shed concerts will resume Friday night with Glinka's "Russian and Ludmilla" overture, Tcahikovsky's Fourth Symphony, Milhaud's overture to "Les Eumenides", three nocturnes by Debussy, and Racel's "La Valse."

Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

JUL 19 1958

Concerts Open At Tanglewood

TANGLEWOOD, LENOX, Mass. (Special) — With Charles Munch conducting the full Boston Symphony Orchestra, the main concerts of the twenty-first Berkshire Music Festival opened here riday night.

The weather, almost as much s the music, was a major topic f conversation. In contrast with ne deluges which had greeted udiences here earlier in the estival, during the Bach and Mozart programs, the evening vas extraordinarily fine, clear nd crisp. Those who came in heir minks had practical use or them, and were much envied.

The concert itself was brilliant. The weekend will be devoted mainly to music of Brahms, and Friday night, Mr. Munch and the orchestra presented the first serenade and the Fourth Symphony. In between these works, however, was Aaron Copland's Orchestral Variations, a sensational piece in a sensational performance. Mr. Munch was in top fettle, skipping on the podium like the high hills, more calisthenic than one could ever remember him before. The composition, developed from a four-note nucleus, is striking in its invention and remarkable in its orchestration. It is almost totally dramatic, opening like a series of whiplashes and coming to a shattering, brazen conclusion like the Last Trump. There is little here of the lyrical copland of, say "Appalachian Spring."

Instead the orchestral variations are intensely mechanistic in temper and device. The sounds are dense and massed, the harmonies in especially close interval, strident and astringent. It is far from a soothing business. But in its impact and imagination it is stunning.

Although almost unbelievably different from the Brahms Serenade, the Orchestral Variations did not come as a surprise in performance because the Brahms oo had been given a fine presentation by both conductor and layers. Friday was Mr. Munch's night to make music on the great scale. He filled the Brahms Serenade with a wonderful measure of bombast and ironic humors. This was a serenade that went back to the Commedia Dell' arte in spirit, in the reading and the performance. Much has been said about the work as essentially a symphony in composition, and so it may be. But as Mr. Munch read it Friday, it was deep dyed in the mood of serenade, too, movement by movement.

As much as I could hear of the Brahms Fourth Symphony was rich and warm, and in a way comforting in view of mordant quality of the preceding Copland score.

Incidentally, the proscenium of the Music Shed has a new acoustical treatment mainly engineered by Dr. Elemer Nagy of Hartford, o project the string sounds more ully. A series of plastic shutters, xtend from the top of the arch ut into the house. Outside the hed especially the string section f the orchestra is heard to new dvantage.

T. H. P.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 19 1958

Tanglewood Weekend Devoted To Brahms

The Boston Symphony Orchestra, under the direction of Charles Munch, acquitted itself nobly in the first Music Shed concert at the Berkshire Music Festival at Tanglewood.

This weekend is being devoted to Brahms, and two of that late nineteenth century composer's works were featured on the program—and a relatively new Copland composition was rather sandwiched in between.

The evening, truly a satisfying one in very many respects, began with a spirited and graceful performance of the Serenade No. 1,i in D major. This is a lovely work, abounding in soaring melodies, intricate harmonics, characteristically swift modulations, vigor and strength.

Written in the composer's pre-symphony days, it is a serenade in the Mozart tradition. Scored at first for flute, two clarinets, bassoon and horn, with strings, it was later revised for entire symphony.

The first movement is especially memorable, though Brahms' way with a melody can sometimes be a little frustrating. Here he invents a particularly beautiful one, which somehow becomes lost in a modulating maze. Even so, it is delightful.

The orchestra, of course, played it with devotion, care and great beauty, except for some careless intonation and blatant horns in the first and fourth movements.

The Copland is "interesting," but, as one listener remarked, "I can leave it here!" Cacophonous, loud, dissonant, peculiar, it was played with all seriousness by the Boston musicians, who probably find much more of a challenge in working their way through something relatively new; many listeners perhaps found it exciting. Rhythmic and percussive, it combines brute musical strength with melodic invention.

About his own work, Mr. Copland says, "My purpose was not to create orchestral sounds reminiscent of the quality of a piano, but rather to re-think the sonorous possibilities of the composition in terms of musical color. (The work is an orchestral transcription of my 'Piano Variations,' composed in 1930.)

"The over-all plan of the work remains as it was: an eleven measure theme, dramatic in character, followed by a series of twenty variations and a coda. The intention was to make each variation cumulative in effect, with the coda as a kind of summation of the emotional content of the work."

The variations glory in imaginative and colorful force, but there is little repose or quiet. Mr. Munch conducted with vigor, and the orchestra resounded noisily. At any rate, it makes one wonder!

A smooth and rich reading of the eloquent Brahms Fourth Symphony closed the program. What a towering work, even if a little over-familiar to Tanglewood audiences. It was a finely detailed performance, subtle, yet massive; strong, yet pliant. Mr. Munch drew beautiful sounds and beautiful phrases from the orchestra, especially in the magnificent Andante.

A crowd of 6,352 was on hand (and on the lawns) to hear the evening's music—and even a cold switch in the weather seemed not to chill their enthusiasm for the Boston Symphony and for its eminent conductor.

This evening's work is the Brahms' "Requiem," starting at 8:30 in the Shed.

M.deB.B.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839

JUL 21 1958

Brahms' Music Draws Throng To Tanglewood

By JOHN F. KYES

LENOX — The first "major" weekend at Tanglewood's Berkshire Festival, emphasizing the music of Brahms, drew more hearers each time, until there were 9,154 yesterday afternoon, enough to fill the immense music shed and leave at least 3,000 enjoying the concert from blankets or chairs on the lawn. This brought the weekend total to 23,776.

Pierre Monteux, beloved by Boston players and audiences, was recalled to the stage many times at the conclusion of the concert. At intermission, he shared the overwhelming applause with pianist Leon Fleisher, who in 1943 at the age of 15 had made his public debut with Monteux and the San Francisco Symphony. There was every evidence of keen sympathy between the two in yesterday's performance of the Brahms Concerto No. 1 in D minor, Op. 15.

In Finest Fettle

This was one of those fabulous occasions when everyone seemed to be in the finest fettle. The Academic Festival Overture, Op. 80, bubbled with well-loved student songs but never became coltist. It quickly revealed the economy of motion and the complete efficiency of Monteux in handling the 105 players without making the result stiff or stereotyped. The choirs of the orchestra sang nobly and with the warmth Brahms intended when he penned this material so dear to his heart.

It is easy to see why audiences in 1858 felt the Brahms First Piano Concerto was more like a symphony but it is hard to understand why they were so cold to it. These three movements contain mighty ideas, the piano assisting in the first two parts without being submerged, and then asserting more conventional forms of concerto artistry in the final "Rondo."

The "Maestoso" opened with an orchestral movement of such length and challenging ideas that when Fleisher did enter, it was easy to take his art for granted, as part of the splendid picture. Nevertheless, only the size of the orchestral canvas diverted full attention from richly varied pianism, ranging from lacy obligatos and rich accompaniments to thunderous two-hand passages and thoughtfully phrased cadenzas.

Mystic Beauty

'The opening notes of the "Adagio" voiced a theme as sweet and searching as if drawn from the "Requiem" heard Saturday night. The developments of this movement brought the highest type of cooperation between the soloist and the orchestra, and one could enjoy time after time the sort of mystic beauty inherent in later works of this master. Brahms was only 21 when he began to compose this work.

After intermission came complete change of sounds and approach. Stravinsky's music for the ballet, "Petrouchka," is modernism without loss of feeling. It is tender even in its dissonances, and full of a childlike capacity for fantasy in telling of the three puppets which came to life.

Here Monteud splashed color on color, and the players tossed off with ease episodes bristling with technical details. The complete score was played yesterday, rather than the suite heard at the 1955 Worcester Festival.

Bernard Zighera's piano headed several choice solo assignments in this work.

The coming weekend will contain, in each concert, music of Ravel or Debussy.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 21 1958

Large Audience As Monteux Conducts At Tanglewood

[illegible] third week [illegible] Festival at Tanglewood [illegible] At his first [illegible] this season, the orchestra [illegible] a small part of the audience [illegible] tribute to Mr. Monteux.

Leon Fleisher [illegible] pianist, and [illegible] Queen Elisabeth of Belgium International Musical Competition, was featured in the Brahms D Minor concerto Op. [illegible] A formidable work, Mr. Fleisher was eminently capable of the challenge. His technique conquered with ease the octave trills [illegible] runs, the [illegible] this [illegible] concerto [illegible] Although his tone seems to lack a deeply resonant quality, nevertheless he has a [illegible] control of the various [illegible] so vital to the enjoyment of Brahms' much maligned composition. Mr. Monteux [illegible] orchestra and pianist [illegible] subtle and fine [illegible] performance. Unfortunately some of the pianist's most [illegible] from such a large [illegible] have been lost [illegible] listeners [illegible] Brahms [illegible] it is a pity to miss [illegible]

His lightsome Academic Festival Overture [illegible] the afternoon's program with Mr. Monteux giving it his usual [illegible] and well-regulated interpretation. The orchestra [illegible] of the overture [illegible] the [illegible] the [illegible]

[illegible] the [illegible] instruments, and the [illegible] orchestration [illegible] exaggerated [illegible] wizard [illegible] delicate [illegible] have [illegible] afternoon's performance [illegible] satisfied.

An unusually large [illegible] numbering [illegible] after Mr. Monteux [illegible] times to show their appreciation and enjoyment.

Next week's [illegible] concerts will be given [illegible] by nineteenth [illegible] twentieth century composers.

MdeB B.

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nday Telegram
RCESTER, Mass.
Republican
Circ. 104,590

L 20 1958

usic:

RAYMOND MORIN
legram Music Critic

OX — Brahms' " AGerman n" was preformed at Tan- last night in memory of Koussevitzky, who was for conductor of the Boston ny Orchestra and founder Berkshire Music Center. was an audience of 8,272

es Much conducted the Symphony and a chorus students from the Berk- usic Center who had been d by Hugh Ross with the ce of Alfred Nash Patter- d Lorna Cooke Devaron. were Hilde Gueden, so- and Donald Gramm, bari-

bly because of the memo- sacred nature of the work, Munch discouraged ap- and refrained from return- the stage for a bow.

Second Event

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opening series was devoted to the music of Brahms. German Requiem received ulating but not a memor- performance. Little more was to be desired of tech- schooling, and clarity of This might be expected orchestra.

Out of Balance

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[124]

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JUL 20 1958

Music: Brahms' 'A German Requiem' Performed at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Brahms' "AGerman Requiem" was preformed at Tanglewood last night in memory of Serge Koussevitzky, who was for 25 years conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center. There was an audience of 8,272 persons.

Charles Much conducted the Boston Symphony and a chorus of 150 students from the Berkshire Music Center who had been prepared by Hugh Ross with the assistance of Alfred Nash Patterson and Lorna Cooke Devaron. Soloists were Hilde Gueden, soprano, and Donald Gramm, baritone.

Possibly because of the memorial or sacred nature of the work, or both, Munch discouraged applause and refrained from returning to the stage for a bow.

Second Event

This was the second event in the first of four weekends of Berkshire Festival concerts by the full orchestra in the music shed.

This opening series was devoted mainly to the music of Brahms.

The German Requiem received a stimulating but not a memorable performance. Little more more was to be desired of technique, schooling, and clarity of concept. This might be expected of the orchestra.

Out of Balance

The chorus was not an aggregation of trained singers. Many of them are instrumentalists from the Center.

It was therefore not faulty planning that the chorus is out of balance. The soprano section was eminent. The tenors were best-heard in solo fragments. The contraltos and basses were quite throughly suffocated in tone most of the time.

Brahms' "requiem" requires more than finesse. and mechanical perfection. There is no point to reminiscing that he wrote it as an outpouring of grief over the death of his mother and that of Robert Schumann.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 24 1958

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 20 1958

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Brahms' 'Requiem' Performance Is Tribute to Festival's Founder

By WILLARD M. CLARK

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Each year the Boston Symphony Orchestra gives a concert in his memory and tonight 8287 people joined the orchestra, Festival Chorus and soloists in paying this annual tribute to the founder of the Berkshire Festival.

No more appropriate work could have been chosen then "The German Requiem," by Johannes Brahms, for it is a work of singularly personal faith and affirmation of eternal hope.

The solists were Hilda Gueden, soprano, making her first appearance at Tanglewood, and Donald Gramm, basso. Dr. Charles Munch was the conductor. One listened to a powerful presentation of this work; one which ran the gamut of emotions from the calm of contemplation to the extasy of personal affirmation.

There were great moments in the second chorus, "Behold, All Flesh is as the Grass," and some magnificent playing by the orchestra. The work was sung in German, but as far as clarity of enunciation was concerned it might have been sung in any language.

Mr. Gramm, always a dependable singer, enunciated clearly and although the music was not entirely congenial to his voice, he sang with impressive sense of style.

There are few more lovely arias than "Ye Now Are Sorrowful" which Brahms wrote for the soprano. Miss Gueden sang it beautifully, the pure top notes were sung with exceptional beauty and admirable projection. The accompanying chorus was finely modulated.

Chorus of 150

The glory of the work is in its chorus numbers and the festival Chorus of about 150 voices sang them with usually well-balanced tones and awareness of the texts. The tenor section was exceptional and the top sopranos sang freely, even when the tessitura was high. The chorus had been trained by Hugh Ross and his assistants, and Tanglewood audiences have learned to expect only the best from Mr. Ross.

Dr. Munch conducted carefully, phrasing deftly, and never forcing his orchestra or chorus. Beauty of tone and a sensitivity to every nuance were the details most regarded. Thus, a performance of warmth and admirable co-ordination resulted.

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Leon Fleisher, pianist, wil lbe the soloist in the "Piano Concerto No. 1 in D minor" by Brahms. The concluding work will be Stravinsky's ballet "Petrouchka."

Schenectady Gazette - July 21

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By D. E. RITZ
Gazette Music Editor

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The orchestra was on stage and tuned, and promptly at 10 o'clock Monteux and Fleisher entered from the opposite wing. Without more ado the rehearsal of Brahm's "Concerto number 1" was on.

Fleisher plays with a clean technique and a most business-like approach to the problem in hand and the orchestra was superb. — Yet there were spots where the conductor was not satisfied — and over it they went.

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FOLLOWING the mid rehearsal rest Dr. Munch arrived to conduct the orchestra, organ and Berkshire Festival Chorus in preparation for the evening performance of the Brahms "Requiem." This was given in memory of the late Dr. Serge Koussevitzky, founder of the Berkshire Music Center at Tanglewood and 25-year director of the Boston Symphony Orchestra.

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WE FOUND the contrasting manners of conducting of Monteux and Munch most interesting. The chorus opened so softly one was not quite sure just when it started and each of the movements of the "Requiem" brought its own beauties. We have heard the choral portion of the requiem on several occassions, but never with such a large chorus and never before with orchestral accompaniment. It is a magnificent work.

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BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359

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Niki Kalish.

[124]

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JUL 20 1958

Music: Brahms' 'A German Requiem' Performed at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Brahms' " AGerman Requiem" was preformed at Tanglewood last night in memory of Serge Koussevitzky, who was for 25 years conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center. There was an audience of 8,272 persons.

Charles Much conducted the Boston Symphony and a chorus of 150 students from the Berkshire Music Center who had been prepared by Hugh Ross with the assistance of Alfred Nash Patterson and Lorna Cooke Devaron. Soloists were Hilde Gueden, soprano, and Donald Gramm, baritone.

Possibly because of the memorial or sacred nature of the work, or both, Munch discouraged applause and refrained from returning to the stage for a bow.

Second Event

This was the second event in the first of four weekends of Berkshire Festival concerts by the full orchestra in the music shed.

This opening series was devoted mainly to the music of Brahms.

The German Requiem received a stimulating but not a memorable performance. Little more more was to be desired of technique, schooling, and clarity of concept. This might be expected of the orchestra.

Out of Balance

The chorus was not an aggregation of trained singers. Many of them are instrumentalists from the Center.

It was therefore not faulty planning that the chorus is out of balance. The soprano section was eminent. The tenors were best-heard in solo fragments. The contraltos and basses were quite throughly suffocated in tone most of the time.

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Journal
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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

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BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359

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Niki Kalish.

OBSCURED TEXT

[125

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 17 1958

Hilde Gueden, soprano, will sing with the Boston Symphony Orchestra, Charles Munch, Musical Director, in the Brahms Requiem, July 19 at 8:30 in the Shed at Tanglewood. Miss Gueden, born in Vienna, is a leading soprano of the Metropolitan Opera as well as the Vienna State Opera and La Scala, Milan.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 703,449 - S. 882,925

JUL 19 1958

BERKSHIRE FESTIVAL

Munch Offers Inspirational Brahms Fare

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 19. — With the Boston Symphony Orchestra fully reassembled, the Berkshire Festival entered its Music Shed phase last night.

Following through the plan of great composer weekends, Charles Munch concentrated on Brahms. For variety, however, he included a contemporary work: Copland's "Orchestral Variations," new last March.

The Copland is his "Piano Variations" of 1930 in orchestral dress. On a first hearing, the music sounds like a new piece. It resolves itself [illegible] study of rhythms and [illegible] immersed in a splash of [illegible] orchestral colors.

Since the orchestration [illegible] the listener, the composition assumes a secondary position. Indeed, for the moment the original variations almost get lost amid the clash of instruments, led by the percussion and the brasses.

Stunning Effects

Interesting suggestions of Strauss and Stravinsky flash out of the present version, influences probably quite subconscious.

That the work held attention there was no doubt. Some may have dismissed it as an exercise for orchestral students; others must have found it fascinating just as sound.

The stunning effects, sometimes more literal than figurative, reflected brilliant [illegible] as well as [illegible]. A basic kind [illegible] emerged from [illegible] performance that calls for discussion at some later date.

The Brahms works fell into an alpha and omega pattern: the Serenade No. 1, Opus 11 and the Fourth Symphony, Opus 98.

The former had undergone revision and rescoring, but its essence remains the concept of a young man of 25. It is a gentle work with pastoral leanings and a recognizable quality that matured wonderfully.

Trip Worthwhile

A superb performance of the Symphony made the trip to Tanglewood worthwhile in itself. Called upon to play with extraordinary virtuosity, the orchestra came through superbly.

I always have felt that Munch finds special inspiration in this music. Certainly he was swept up in its greatness last night.

Apparently he has never regarded it as an austere work for he makes it a throbbing, [illegible] creation. He paces it fast, almost too much so to realize the giocoso quality of the third movement, but within his framework he let the music express its inherent magnificence.

The audience of 6,350 was moved to cheers.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 21 1958

Musical Tribute At Tanglewood To Koussevitzky

A sensitive and powerful musical tribute was given to the late Serge Koussevitzky, founder of the Berkshire Festival, Saturday night at Tanglewood.

Brahms' German Requiem for Solo Voices, Chorus, and Orches, Op. 45, which is a reaffirmation of faith in the Lord and man's transitory phase on earth, was chosen for the Boston Symphony's annual concert in memory of Koussevitzky. The text follows various parts of the Lutheran Bible.

A chilling Berkshire evening sent the audience on the lawn for the coyer of woolens, blankets, and in some cases sleeping bags. Combined with listeners in the Shed, the audience totaled 8,287.

They were rewarded with a performance which evoked quiet assurance of faith and grew to majestic proportions at times as the 150-member chorus and the orchestra joined together brilliantly under the direction of Charles Munch.

The success of the German sung work depends primarily upon the chorus which fulfilled its obligation with beautifully shaded tones, singing as one instrument. Backed by the magnificent playing of the orchestra, the chorus was also joined by two soloists, Hilde Gueden, soprano, and Donald Gramm, baritone.

Some of the finest singing in the concert was provided by Miss Gueden. Her flawless diction and sensitive shading combined with clearness of tone for an exceptional performance. To his solos, Mr. Gramm brought drama and strength.

The seven-part work opened with "blessed are they that mourn," which varied from somber to ecstatic passages, and the joining of the entire chorus in organ-like richness.

Another buildup to a great momentum by the chorus in the second part, "behold, all flesh is as grass," was answered by the orchestra's plaintive mood and another buildup, an affirmation of faith sung by orchestra and chorus.

The women's soprano voices were exceptionally sweet in the third section in which Mr. Gramm sang a dramatic solo. Following a reverberating fourth section, Miss Gueden colored the inspiring "ye now are sorrowful" aria with exceptional singing. A heraldic sixth section moved to repetition of the quiet and majestic phrasing in the final section.

The Sunday afternoon concert attracted 9,154 persons who listened to Pierre Monteux conct the orchestra in Brahm's Academic Festival Overture, Op 80, and Brahms Piano Concerto No. 1 in D minor, Op. 15, with Leon Fleisher at the piano. The concert closed with a performance of Stravinsky's "Petrouchka."

I. R. M.

[126]

NEW YORK CITY, N. Y.
POST
Circ. D. 408,150 - S. 281,019

JUL 21 1958

WORDS and MUSIC

By Harriett Johnson

Berkshire Concerts Draw 23,776

Lenox, Mass., July 21—The October temperatures, which have prevailed here, were scarcely sympathetic to swimming or outdoor concert going, but, nonetheless, the Brahms week-end at Tanglewood drew a total of 23,776 music lovers for three events.

The 83-year-old Pierre Monteux, whose mastery and inspiration continue unabated despite his years, conducted yesterday afternoon's concert which featured two Brahms works and the Suite from Stravinsky's "Petrouchka."

In tribute to the maestro, the orchestra spontaneously rose when he entered the Shed. A Berkshire Festival favorite, this was his first appearance of the season. He led the opening Brahms "Academic Overture" with such vitality and enthusiasm, besides exemplary discipline and balance among the orchestral choirs, that a portion of the audience caught by his contagion, broke its bounds seconds before the piece ended.

Their applause was of short duration, however, when they realized that he had a few more bars to go.

The composer's D Minor Concerto followed, with the 30-year old American pianist, Leon Fleischer, as soloist. Monteux, who officiated at his public debut in 1943 in San Francisco, accompanied him with the utmost sensitivity. Fleischer's accounting of the Concerto, however, though it showed evidence of concentrated study and devotion, did not come through with the same positive results.

While this music is a youthful work, completed by Brahms when he was 25 and sketched several years before, it is one of his most profound creations and among the most difficult, both to play and to interpret, in the pianist's concerto repertory.

Fleischer appeared to be under tension and often landed into the instrument with a percussive tone and a driven approach. His playing of the slow movement, nonetheless, had many beautiful moments and augured well for future performances, when the piece will have entered his thinking in a more seasoned form.

Monteux, who conducted the world premiere of "Petrouchka" with the Diaghilev Ballet in 1911, has long been celebrated for his performances of the "Suite" and the audience cheered him militantly at its conclusion.

Brahm's "Requiem" Saturday

Saturday night's performance of the Brahms "Requiem," with Charles Munch on the podium, and with baritone Donald Gramm and soprano Hilde Gueden as soloists, communicated a heat that was the antithesis of the chilly atmosphere.

By its nature, any Requiem is sombre music, but the Brahms version is more so than usual. Munch, however, rises magnificently to just such a challenge and he projected a rendition which alternated immense dramatic impact with profound tenderness of feeling for the several sections of melodic loveliness.

The Festival Chorus, that had been trained by Hugh Ross, not only performed with technical excellence, but responded to Munch's wishes with a variety of emotions which transmitted the different moods with strong conviction.

Gramm sang with impressive musicianship and interpreted well, but his voice missed something in smoothness and warmth. Miss Gueden's lyric-coloratura has not, by its nature, the mellow quality needed for the fifth section, an expression of sorrow and comfort, and it appeared difficult for her to control her breath at the deliberate tempo Munch indicated. Her superior artistry, however, was, as usual, most satisfying.

Among next week-end's highlights will be performances by violinist Zino Francescatti, of the Tchaikovsky Concerto, and by pianist Byron Janis, of the Rachmaninoff Third Concerto, with Munch conducting.

NEW YORK CITY, N. Y.
POST
Circ. D. 408,150 - S. 281,019

JUL 20 1958

WORDS and MUSIC

By Harriett Johnson

Brahms Opens Lenox Shed Concerts

Lenox, Mass., July 19—A cool, clear Friday night abetted the naturally excellent acoustics of the Berkshire Festival's 6,000-seat Music Shed here at Tanglewood for the opening of the orchestral concerts by the full complement of the Boston Symphony. Though an ensemble of 35 men has played Bach and Mozart for the past fortnight, the personnel of 105 strong had its first official appearance on the current occasion.

The joyous serenade No. 1 in D Major plus the Fourth Symphony in E Minor by Brahms made up the opening and closing, respectively, of the event and thus comprised its major portion. In the middle were "orchestral variations," by Aaron Copland, head of the Berkshire Music Center's composition department.

Charles Munch on the podium made a happy choice by opening with a piece of relaxed music associated with being performed out-of-doors or at least intended for less than the most austere occasions. While the serenade's scherzo went its festive way with swinging rhythms, and the minuets enjoyed their pastoral melodies, Munch, more than anybody, appeared to be influenced by the delightful sounds.

He matched Brahm's effervescence by his own actions and reactions. He raised his heels, he beat with both arms, and he swayed a bit, all in time, of course, with the composer. Meanwhile, the Bostonians were sounding their most sumptuous, with the absence of humidity contributing to the brilliance and mellowness, especially of the strings.

Copland Takes Bow

During the Brahms Symphony, Munch was his most dynamic self. At times, he drove the orchestra to be more excitable than exciting but there was far more of the latter kind of electric tension. Remembering that he must transmit vibrations to the multitude on the grass outside as well as the thousands inside, he urged the timpani in the first and third movements to beat as if they were announcing the entrance of Jupiter himself.

He also inspired the cellos, for instance, in the Andante to play as if they were suffused with mellowness of mood while making resplendent [illegible]. The combination was enough to make this listener feel regret when the movement came to an end.

Copeland's "Variations" are an orchestration of his "Piano Variations," and as such they are scored imaginatively. They abound in effects which enhance the dramatic nature of the music itself. The composer was present and took a-bow at the work's conclusion.

The pleasant weather was, nonetheless, not warm enough to draw thousands to the grounds outside, therefore a relatively small total of 6,350 attended. They gave orchestra and maestro a tumultuous ovation at the conclusion of the program.

Sunday afternoon's concert will feature pianist Leon Fleischer in the D Minor Brahms Concerto under the direction of Pierre Monteux.

Music Sunday . . .

Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. On the Mall, Central Park, 8:30.

Seuffert Band, George F. Seuffert, conductor. Music Grove, Forest Park, Queens, 3.

Closing . . .

"OH CAPTAIN!" at the Alvin, after 192 performances.

ALBANY, N. Y.
TIMES-UNION
Circ. D. 61,009 - S. 119,412
JUL 8 1958

SHOWERS FAIL TO DAMPEN SPIRITS:

3,000 Hear Tanglewood Music

By EDGAR S. VAN OLINDA

In spite of area showers, Tanglewood finished its opening week in a blaze of glory. Some of the events scheduled for the small theatre were transfered to the big shed to accomodate the near 3,000 music lovers who braved the elements. The climax to the three weekend concerts was a magnificent performance of Bach's B Minor Mass, with the combined choruses of the Harvard Glee Club, the Radcliffe Choral Society and 35 members of the Boston Symphony Orchestra, conducted by G. Wallace Goodrich, who is retiring after 25 years as director of both groups.

BIG OVATION

Goodrich received a tremendous ovation by the audience, the orchestra and the chorus at the end of the work. The soloists were Adele Addison, soprano; Eunice Alberts, mezzo-soprano; Blake Stern, tenor, and Donald Gramm, bass.

Friday night's concert, in the small theatre, directed by Charles Munch, consisted of the Bach Suites 1, 2, 3, and 4, featuring Doriot Anthony Dwyer, first flutist and only woman member of the orchestra, whose artistry was acclaimed following her solos.

Saturday evening's concert in the big shed included the Bach Piano Concerto in D Minor, with Lukas Foss as soloist. The young virtuoso's immaculate technic and musical insight were never heard to better advantage. He was recalled to the podiom with Munch several times to acknowledge the applause.

MOZART FEATURE

The second series of weekend concerts in the small theatre will feature the music of Mozart. The Friday night program will include his Musical Joke and the Sinfonia Concertante, with Ruth Posselt, violinist, and Joseph De Pasquale, violist as soloists. The main work will be the "Lina" Symphony, conducted by Munch.

Friday night the program will include "Eine Kleine Nachtmusic," the two-piano concerto, with Seymous Lipkin and Lukas Foss as soloists; Serenade No. 10 and Symphony No. 40. Sunday afternoon's concert, also in the small theatre, conducted by Munch and Hugh Ross will include the Haffner Symphony, the Piano Concert in C-Major, with Seymour Lipkin as soloist.

[127]

7/19

Gazette

Program Given For Tanglewood Concert Monday

The program is announced for the concert of contemporary chamber music to be presented at Tanglewood on Monday at 8:30 in the Theatre-Concert Hall. Sponsored by the Fromm Foundation of Chicago, the concert will be performed by members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Violin and Piano No. 2 by Charles Ives performed by Ruth Posselt and Luise Vosgerchian. The Quintet for Winds by Robert Lombardo which was commissioned by the Fromm Music Foundation will receive its first performance at this concert.

"Ragtime" by Igor Stravinsky and Ocho per Radio (Radio Octet by Silvestre Revueltas will be performed by members of the Boston Symphony Orchestra conducted by Richard Burgin. The first performance of Woodwind Quintet by David Diamond, commissioned by the Fromm Music Foundation will be followed by Chamber Music No. 2 (Piano Concert) Op. 36 No. 1 by Paul Hindemith conducted by Richard Burgin with Luise Vosgerchian as soloists.

Members of the Boston Symphony Orchestra who will take part in the program include: Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Rosario Mazzeo, bass clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet; William Gibson, trombone; Everett Firth, percussion; Bernard Zighera, piano; Alfred Krips and George Zazofsky, violins; Joseph de Pasquale, viola; Samuel Mayes, cello, and George Moleux, bass.

Paul Fromm of Chicago, president of the Fromm Foundation, will be at Tanglewood for the concert.

Music is Work at Tanglewood

By ARTHUR JACOBS

LENOX, MASS., U.S.A.

IMAGINE that the Hallé Orchestra had a regular summer festival site in the Malvern Hills, with audiences sometimes exceeding 10,000 people. Imagine, further, that the orchestra's leading players were instructors at a concurrently held summer school attracting 300 of the keenest young musicians.

Only by some such leap of fancy can the British music-lover appreciate the achievement of Tanglewood. This is the estate from which Hawthorne borrowed the name for his "Tanglewood Tales" a century ago. It lies in the New England village of Lenox in the Berkshire Mountains (Berkshire pronounced as spelt). Here, some 135 miles from Boston, the Boston Symphony Orchestra comes each summer.

Five thousand listeners can sit in the huge, open-ended "Music Shed," and thousands more on the grass beyond. Many drive from New York (about 145 miles) for the pleasure of a Tanglewood week-end.

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THE participation of one of the world's great orchestras in an event which is both festival and school makes Tanglewood unique. Its pull is almost world-wide. How astonishing for a British music critic to find, among the students here, both the winner and the runner-up in the recent conducting competition held by the Royal Liverpool Philharmonic Orchestra—respectively Mr. Zubin Mehta, an Indian trained in Vienna, and Mr. Wyn Morris of South Wales.

The students attend the Boston Symphony Orchestra's concerts—though it is to be hoped they do not base their ideas of Mozart on the heavy treatment accorded to him by Charles Munch's baton at a concert last week-end. The students' own orchestra, partly under student conductors, gives a public concert, not as an end-of-school fling, but once a week—thus working "under professional tensions," in the phrase of Tanglewood's administrator, Mr. Leonard Burkat. I heard a fair-to-good performance of Schubert, Shostakovich, William Schuman, and (a challenge) Anton Webern.

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EXCEPT for a few who follow a less active course, the students enrol for a full six-week term. This marks off Tanglewood from our English summer schools of music, with their less arduous and more holidayish atmosphere. Tanglewood knows not elevenses nor afternoon cricket. Time for undergraduate recreation is slight, though undergraduate humour surely dictates the office notices which read: "Psylentz."

Miss Thea Musgrave—a young Scottish composer, whose music has been heard at the Edinburgh Festival—for some years taught at Dartington (Devon), the most "intellectual" of England's own summer music courses. Here at Tanglewood she gladly reverts to pupil status. In Mr. Aaron Copland's composition classes which she attends, a group of young professional chamber music players is on hand to demonstrate unusual sonorities as no textbook could. Mr. Copland is, in effect, Tanglewood's academic director, though Mr. Munch is the titular head.

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A WALK round the green grounds and their buildings suggests new Tanglewood tales. On a blackboard, Mr. Milton Babbitt writes Si, J—> TSi, j+t: he is demonstrating the mathematics underlying twelve-note music.

Mr. Rosario Mazzeo, a clarinettist of the Boston Symphony Orchestra, coaches a wind quintet which includes a young London clarinettist, Miss Patricia Lissack. Mr. Boris Goldovsky, in charge of opera, makes a sports-shirted youngster into an older Don Pasquale: "A little rheumatism? a little sclerosis?" And here is Hugh Ross, the choral conductor, who, in elbow-patched sports jacket, still looks very English: after all, he has lived in America only for twenty-nine years.

Sunday Times, July 20th, 1958.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

JUL 19 1958

Spain Takes the Floor

HILDE GUEDEN—She'll solo in Brahms' Requiem next Saturday at Tanglewood.

The coming week's most colorful attraction promises to be a Spanish ballet company, which will occupy the entire program at the Jacob's Pillow Dance Festival.

The Ximenez-Vargas Spanish Ballet consists of 17 dancers, Flamenco singers and guitarists. Roberto Ximenez and Manolo Vargas, its choreographers and artistic directors, organized the troupe in 1950, and it came to this country a few months ago.

The company will present a ballet, provincial suites (such as the rhythms of Catalonia and the lively fandango of Salamanca) and character vignettes. An extra performance has been scheduled for Thursday night.

The Berkshire Festival will be thoroughly installed in the Music Shed at Tanglewood after tonight's and tomorrow's performances of Mozart. Next weekend Brahms is the favorite, and there will also be touches of Copland and Stravinsky. Next Saturday night: Brahms' Requiem, with Hilde Gueden and Donald Gramm among the singers.

ROBERTO XIMENEZ—He'll do Spanish dances next week at Jacob's Pillow.

* * *

ADELE ADDISON (who must just be back from her honeymoon) will give a song recital Wednesday night at Tanglewood. And the festival students will be presenting symphonic, chamber music and operatic programs throughout the week.

Wilbur de Paris and his New Orleans Jazz Band (traditional flavored with modern) are due back at the Berkshire Music Barn, and also coming are Anita O'Day and her trio, on Thursday, and folk singers Marais and Miranda, next Saturday. (The presentation of Leonard Bernstein's "Trouble in Tahiti" this afternoon has been replaced by a program of Kansas City jazz.)

At Woodstock, the Turnau Opera Players will add Mozart's colorful "Abduction from the Seraglio" to the repertory next Friday and Saturday, and Tuesday's performance of "Hansel and Gretel" is already sold out.

* * *

THE MAVERICK HALL concert tomorrow will feature the Kraeuter Duo (brother and sister violin-cello team) in chamber works by Bach, Barber, Kodaly, Bartok and Frank Bridge. Next Saturday Ruth Conway, mezzo-soprano, will give a recital.

ADELE ADDISON—The soprano will present a song recital Wednesday night at Tanglewood.

At the Southern Vermont Art Center tonight an English version of Donizetti's "Don Pasquale" will be sung by the New England Opera Theater, a group led by Boris Goldovsky. Next Saturday the official state drama of Vermont, "Vermontiana '58," will be performed.

WILBUR DE PARIS — His new New Orleans jazz is coming back to the Music Barn.

TANGLEWOOD'S STUDENTS—The student orchestra of the Berkshire Music Center rehearses for one of its concerts in the Tanglewood shed. The summer school of the Boston Symphony Orchestra will also produce performances of chamber music, choral music and opera.

Week Ahead in Music and Dance

TONIGHT

BERKSHIRE FESTIVAL, Tanglewood, Lenox, Mass., 8:30, Music Shed. Serge Koussevitzky Memorial Concert by Boston Symphony Orchestra, conducted by Charles Munch; Hilde Gueden and Donald Gramm, soloists; festival chorus.

Requiem .... Brahms

JACOB'S PILLOW DANCE FESTIVAL, Lee, Mass., 4, 9. Geoffrey Holder and company, in dances of Trinidad and the Caribbean; Ram Gopal, in dances of India; Sahomi Tachibana, in dances of Japan.

SOUTHERN VERMONT ART CENTER, Manchester, Vt., 8:30. Singers of the New England Opera Company, in an English version of Donizetti's "Don Pasquale."

TURNAU OPERA PLAYERS, Byrdcliffe Theater, Woodstock, 8:30. Rossini's "Cinderella."

TOMORROW

BERKSHIRE FESTIVAL, 10, Chamber Music Hall. Chamber music by students of the Berkshire Music Center. 2:30, Music Shed. Boston Symphony Orchestra, conducted by Pierre Monteux.

Academic Festival Overture; Piano Concerto No. 1 in D Minor (Léon Fleisher, soloist) .... Brahms
Petrouchka .... Stravinsky

BERKSHIRE MUSIC BARN, Lenox, Mass., 8:30. Wilbur De Paris and his New New Orleans Jazz Band.

JACOB'S PILLOW, 8:30. Special Events Series, with Carola Goya and Matteo in "Spain in Review" — a Dance Panorama."

MAVERICK CONCERTS, Maverick Hall, Woodstock, 4. Chamber music program with Karl Kreutner, violin; Phyllis Kreutner, cello; Joseph Wolman, piano.

MONDAY

BERKSHIRE FESTIVAL, 8:30, Theater-Concert Hall. Opera program by students of the Berkshire Music Center; excerpts from Gounod's "Romeo and Juliet" and the complete Donizetti's "Don Pasquale."

TUESDAY

JACOB'S PILLOW, 9. Ximenez-Vergas Spanish Ballet: 17 dancers, Flamenco singers and guitarists.

Sin Quererlo Ni Buscarlo, Petenera, Petenera (ballet in two scenes based on the legend of the Petenera).
Dos Canciones .... Falla
El Limpiabotas .... Albeniz
Impresiones Obericas .... Agama
Suite Aragonesa ...... Falla and Doura
De Querer Amores .... Agama
Danza del Chivato .... Pittaluga
Suite Americana (Peru, Argentina, Cuba, Mexico)
En Mi Jaca Voy a Cadiz ...... Doura
Zapateado del Estampio .... Ximenez
Cuadro Flamenco Doura and Valadez

WEDNESDAY

BERKSHIRE FESTIVAL, 8:30, Theater-Concert Hall. Recital by Adele Addison, soprano; James Payne, accompanist.

Four songs by Scarlatti, four songs by Schubert, Schumann's "Frauenliebe und Luben," three songs by Hindemith, Debussy's "Songs of Bilitis" and works by Sessions, Strilko, Copland and Ives.

JACOB'S PILLOW, 9. Same as Tuesday's program.

TURNAU OPERA PLAYERS, 8:30. Menotti's "The Telephone" and Honigman's "The Ticket."

THURSDAY

BERKSHIRE FESTIVAL, 8:30. Music Shed. Concert by the student orchestra of the Berkshire Music Center.

BERKSHIRE MUSIC BARN, 8:30. Anita O'Day and her trio.

JACOB'S PILLOW, 4, 9. Same as Tuesday's program.

FRIDAY

BERKSHIRE FESTIVAL, 3:15. Chamber Music Hall. Seminar on the music of Marc Blitzstein; introductory talk by Mr. Blitzstein; performance by the Fromm Fellowship Players.

Triple-Sec; Serenade for String Quartet (first movement); Piano Sonata; Nickel Under the Foot, from "The Cradle Will Rock"; aria from Act III of "Regina"; excerpts from "The Threepenny Opera" and "June"; Three Offenbach Songs .... Blitzstein

8:30, Music Shed. Boston Symphony Orchestra, conducted by Pierre Monteux.

"Russian and Ludmilla" Overture .... Glinka
Symphony No. 4 .... Tchaikowsky
"Les Eumenides" Overture .. Milhaud
Three Nocturnes .... Debussy
"La Valse" .... Ravel

JACOB'S PILLOW, 4, 9. Same as Tuesday's program.

TURNAU OPERA PLAYERS, 8:30. Mozart's "Abduction From the Seraglio."

SATURDAY, JULY 26

BERKSHIRE FESTIVAL, 10, Music Shed. Open rehearsal of the Boston Symphony Orchestra.

8:30, Music Shed. Boston Symphony Orchestra, conducted by Charles Munch.

Canticum Sacrum (Blake Stern, tenor; baritone .... Stravinsky
Piano Concerto No. 3 (Byron Janis, soloist) .... Rachmaninoff
"La Mer" .... Debussy

BERKSHIRE MUSIC BARN, 3:30. Marais and Miranda, folk singers.

JACOB'S PILLOW, 4, 9. Same as Tuesday's program.

MAVERICK CONCERTS, 8:15. Recital by Ruht Conway, soprano, assisted by Ilse Sass, piano, and the Woodstock Quartet.

SOUTHERN VERMONT ART CENTER, 8:30. "Vermontiana '58," a musical pageant telling the story of Vermont.

TURNAU OPERA PLAYERS, 8:30. Mozart's "Abduction From the Seraglio."

PIERRE MONTEUX — The old maestro will conduct two concerts at the Berkshire Festival next week.

BLANK PAGE

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 17 1958

RED HOOK, N. Y.
ADVERTISER
Circ. W. 925

JUL 17 1958

ADELE ADDISON, a former Berkshire Music Center student, will appear July 23 in a song recital in the fourth of the series of Wednesday evening Chamber Music Concerts at Tanglewood, Lenox, Mass. The concert ~~will be held in the Theatre~~ at 8:30. Miss Addison has graciously donated her services to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 24 1958

ADELE ADDISON SONG RECITAL WELL RECEIVED

Former Tanglewood Student in Effective Performance

By WILLARD M. CLARK

Lenox, July 23—Adele Addison soprano, a former student at Tanglewood and now one of the finest ~~recitalists~~ in the country, sang tonight in the theater-concert hall before a most discriminating audience. She was accompanied by James Payne.

Audience Charmed

In a program of songs rainging from Scarlatti to Hindemith, Copland and Sessions, she completely charmed her audience, not only through her great personal charm but through the beauty of her voice and her supurb musicianship.

She was particularly effective in Schumann's wonderful cycle "Die Frauenliebe und Leben." With ease and naturalness, she traversed the many moods of these songs which range from supreme joy to dispair. Her innate sensitivity to text was apparent in everything she sang. Another splendid bit of interpretation was revealed in Schubert's "Erlafsee" and "Suleika No. 2."

The four Scarlotti songs were finely differentiated and sung with great skill. Another group of songs which gave pleasure and caused real excitement were the "Chansons de Belitis" by Debussy. Particularly effective was "Le Tombeau des Malades."

Hall Is Quiet

Paul Hindemith was well served as Miss Addison sang three songs, "On Hearing the Last Rose of Summer," "The Whistlin's Thief" and "La Belle Dame Sans Merci." One could only admire the singer's enunciation of the Italian, French and German texts. Each word was crystal clear. The same may be said of her singing in English.

Sessions' song "On the Beach of Fontana" and Copland's delightful "Dirge in the Woods" were sung with taste and polish. Also interesting was "Pandora," by Strilko, and "The See'r Talking," by Ives.

The audience which patently knew its way around singing, was completely enraptured by this recital. The hall was absolutely quiet during the singing and there was warm applause after each number. Miss Addison will be heard at the final concert of the festival when Beethoven's Symphony No. 9 will be performed.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839

JUL 15 1958

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 20 1958

B. Eagle - July 19

Whitestone

ADELE ADDISON, a former Berkshire Music Center student, and frequent Festival soloist, will appear Wednesday in a song recital in the fourth of the series of Wednesday evening chamber music concerts. The concert will be held in the theater concert hall at 8:30. Miss Addison has donated her services to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Cir. 2,498

JUN 26 1958

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JUN 26 1958

Adele Addison To Sing Tonight At Tanglewood

Adele Addison, soprano, will be heard in a song recital in the Chamber Music Hall at Tanglewood, Lenox, tonight at 8.30.

Miss Addison, a native of Springfield and for several years a student of opera at the Berkshire Music Center, has offered to donate her services for this concert to benefit the Tanglewood Revolving Scholarship Fund.

Miss Addison will be accompanied at the piano by James Payne and her program will include four songs by Alessandro Scarlatti, four songs by Schubert, the "Frauenliebe und Leben" of Robert Schumann, three songs by Paul Hindemith, Debussy's "Songs of Bilitis," and works by Sessions, Strilko, Copland and Ives.

The Kroll String Quartet, headed by William Kroll, Associate Head of the Chamber Music Department of the Berkshire Music Center, will be heard at the two final concerts in the Wednesday evening series on July 30 and Aug. 6.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 23 1958

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JUL 23 1958

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 23 1958

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 23 1958

Adele Addison Recital Tonight At Tanglewood

Lenox, July 22—Adele Addison, soprano, will be heard in a song recital in the Chamber Music Hall at Tanglewood, Lenox, tomorrow night at 8.30. Miss Addison, a native of Springfield for several years a student of opera at the Berkshire Music Center, is donating her services for this concert to benefit the Tanglewood Revolving Scholarship Fund. All proceeds of the Wednesday evening chamber music concerts are donated to this fund.

Miss Addison will be accompanied at the piano by James Payne and her program will include four songs by Alessandro Scarlatti, four songs by Schubert, the "Frauenliebe und Leben" of Robert Schumann, three songs by Paul Hindemith, Debussy's "Songs of Bilitis," and works by Sessions, Strilko, Copland, and Ives.

The Kroll String Quartet, headed by William Kroll, associate head of the chamber music department of the Berkshire Music Center, will be heard at the two final concerts in the Wednesday evening series on July 30 and Aug. 6.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 1 1958

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

JUN 29 1958

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 4 - 1958

Adele Addison Will Give Concert At Tanglewood

Adele Addison

TANGLEWOOD—Adele Addison, soprano, will be heard in a song recital in the fourth of the Wednesday evening chamber music concerts at the theater-concert hall on July 23 at 8:30. Miss Addison, who will be accompanied by James Payne at the piano, will present a program including songs of Scarlatti, Schubert, Hindemith, Sessions, Strilko, Copland and Ives.

The program will also include Schumann's "Frauenliebe und Leben" and Debussy's "Chansons de Bilitis." Miss Addison, a former student of the Berkshire Music Center, has consented to donate her services for this concert, the proceeds of which will benefit the school's Tanglewood Revolving Scholarship Fund.

Miss Addison will replace Miss Margaret Harshaw, who was previously announced for July 23. Tickets for the concert are now available at the Tanglewood box office.

DENVER, COLO.
POST
Circ. D. 248,890 - S. 347,768

29 1958

OBSCURED TEXT

THE SPECTATOR

By LARRY TAJIRI

Adele Addison, Spouse Tried Hard to Avoid Hullabaloo

THE phone rang and Adele Addison crossed the room to answer it. "I've been keeping myself very busy during the day," she assured the caller. "I'm still writing thank you notes for wedding gifts." Miss Addison and Norman Berger, assistant director of prosthetic education at New York University, were married in Springfield, Mass., on June 29. The wedding story was widely published, particularly because of its interracial aspects. "It must have been in every paper [illegible] the United States," she said. "We're still getting letters." Then, she added with dismay: "We did try so hard to avoid hullaballoo, but I guess there's nothing sacred any more."

ADELE ADDISON
"Creation's" angel Gabriel.

Miss Addison, one of Aspen's favorites these past two years, is a lyric soprano and will sing the role of the Angel Gabriel in the first staging ever of Haydn's "The Creation" at Red Rocks Tuesday and Thursday nights. The final event of the Red Rocks Music Festival will also have as soloists the Met's Mack Harrell and Denver's John Anglim and Jean Kostelic. More than 400 persons are involved in the production, including the University of Colorado choir and a large pantomime ballet which will depict the creation of the world.

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"NORM wanted to come with me to Denver," Miss Addison said, "but he's in the midst of preparing his fall work." The soprano and the prosthetics expert met some years back when he was attending Springfield college. "We met at a gymnastics meet," she said.

"I WAS born in New York City but was brought up in Springfield by my aunt and uncle, Mr. and Mrs. James Addison," Adele said. "They adopted me when my parents separated, so that I could keep attending school in Springfield."

Adele Addison has been singing ever since she can remember. "I guess I've never been able to do anything else." She recalls her first role in a junior high production. "I played a straw doll whose side was torn and the stuffing was coming out," she recalls. "I had a song ('I have a pain in my sawdust, something's the matter with me')."

Miss Addison's first starring role was in a junior high show called "The Riddle of Isis." "I was the Egyptian Isis and quite proud of myself. I was about [illegible] then, and when I think about it now, I imagine it must have been dreadful."

At Classical High School in Springfield Miss Addison met Hazel Clark, a teacher who took a deep interest in her voice. Miss Clark staged an annual oratorio and soloists from the Metropolitan came annually (Donald Dame, Eleanor Steber, Agnes Davis) to sing with the high school orchestra and chorus. Miss Addison sang the youth in "Elijah" and appeared in Verdi's "Requiem." Some years later she returned to Classical High as the guest artist, the soloist in Gounod's "Requiem." By that time she was singing summers at Tanglewood, and had appeared as soloist with the Boston Symphony.

●

AFTER finishing school (Westminster Choir College in Princeton, N.J.) Miss Addison got her first job, working in music education with Negro youngsters for a Baptist group in Birmingham, Ala. It was her first experience in the Deep South. "I found that the children knew nothing of music," she said. "They were no more or [illegible] than children anywhere else, and some of them didn't know the most elementary of nursery rhymes."

"The work was rewarding spiritually, but not financially," Miss Addison declared. "The church was poor and couldn't afford a salary, and finally I had to return to Massachusetts."

NOW ESTABLISHED as one of music's outstanding lyric sopranos, Miss Addison has found her Negro ancestry neither help nor hindrance in her career. "Perhaps it's because it hasn't been exploited," she said. "I have never been unaware of racial issues. I have decided how I feel about things, but I have not been militant about my views."

Miss Addison, with the New York City Center Opera for the past three years, has sung most of the lyric soprano roles in opera, from Mimi in "La Boheme" to Liu, the Tartar maid, in Puccini's "Turandot."

●

TWO music schools loom large in Miss Addison's background. There is Tanglewood in Massachusetts, where she studied three summers in the opera workshop, and Aspen, where she taught in 1956 and 1957.

"I have appeared at Tanglewood twice this summer and will be there again next week," Miss Addison said. "I had hoped to visit Aspen this trip, but probably won't be able to make it. Meanwhile, I'm looking forward to Red Rocks."

OBSCURED TEXT

MISS ADDISON walked to the window and tested the window pane. "I'd like to get some of this fresh mountain air, but I suppose the windows have to remain closed because of the air conditioning," she said. "After the east, this weather is wonderful."

Miss Addison is planning to fly Friday to New York, though she'd like to remain longer in Colorado. "Norm and I want to get down to the beach," she said.

EAGLE 7/24

Music Review

Soprano Adele Addison

By JAY C. ROSENFELD

A SONG RECITAL by soprano Adele Addison in the Theater-Concert Hall, at Tanglewood last night was the fourth in the Wednesday night series of what, in all other cases, has been chamber music. Miss Addison's remarkable vocal refinement and sense of good taste easily came close enough to that category of music to satisfy the select audience which gave her such enthusiastic approval.

Her program was chosen for a sophisticated audience, ranging from four astonishingly advanced songs of Alessandro Scarlatti through Schubert, Schumann, Hindemith, Debussy, and, to close, an American group. Her initial song "O pace del mio cor," from the founder of the Scarlatti dynasty, found Miss Addison yet a trifle hampered by a few vocal cobwebs which shaded the extremely demanding phrases a trifle. Once past that hurdle, however, she was not only in exceptional command of her resources but revealed also, so far as Tanglewood was concerned, a new and expanded perspective of herself as an artist. One was always aware that this was an interpreter, not the mere possessor of a facile and fervent vocal resonance. She shaped everything she sang with musical intelligence.

* * *

IN HER program making, Miss Addison alternated more or less regularly between sombre and lively moods. Thus immediately in her second Scarlatti, "Tornero con lingue d'odori," she showed why the old term "allegro" is still retained in music, for never did a singer express "allegresse" more vividly and briskly. Her voice had an alacrity, never forsaking a reassuring security, that carried us with her on flights of uninhibited happiness.

Her breath control in the third song, "Lontananza crudele,", revealed incredible resources. The crescendo she achieved as she maintained the long ascending meaningful line increased as her supply of breath diminished and was an example of the command she used all the evening.

* * *

MISS ADDISON did no better singing than in her German lieder. In the Schubert she used judicious restraint and charming grace to express the four deeply felt songs, but, for us, the peak of the evening was the "Frauenliebe und Leben," the short cycle of Schumann. Miss Addison sang all the eight songs and truly ran the gamut of vocal expression. She sang them without pause or interruption for applause and made the narrative lucid and vivid, contrasting dramatically the poignancy and the bliss of Schumann's simplicity. Then, at the end, when accompanist James Payne played the coda of "Thou hast given me my first grief" which consists of the initial song "Since I first saw him," the vocalist stood silent and the effect was awesome.

* * *

AFTER intermission, we still were too imbued with the spirit of Miss Addison's Schumann to enjoy the intrusion of the first two coarse attempts at humor contained in her Hindemith choices. We think she squandered her talents on these, and we were happy when she arrived at the Debussy "Chansons de Bilitis" where she was again in fertile territory.

The quality of her voice at its smallest issuance never varied from the rich power and attributes it contains at its complete release. The distant *semi-parlando* of "la flute de pan" found music that was practically instinctive to her artistry. Of all the aspiring young vocalists who have passed through the school of the Berkshire Music Center, Miss Addison is one of the most distinguished, and the tremendous progress she has made and the recognition she has received in the musical world leaves no doubt in the minds of any who have followed her career of why she truly has become *"la demoiselle elue."*

* * *

SHE CLOSED her program with an effectively bleak "On the beach at Fontana" of Roger Sessions, a virtuoso vocal exhibition in "Pandora" of Anthony Strilko, the "Dirge in the Woods" of Copland, which was remarkably suited to her voice, and two witty sketches of Charles Ives, "the See'r" and "Walking." Miss Addison graciously pointed out in the audience one of her former mentors, Aaron Copland, after she sang his song.

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[133]

KINGSTON, N. Y.
FREEMAN
Circ. D. 15,969

JUL 14 1958

First Evening of Berkshire Music Center Opera at Tanglewood Monday, July 21

The fist of the Berkshire Music Center student events for Tanglewood's fourth week will be an evening of opera scenes Monday, July 21 at 8:30 in the Theatre-Concert Hall. Members of the Opera Department, under the direction of Boris Goldovsky, will present excerpts from Gounod's "Romeo and Juliet" and Donizetti's "Don Pasquale" complete. The Opera Department is this season maintained through the Leadership Training Program of the New England Opera Theatre and the program of opera is open to friends of the Berkshire Music Center. Another evening of opera scenes will be held on Monday, July 28, and the production of Rossini's "Count Ory" on August 4 and August 5 should be requested from the Friends Offce at Tanglewood.

The weekly concert of the student orchestra will be held on Thursday, July 24 at 8:30 in the Music Shed, and the student chamber music concert on Sunday at 10 a. m. in the Chamber Music Hall. A Composer's Forum will be held on Sunday evening at 8:30, also in the Chamber Music Hall.

Marc Blitzstein will speak on Friday afternoon, July 25 at 3:15 in the fourth Seminar in Contemporary Music at the Chamber Music Hall. Mr. Blitzstein will speak on his own music and musical illustrations following his talk will include a complete one-act opera "Triple Sec", the first movement of his Serenade for String Quartet, a Piano Sonata, songs from "The Cradle Will Rock" and "Regina", Three Offenbach Songs, performed by Fromm Fellowship students and students from other Berkshire Music Center Departments. Mr. Blitzstein himself will play and sing excerpts from "The Three Penny Opera" and "Juno."

The Seminar, under the auspices of the Fromm Music Foundation, and the other student events of the week are open to Friends of the school. Further information may be obtained from the Friends Office, Tanglewood.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 20 1958

HAMPSHIRE GAZETTE 7/19

First Evening Of Opera At Tanglewood Monday

The first of the Berkshire Music Center student events for Tanglewood's fourth week will be an evening of opera scenes Monday night at 8:30 in the Theatre-Concert Hall. Members of the opera department, under the direction of Boris Goldovsky, will prsent excerpts from Gounod's "Romeo and Juliet" and Donizetti's "Don Pasquale" complete.

The opera department is maintained this season through the leadership training program of the New England Opera Theatre and the program of opera is open to friends of the Berkshire Music Center.

Another evening of opera scenes will be held on Monday, July 28, and the production of Rossini's "Count Ory" on Aug. 4 and 5 should be requested from the friends office at Tanglewood.

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The seminar, under the auspices of the Fromm Music Foundation, and the other student events of the week are open to friends of the school. Further information may be obtained from the Friends Office, Tanglewood.

For the final program of the weekend on Sunday afternoon, July 27, at 2:30, Dr. Munch will conduct Bartok's Music for Strings, Percussion and Celesta, the second suite from Ravel's "Daphnis and Chloe" and Tchaikovsky's Violin Concerto in D major with Zino Francescatti as soloist.

The orchestra's final rehearsal for the concerts of the weekend on Saturday morning, July 26, at 10 o'clock will be open to the public. Admission is $1 and proceeds are donated to the Boston Symphony Orchestra Pension Fund.

Adele Addison, popular young soprano, will be heard in a song recital on Wednesday evening, July 23, at 8:30 in the Chamber Music Hall. Miss Addison has appeared frequently at Tanglewood both as a Berkshire Festival soloist with the Boston Symphony Orchestra and in opera performances during her years as student at the Berkshire Music Center and is donating her services for this concert, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund.

Miss Addison's regular accompanist, James Payne, will be at the piano and her program includes four songs by Alessandro Scarlatti, four songs by Schubert, the "Frauenliebe und Leben" of Robert Schumann, three songs by Paul Hindemith, Debussy's "Songs of Bilitis," and works by Sessions, Strilko, Copland, and Ives.

Programs for next week are as follows:

Wednesday, July 23, 8:30. Chamber music, Adele Addison, soprano; James Payne, piano:

Scarlatti: "O pace del mio cor"; "Si, si, tornero con lingue d'odori"; "Lontananza crudele"; "Bramo che le ferite."

Schubert: "Lachen und weinen"; "Erlafsee"; "Suleika No. 1 and No. 2."

Schumann: "Frauenliebe and Leben."

Hindemith; "On Hearing the Last Rose of Summer"; "The Whistlin' Thief"; "La Belle Dame sans Merci."

Debussy: "Chansons de Bilitis."

Sessions: "On the Beach at Fontana."

Strilko: "Pandora."

Copland: "Dirge in the Woods."

Ives: "The See'r Walking."

Friday, July 25, 8:30, Boston Symphony Orchestra, Pierre Monteux, conducting, Music Shed:

Glinka: Overture to "Russlan and Ludmilla."

Tchaikovsky: Symphony No. 4.

Milhaud: Overture to "Les Eumenides."

Debussy: Three Nocturnes.

Ravel: "La Valse."

Saturday, July 26, 8:30, Music Shed, Boston Symphony Orchestra, Charles Munch conducting:

Stravinsky, Canticum Sacrum. (Solosist, Blake Stern, tenor; Donald Gramm, baritone).

Rachmaninoff: Piano Concerto No. 3. (Soloist: Byron Jamis).

Debussy: La Mer.

Sunday, July 27, 2:30, Music Shed, Boston Symphony Orchestra, Charles Munch conducting.

Bartok: Music for Strings, Percussion & Celesta.

Ravel: "Daphnis & Chloe."

Tchaikovsky; Violin Concerto. (Soloist: Zino Francescatti).

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

JUL 19 1958

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 19 1958

B. Herald – July 20

Opera in the Berkshires Starts at Center Tomorrow

The first of the Berkshire Music Center student events for Tanglewood's fourth week will be an evening of opera scenes tomorrow night at 8:30 in the Theatre-Concert Hall. Members of the Opera Department, under the direction of Brois Goldovsky, will present excerpts from Gounod's "Romeo and Juliet" and Donizetti's "Don Pasquale" complete. The Opera Department is this season maintained through the Leadership Training Program of the New England Opera Theatre and the program of opera is open to Friends of the Berkshire Music Center.

The weekly concert of the student orchestra will be held on Thursday, at 8:30 in the Music Shed, and the student chamber music concert on Sunday at 10 A.M. in the Chamber Music Hall. A Composer's Forum will be held on Sunday evening at 8:30, also in the Chamber Music Hall.

Marc Blitzstein will speak on Friday afternoon, at 3:15 on Contemporary Music at the Chamber Music Hall. Mr. Blitzstein will speak on his own music and musical illustrations following his talk will include a complete one-act opera "Triple Sec", the first movement of his Serenade for String Quartet, a Piano Sonata songs from "The Cradle Will Rock" and "Regina," Three Offenbach Songs, performed by Fromm Fellowship students and students from other Berkshire Music Center Departments. Mr. Blitzstein himself will play and sing excerpts from "The Three penny Opera" and "Juno".

The Seminar, under the auspices of the Fromm Music Foundation, and the other student events of the week are open to Friends of the School. Further information may be obtained from the Friends Office, Tanglewood.

Springfield Union – July 21

BERKSHIRE CALENDAR

Varied Activities Are Scheduled For Summer Travelers

Activities in the Berkshires today include:

Lenox, Tanglewood, opera, friends, 8.30.

Stockbridge, The Berkshire Playhouse, "The Mousetrap," 8.45.

Pittsfield, Berkshire Museum, paintings by Thomas Blagden, sculpture by Elizabeth MacLean Smith and David Broudo, Tuesday-Saturday 10 to 5, Sunday 2 to 5. Closed Monday.

Stockbridge, Chesterwood Studios, half mile off Route 183 at Glendale. Casts and bronzes by Daniel Chester French. Daily 10 to 6. Nominal admission charge.

Williamstown, Clark Art Institute, paintings of six centuries. Also sculptures, ceramics and silver. Tuesday through Sunday 10 to 5; closed Monday.

Pittsfield, Little Cinema, unusual foreign and American feature films, nightly at 8.15; Saturdays continuous from 7.

Stockbridge, Peggy Best Studio, paintings and drawings by Berkshire artists and students, 2 to 6 daily.

Stockbridge, Tanglewood Gallery, modern American masters, Monday to Saturday 1 to 6.

Tyringham, Tyringham Galleries, art works by Berkshire and metropolitan artists, 10 to 5 and 6 to 8 daily. Nominal admission charge.

Ashley Falls, off Route 7, Bartholomew's Cobble, native ferns and flowers, guided tours; daily 9 to 5.

Berkshire Garden Center, at junction of Routes 183 and 102; Monday to Saturday 9 to 5; Sunday 10 to 12.30 and 2 to 5.30.

Stockbridge, Mission House Gardens, herbs, hedges, flowers and fruit trees. Trailside Museum, 10 to 5 daily, restaurant open weekdays 11 to 8, Sunday 12 to 5.30; closed Monday.

Dalton, Crane Museum, exhibits in fine papermaking. Monday to Friday 2 to 5.

ATLANTA, GA.
Journal & Constitution
Circ. S. 493,042

JUL 6 1958

Berkshire Slates American Music

An extensive program of study and performance of contemporary American music will be sponsored at the Berkshire Festival in Lenox, Mass., by the Fromm Music Foundation of Chicago.

The course will include six lectures by composers John Kirkpatrick, Roger Sessions, Milton Babbitt, Marc Blitzstein, Lukas Foss and Aaron Copland.

A concert of the modern music will be given July 14.

NASHVILLE, TENN.
TENNESSEAN
Circ. D. 116,256 - S. 200,558

SEP 14 1958

Both the Aspen and Tanglewood Festivals had special lecture series on American music this summer, and Roger Sessions, Peabody college's 1957 guest for its Contemporary Music symposium, was a speaker at both festivals.

At Tanglewood, in addition to Sessions, who spoke about his own work, the lecturers included John Kirkpatrick, who gave a very stimulating piano recital at David Lipscomb college five years ago Marc Blitzstein who was guest at a Fisk Festival when one of his works was performed several years ago; and Aaron Copland, a 1953 Peabody Contemporary Music symposium guest.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 2 1958

4th Composers' Forum At Tanglewood Sunday

The fourth Composers' Forum of the 1958 Berkshire Music Center season will be held in the Chamber Music Hall tomorrow evening at 8:30. Lukas Foss of the Department of Composition will be the moderator. Six student composers will have work which has been done at least in part at Tanglewood performed by members of the Fromm Players and instrumentalists from the Berkshire Music Center Orchestra.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302

JUL 20 1958

Musical Talk

Composer Marc Blitzstein will discuss his own music Friday afternoon at the fourth seminar in contemporary music at Tanglewood's Chamber Music Hall. Among several musical illustrations following his talk, Blitzstein will play and sing excerpts from "The Threepenny Opera" and "Juno." Tomorrow, an evening of opera scenes will be staged in the Theatre-Concert Hall as the first of the Berkshire Music Center student events.

Dr. Nag

By TERE PASCONE

Lenox, Mass. — The
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The Donizetti
turned out to be a

Hartford Times - July 22

Dr. Nagy-Created Sets Used in Opera at Tanglewood

By TERE PASCONE

Lenox, Mass. — The program offered last night by the Opera Department under the direction of Dr. Boris Goldovsky got off to a fine start at 8:30 p. m.: The theater-concert hall was jammed as the curtain rose; the temperature was on the comfortable side; and the first scene of the condensed version of Gounod's "Romeo and Juliet" with Gertrude Pepin as Juliet and Howard Jarratt as Romeo, gave promise of a seemingly enjoyable evening to come.

* * *

AS MUCH could not be said at 12:30 a. m. or thereabouts when the curtain went down after the presentation of Donizetti's "Don Pasquale" in its entirety. For by the time the five acts of "Romeo and Juliet" had been performed in relays in 125 minutes by four different Romeos and Juliets, and "Don Pasquale" sung by two Don Pasquales, two Dr. Maletestas, four Zorinas and four Ernestos, the size of the audience had dwindled to less than half its size. The reasons: The wave of "Arctic" cold that had listeners literally shivering in their seats despite coats and wraps, and the much too much long As the "Romeo and Juliet" progressed, it dragged. Performers lacked the histrionic ability to cope with the love scenes, and the tomb scene — almost a fiasco—turned out to be a bigger bite than the final Romeo and Juliet could chew, touching off in the audience a wave of spontaneous, uncontrolled titters from every corner of the hall.

* * *

BUT THERE WAS much to be lauded in the performance of Dr. Goldovsky's 16 students in the "Don Pasquale" and in the exciting, experimental stage sets created by Dr. Elemer Nagy, head of the Hartt Opera Department of the Hartt College of Music, University of Hartford.

The Donizetti comic opera turned out to be a little gem of entertainment with the characters, both principal and minor, giving gay, delightful performances — particularly Ronald Holgate, David Smith and Annabelle Bernard as the first Don Pasquale, Doctor Malatesta and Norina, respectively.

The sets of fiberglas and aluminum, were a big advance over the experimental sets made by Dr. Nagy last Summer, also for the Tanglewood Opera presentations. Working under a grant of $40,000 from the Ford Foundation, Dr. Nagy has been striving to create scenery that would be artistic, colorful and lightweight, easy to dismantle and store and inexpensive to transport for use by traveling opera companies.

Last Summer he succeeded in creating sets at least 20 per cent lighter weight than the traditional canvas and wood used successfully by Dr. Goldovsky in his tour with the New England Opera Company which he directs.

* * *

THE ADVANCES made by Dr. Nagy as evidenced last night were in the attainment of warm vivid colors by the use of a paint to which sand had been added; the creation of a surface on the fiberglas that not only looks like the traditional canvas, but feels like it; the surprising "bonus" discovery that the new, rough surface made for better acoustics; and the reduction of footage for the sets of "Romeo and Juliet" to one fifth of that required by the old grand opera "lumber yard" traditional settings of the past 100 years.

This year, also, Dr. Nagy was able also to achieve:

Columns with a sturdy and third dimensional quality which could be dismantled in minutes; a paint that was not only weatherproof, but easily removed from the fiberglas by the simple process of just hosing off the plastic with water.

The program last night is one of three to be offered this Summer by Dr. Goldovsky and his students in which further advances made by Dr. Nagy will be tried.

* * *

ON MONDAY, July 28, excerpts from Verdi's "Aida," Verdi's "La Traviata," and Puccini's "La Rondine," will be presented. On Monday, Aug. 4, Rossini's "Le Comte D'Ory" in its America premiere will be performed. In the latter, Dr. Nagy will do something which has never been done before. The entire set will be projected —back drop, wings and ceiling —through the use of slides 12 inches by 15½ inches and at least 18 projectors with special filament bulbs, able to project from a short distance behind each of the set sections used.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 24 1958

Manos

STUDENT ORCHESTRA of the Berkshire Music Center rehearses with Dr. Charles Munch for tonight's concert by the students in the Music Shed at Tanglewood. Munch will conduct group in second half of the program which is open to Friends of the Music Center.

Munch To Lead Student Concert At Shed Tonight

TANGLEWOOD — Dr. Charles Munch, ~~director~~ of the Berkshire Music Center, will be one of the conductors tonight at 8:30 at the weekly concert by the student orchestra in the Music Shed.

Dr. Munch will conduct the students in Roussel's Suite in F, dedicated to the late Dr. Serge Koussevitzky. Dr. Munch will be preceded by two student conductors, Gustav Meier of Switzerland, who will conduct Mozart's Masonic Funeral Music, and Claudio Abbado of Milan, Italy, who will conduct Prokofieff's Violin Concerto No. 1 in D Major, Op. 19 with Ronald Knudsen of Baltimore, Md., as soloist.

The concluding work of the concert will be a performance of Brahms Symphony No. 3 in F major conducted by Seymour Lipkin. Mr. Lipkin, a former student at the Berkshire Music Center, is now on the faculty of the department of instrumental music and orchestral conducting.

Open to Friends

During its three previous concerts the Berkshire Music Center Orchestra has played before a combined audience of 4,144. This concert is under the auspices of the Friends of the Berkshire Music Center. Support of the Friends is maintained by voluntary contributions which may be sent to: Friends Office, Tanglewood, or made in person on the Tanglewood grounds.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 25 1958

Four Musicians Win Koussevitzky Awards at Center

TANGLEWOOD — The Koussevitzky Music Foundation has announced four awards to be made to students at the 1958 session of the Berkshire Music Center. The winners are E. Evans Moore, Camden, N.J.; Homer Lee, San Francisco, Calif.; Ronald Knudsen, Baltimore, Md.; Mario Davidovsky of Buenos Aires, Argentina.

Mr. Moore, a tuba player, Mr. Lee, a clarinetist, and Mr. Knudsen, a violinist are all members of the Berkshire Music Center Orchestra which is directed by Eleazar de Carvalho, the Brazilian conductor. This orchestra plays weekly concerts during the Tanglewood season. In addition to their orchestra work each of these musicians plays in one or more Sunday morning chamber music concerts.

Mr. Davidovsky is a composer working with Aaron Copland, head of the department of composition. At the opening Composers' Forum Mr. Davidovsky had a work played by the Fromm Fellowship players.

The awards made by the Koussevitzky Music Foundation are to supplement scholarships already awarded, and to aid in defraying living expenses. Dr. Serge Koussevitzky created this foundation while he was still actively engaged as director of the Berkshire Music Center.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 24 1958

Chamber Music Concert Sunday

TANGLEWOOD—The fifth in the series of Sunday morning chamber music concerts will take place at 10 a.m. Sunday in the Chamber Music Hall. The concert will be under the auspices of the Friends of the Berkshire Music Center.

William Kroll, co-head of the department of chamber music, has prepared the Boccherini Quintet which will begin the program. The principal trumpet of the Boston Symphony Orchestra, Roger Voisin, has directed the rehearsals of the Janacek Capriccio which is scored for two trumpets, three trombones, flute, tuba, and piano. This is one one of the larger ensembles to perform at these concerts this season. The concert will close with the Hindemith Quintet, which has been supervised by Rosario Mazzea, bass clarinet of the Boston Symphony Orchestra.

TIGHT BINDING

THREE FROM WASHINGTON—James Deane, Star record critic, found three Washington musicians rehearsing at the Berkshire Music Center in Tanglewood, Mass. They are Marie Kopulos, piano; Cecelia Hopkins, flute, and Rita Roudabush, oboe. Looking on is Ralph Gomberg, principal oboe of the Boston Symphony Orchestra.

Sunday Star - Wash. D.C.
July 27

NEWS OF MUSIC

Pattern Changing At Summer Centers

By JAMES G. DEANE
Star Staff Writer

New England's most flourishing summer music centers —Tanglewood and Marlboro —are showing gratifying vitality.

The established pattern of concerts of the great orchestral repertoire at the Boston Symphony's summer home in the Berkshires is being enlivened with a stimulating excursion into new music.

At the Rudolf Serkin-led Marlboro School of Music in Vermont's Green Mountains, promising young American musicians steadily gain richer experience in performing chamber music in company with veterans seasoned in the European tradition.

[illegible]

reasonably hospitable to modern music. But in the last year this cordial spirit has been solidified and extended.

This has been accomplished through a program of instruction and performances specifically centered on contemporary music. This program began in earnest last summer with the establishment of a special student-faculty group. It embraces seminars, lectures and concerts, which are open to the public. The student group is hand-picked, and participants include distinguished American composers.

Fromm is Backer

The sponsor of this enterprising activity is the Fromm Music Foundation. Paul Fromm, the foundation's president and financial backer, is a genial Chicago wine-importer in his 40s who brought his musical interest with him when he emigrated from Germany in 1938. Mr. Copland and Alexander Schneider, member of the Budapest Quartet who has been active on many musical fronts, also are playing important roles in its work.

Mr. Fromm's conviction is that the contemporary composer is entitled to a better deal, in terms of a market for his wares. Such a deal means having more performing musicians tackle new scores, and having more people listen.

Since its establishment six years ago, Mr. Fromm's foundation has commissioned more than 100 new compositions. It has also provided the funds to give them first and second performances and has financed some recordings. And now, with the Tanglewood project, it is seeking to push the cause of contemporary music forward still further.

New Music Lectures

The Fromm program at Tanglewood is a busy one. There are 11 student fellows, young musicians invited to attend on scholarships because of demonstrated ability and interest. (Two are from Buenos Aires.) They perform frequently. The foundation this summer is sponsoring six seminars on American composers and three lectures on new music of this country, Europe and Latin America. The fellows, augumented by other musicians when necessary, are heard on all these occasions.

Players from the Boston Symphony itself also are enlisted. A special all-modern concert by symphony members was given on July 14, featuring a Hindemith piano concerto, Ives' second sonata, Stravinsky's "Ragtime," a piece by Silvestre Revueltas, and two new wind quintets commissioned by the foundation, by David Diamond and Robert Lombardo, a 26-year-old composer who teaches in Hartford, Conn. Mr. Fromm, who attends all foundation premieres, was in the audience.

This season's list of lecturers includes Mr. Copland, Roger Sessions, Marc Blitzstein, John Kirkpatrick, Lukas Foss, Elliott Carter, Leon Kirchner and Milton Babbitt.

An Uphill Battle

Mr. Fromm is under no illusions about the task facing a campaigner for his chosen cause. Contemporary music has an uphill battle. The audiences at the Fromm concerts and lectures are no rivals numerically for the giant ones overflowing

[illegible]

and also great enthusiasm. This century, he maintains, has already produced some master composers who will take their places in history alongside those of earlier eras. His own mission, as he sees it, is to help encourage still others.

"We have kept the composer on the fringe of the mainstream of musical life," he told me. He seemed unquenchably optimistic about changing this situation.

Mr. Fromm plans to sponsor a three-week institute for 10 invited young composers at Princeton next year, under the chairmanship of Mr. Sessions. He also is hopeful that foundations larger than his may be induced to take up the cudgels. Tanglewood, doubtless, will continue to play a major part in his crusade.

Classics Still Heard

Tanglewood is still rendering service to older composers. Bach and Mozart as usual started off the summer, the seldom heard "Musical Joke" and the "Coronation" mass and wonderful D minor Kyrie (K. 341) providing a strikingly contrasted start and finish to the Mozart weekend, and the B minor mass climaxing the three concerts devoted to Bach.

On August 4 and 5 the student singers will provide a special fillip with a production of the little known, delightful Rossini French opera, "Count Ory." Preceding this will be almost a whole week end of Wagner, and the season will wind up August 10 with Beethoven's Ninth.

Marlboro's activities are of different dimensions. Seventy-three students and faculty members—the former selected from some 500 who applied — are spending seven weeks on the campus of tiny Marlboro College, working together on weekdays and giving public concerts on week ends. The main focus is on quartets, trios and other pieces of intimate size. The music is primarily traditional.

Faculty Subdued

The Marlboro spirit is democratic. The stress is on the group, and on music-making more than concert-giving. This summer, a new rule has been adopted which bars faculty members from playing together without student participation. Elsewhere such a rule might be hazardous, but at Marlboro the level of student ability is so high that a difference is hardly noticeable.

Thus, last week end, Mr. Serkin played with Yuan Tung, young Chinese-born cellist from the New Orleans Symphony, in a Beethoven sonata, and Richard Goode, 14-year-old New Yorker, presided at the keyboard with considerably senior, but hardly more ebullient, colleagues (one was Herman Busch) in Dvorak's "Dumky" trio.

At Marlboro the "star system" is strictly taboo. Mr. Serkin seems to be the most ardent adherent of this rule. He works hard at keeping in the background. It is not much wonder that some of the summer school's Vermont neighbors find this viewpoint a bit mysterious, however, and voice desires for more Serkin public appearances. Between now and the season's end August 24 Mr. Serkin is scheduled to play some Haydn, Mozart and Beethoven's taxing "Hammerklavier" sonata. And it is possible he will appear with the school's orchestra, led by Alexander Schneider.

Not all the music at Marlboro is old. Last Sunday Harold Wright, the National Symphony's first clarinetist and a Marlboro veteran, and his flutist wife Ruth were

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She Shall Have Music Wherever She Goes

B Eagle - July 25

Whitestone

SERENADING FAIR LADIES from other countries is clarinetist Patricia Lissack, England. Students sitting in front of Music Shed at Tanglewood are Maria Lopez-Vito and Marilyn Gatmaitan, the Philippines; Atipet Usmanbus, Turkey; Wadad Mouzannar, Lebanon; Liwanag Cruz, Philippines; Mrs. Asher Ben Yohanan, here from Tel Aviv, Israel.

The red-headed clarinetist pictured to the right has a problem that would buffalo Benny Goodman. It's a matter of clarinet etiquette. Should she use lipstick for a smear-proof performance, or should she sport the only Arpeggio Pink mouthpiece at Tanglewood?

Clarinetist Patricia Lissack, flown fresh from London to the Berkshire Music Center, compromises. Although she doesn't use stay-proof lipstick, she does sparingly apply the old-fashioned erasable type for short selections. For long practice sessions, war paint is out since it generally wears off anyway.

The only musician in her family, Pat decided to take up the clarinet after hearing an inspiring recording of a Mozart clarinet concerto. As a graduate of the Royal College of Music in London, she now teaches the instrument. When asked about her impressions of America this cautious clarinetist would venture only one opinion: "People over here seem to adore an English accent."

Damp Cantata

Pat's lipstick problem is unique among the several foreign women students at Tanglewood, but her adorable accent isn't. One of her compatriots is composer Thea Musgrave, who already has an opera, a ballet and a cantata, among other works, under her British belt. The "Cantata for a Summer's Day," which won the much-coveted Lilly Boulanger prize for Miss Musgrave, was originally written for the BBC in Scotland. It was also performed at the Edinburgh Festival, on a "horrible, wet, rainy summer day" which rated a dirge rather than a cantata. Her opera, "The Abbott of Dimrock," was performed by the Park Lane Opera Group in London just before her departure for Tanglewood.

Miss Musgrave bridles when asked whether women composers aren't a rarity. "If women can write books and paint pictures, why can't they compose?" she asks in the finest feminist fashion. She admits that women composers are in the minority, but points out that in England and France there are at present several outstanding ones.

What kind of music does Miss Musgrave write? "If I could describe music properly in words, I would write a book instead," she smiles. Now studying composition with Aaron Copland at the Music Center, she is adding to her long list of scores by finishing off an orchestral piece titled "Obliques." When asked a non-musical question about her splendid English complexion, Miss Musgrave turned absolutely ruddy and said, "Oh my complexion is not good at all — the girls from the west coast of Scotland, they're the ones to see, with all that fog."

Shy Islanders

No lassies from Scotland were available, but there were two beautifully complected girls from the Philippines sitting across the table. Both the girls, Maria Lopez-Vito and Marilyn Gatmaitan have been studying piano at the Mannes School in Manhattan, share similar views on Philippine mores: "We are more reserved and shy than American women. We don't go out with boys alone before 18; we have more of the Spanish influence in our lives." Like most students at the center, they spend several hours a day in class, while the rest of their time is blotted up by practice, eating and sleeping. When they do have a few spare minutes, they find themselves missing the "peaceful, slow" way of life they were used to in the Philippines. Similar as their thoughts are on these subjects, they have dissimilar taste in composers. Miss Lopez-Vita prefers Brahms; Miss Gatmaitan is a Mozart-Chopin buff.

Another pianist, this one from Lebanon, also endorses Mozart for women performers. Wadad Mouzannar teaches and performs as a concert pianist alternately in Beirut and Paris and prefers the clavichordists herself. Scarlatti is one of her special favorites, but the Mozart piano concerto in A major is her *piece de resistance.* She played it recently with L'Orchestre de la Conservatoire National de Musique in Beirut.

Comments From Lebanon

[illegible]

guages [illegible] lated for his [illegible] bumps, then [illegible] wife.

Miss Mouz[illegible] did not wish to discuss the crisis in Lebanon in any language. "I am a musician, not a politician," she said simply. When "hem lengths" was finally translated into French, she explained that Lebanese women are of course wearing them short since they always dress "tout a fait a la Parisienne, dans la dernier mode." This emphasis on the latest styles in Beirut is due chiefly to the Paris influence on the city's wealthy and elegantly dressed women. Veils and other traditional clothes are rarely worn by Lebanese women, since the majority of them work and would find them too much of a hindrance in their active jobs. When they plan a favorite family meal, it's generally a combination of kebbe (meat) and [illegible] which will probably be prepared by servants. Housekeeping in Lebanon is generally "plus facile" — eased by servants' presence.

Neither servants nor that American staple, the washing machine, are prevalent in Israel. Mrs. Asher Ben-Yohanan, a contralto studying with her husband at the Music Center, has even shouldered a gun in the Israeli Army. During the "independence war" in 1948 she served near the Jordan border, a hot spot even for a seasoned male soldier. "Israeli women are

FADED TEXT

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 22 1958

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 24 1958

ANTHONY TONEY'S PAINTINGS ON VIEW

Paintings by Anthony Toney, resident painter and director of the Art Workshop at Festival House, Lenox, are now on view in the Glass Exhibition Room at Tanglewood. Toney was born in Gloversville, N. Y., and studied in Paris. He is a member of the American Contemporary Art Gallery of New York and teaches painting at the New School for Social Research at Teachers College, Columbia University.

His paintings have been shown in previous years at Tanglewood. The paintings presently on view are: "Festival House Pool," "59th Street Bridge," "Figure and Landscape," "Festival House," "Festival House Through the Tree," "Bathers," "Study" and "Ships."

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

JUL 21 1958

Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

JUL 18 1958

Will Visit Tanglewood

The West Hartford Summer Music Center will sponsor a trip to the Tanglewood Music Center in the Berkshires at Lenox, Mass., on Saturday, July 26. The boys and girls will have the privilege of seeing and hearing the Boston Symphony Orchestra under the baton of Dr. Charles Munch at a public rehearsal. This will begin at 10 a.m. rain or shine in the huge music shed.

Buses will leave the Webster Hill School at 7:45 a.m. and return at 4 p.m. Many of the Music Center students will go with their families by automobile. Parents and friends may also reserve a place on the bus by doing so at Webster Hill school before Tuesday, July 22.

The second public assembly will be presented at the Webster Hill School auditorium this morning at 10:40 a.m. The public is invited to attend at no charge.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

JUL 18 1958

Tanglewood Trip

The proposed trip by 100 students in the local arts program to hear the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., originally scheduled for Monday, has been postponed to Saturday July 26, local summer arts program director Clarence Westcott said Thursday.

Westcott said a double - check of arrangements revealed that Monday rehearsals at Tanglewood are not open to the public.

He added two buses will leave from the high school at 8 a.m. Children should bring picnic lunches. Cost will be 25 cents for children under 12 and $1 for older children, plus $1.75 for transportation. After lunch, a brief tour of Tanglewood will be taken, and buses are expected to return by 4 p.m.

SU [illegible] 28

"Y" GROUP MAKES TANGLEWOOD TRIP

The annual YMCA trip to the Tanglewood music shed at Lenox took place today as 41 persons took advantage of the opportunity to hear the Boston Symphony Orchestra conducted by Charles Munch.

Conductor Charles Munch, assisted by Pierre Monteux, who made his seventh annual visit as guest conductor, led the orchestra in a program of Debussy and Ravel. Zino Francescatti, world famous violinist, was guest artist.

According to Mrs. Dorothy Mantozzi, program director, there will be an all-day trip to New

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BROOKLYN, N. Y.
BROOKLYN RECORD
Circ. W. 9,200

JUN 27 1958

Academy Ready For Annual Trek To Tanglewood

The Brooklyn Academy of Music will sponsor its second annual "Sunday at Tanglewood," an all-day musical excursion to the world-famed Berkshire Festival, on Sunday, July 20. The Boston Symphony Orchestra will perform a Brahms-Stravinsky program, to be conducted by Pierre Monteux and with Leon Fleisher, brilliant young American pianist, as soloist.

The venerable Monteux, now in his eighties and more active than at any time in his long career, has selected a program of musical interest and significance. He will open the concert with Brahms' Academic Festival Oveture, followed by Brahms' Concerto for piano and orchestra in D minor with Fleisher, first American to win the important Queen Elizabeth International Music Competition, as soloist. Following the intermission, Monteux will conduct the Boston Symphony Orchestra in his definitive interpretation of Igor Stravinsky's ballet, "Petrouchka," which Monteux directed in its history-making world premiere at Paris in 1911 and which has since become one of the great modern classics.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 190,726

JUL 22 1958

Patrons Cry Encore

Academy Scores Again With Berkshire Outing

Substitute Beethoven for Brahms and Stravinsky, replace a cream cheese sandwich with a plain roll and Sunday's outing to the Berkshire Music Festival was practically a carbon copy of last year's happy excursion.

The Brooklyn Academy of Music, sponsoring its second annual trip to Tanglewood, Mass., scored its second smash hit according to the folks who should know best—the 253 metropolitan area residents, a large number from Brooklyn, who made the trip.

"I thought it was a delightful, well-planned day," said Florence E. Doushkess of 941 Washington Ave. Her neighbors on the train ride back to Grand Central Terminal nodded vigorous agreement.

A Lucky Record.

Miss Doushkess was doubly happy. A moment before she had received an LP record by the Boston Symphony Orchestra, the organization that performed at the festival. The academy presented records to five lucky ticket holders, including one other Brooklynite: Edith Schweisberg, of 5609 15th Ave.

Two couples from Forest Hills, Queens, chorused their approval of the journey. "The music, the lunch, everything was at least up to our expectations," said Mr. and Mrs. Dan Morris, of 64-11 99th St.

"It was so well-organized. We only wish they'd run a series of excursions to other cultural events," commented Mr. and Mrs. Jack Jacobs, of 98-25 65th Ave.

"Wonderful Idea."

"It's a wonderful promotion idea by the academy," noted Pearl Dubinsky, of 3088 Brighton 13th St. "I've always wanted to go to Tanglewood and this trip finally gave me the opportunity."

The academy, charging a total of $10 for the transportation, lunch and admission to the concert, didn't clear a penny—and probably lost a few—on the venture.

Ann Tromka, of 130 St. Edwards St., echoed the hopes of Academy officials when she remarked: "They certainly ought to get some membership subscriptions after this wonderful outing."

Ruth Patlove, of 646 Argyle Rd., didn't say a word. The young lady was too engrossed in mapping her 1958-59 schedule at the academy, checking off a piano recital by Van Cliburn, another by Jose Iturbi, concerts by the Boston Symphony Orchestra. "It should be a wonderful year," she said with a smile.

Brooklyn, N. Y., Long
Island Daily Advocate
Circ. D. 17,032

JUN 27 1958

Frank Frazer's

The Brooklyn Academy of Music will sponsor its second annual "Sunday at Tanglewood," an all-day musical excursion to the world-famed Berkshire Festival, on Sunday, July 20. The Boston Symphony Orchestra will perform a Brahms-Stravinsky program, to be conducted by Pierre Monteux and with Leon Fleisher, brilliant young American pianist, as soloisto.

The venerable Monteux, now in his eighties and more active than at any time in his long carees, has selected a program of musical interest and significance. He will open the concert with Brahms' Academic Festival Overture, followed by Brahms' Concerto for piano and orchestra in D minor with Fleisher, first American to win the important Queen Elisabeth International Music Competition, as soloist, Following the intermission, Monteux will conduct the Boston Symphony Orchestra in his definitive interpretation of Igor Stravinsky's ballet, "Petrouchka," which Manteux directed in its history-making world premiere at Paris in 1911 and which has since become one of the great modern classics.

The Academy's special "Sunday at Tanglewood" excursion costs only ten dollars ($10) and includes round trip fare on the New Haven Railroad, a picnic lunch on the Tanglewood grounds, and admission to the grass lawn around the Music Shed where the concert is performed. Should the concert-goer wish to obtain a seat, he may apply two dollars of the $10 package price toward reserved locations at $2.50, $3.00, $4.00 and $5.50. The Academy will arrange for purchase of the reserved seats as a free service to the excursionists.

The Academy "Sunday at Tanglewood" special excursion leaves Grand Central Terminal Sunday, July 20 at 8:20 A.M. (DST), returning at 10:12 P.M. Reservations may be made through the Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn 17, N.Y. (STerling 8-6q00). Due to the limited capacity, reservation lists must be closed on Wednesday, July 16. Orders for reserved seats must be filed two days earlier, on July 14.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - S. 172,502

JUL 19 1958

Trip to Tanglewood Planned Tomorrow

Nearly 250 music lovers will depart at 8:20 a.m. tomorrow on the Brooklyn Academy of Music's second annual trip to the music festival in Tanglewood, Lenox, Mass.

The group will leave Grand Central Terminal on the all-day jaunt which will include lunch, an individual tour of the Tanglewood grounds and a concert by the Boston Symphony.

Pierre Monteux will conduct the symphony in Brahms's "Academic Festival" Overture and "Concerto for Piano and Orchestra in D Minor" and Stravinsky's ballet, "Petrouchka." Leon Fleisher will be piano soloist.

Brooklyn, N. Y., Long
Island Daily Advocate
Circ. D. 17,032

JUN 30 1958

The Brooklyn Academy of Music will sponsor its second annual "Sunday at Tanglewood," an all day musical excursion to the world-famed Berkshire Festival, on Sunday July 20.

WHITE PLAINS, N. Y.
Reporter-Dispatch
Circ. D. 28,017

JUL 29 1958

Our Town

ONE OF OUR TOWN'S music lovers has a question. He spent last weekend driving 300 miles from here to Tanglewood at Lenox, Mass. and back, to attend the Berkshire Festival.

This particular crew-cut chap with a taste for long-hair music, drove up in three hours Sunday. He left at 10 a.m. to be in time for the 2:30 p.m Sunday afternoon concert. And after parking his car and paying the $2 admission charge to the grounds of Nathaniel Hawthorne's former estate, now used by the Boston Symphony for its summertime music school, he spread out a blanket upon the grass in the shade of a full maple, and promptly fell asleep.

He was awakened by the ovation of the crowd about him for the performance of a Tchaikovsky Violin Concerto. It was the final selection on the afternoon's program.

The next day, this lad read the reviews of the concert in the newspapers. The critics were almost boundless in their praise and termed the musical event a highly rewarding experience, well worth the effort of the concertgoers who made the effort to attend.

OUR TOWNER'S question: Was it?

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Journal
WINDSOR LOCKS,
Conn.
Weekly Independent
Circ. 2,650

JUL 24 1958

In The World of Music

In the world of Music Business, there seems to be a planned campaign for a constant stream of new "gimmicks"—i. e., methods or materials which one of course should purchase in order to be in style. The latest is the stereo bandwagon. It is true that after the old 78 r. p m. discs the invention of the 33's and 45's proved an improvement, and then the High Fidelity System of recording was a boon to those with keen ears. Now the system of recording on two channels to give the effect of personal and actual presence at a performance. To be truthful, one can get the same effect by having two radio sets tuned to the same wavelength; at opposite sides of the room. Or, by having a phonograph with two separate speakers at different positions. Some of my musical friends who have invested in expensive Hi-Fi equipment now have the heartache of converting, or buying the brand new stereo material. The major recording companies are all for the new style; but according to my best New York sources, the enthusiasm of the public is lagging behind along with the fervor of the record store owners who have to sell the new recordings. The latter is worried that his business will slip away while the public fears to buy the old L. P.'s and is not quite ready for the new.

Columbia and Victor have unveiled their new stereo machines and the line of records. All of the large phono makers are in the stereo business. At a recent meeting of Victor distributors in the midwest, the speaker stated that this newest "gimmick" could push the total annual sale of recorded music and players to a billion dollars, an increase of "200 %" over the last five years.

Decca has a line of stero type machines with $140 portable model, and a top standing model of $330. Columbia announces a series of twenty-five different models for September.

Th record buyer has proven himself to be a "sucker" for new equipment as evidenced by the millions spent on Hi-Fi material. The recording company executives guess that these buyers may go for all these new devices which will outmode the old sets and give companies a new business life. To recapitulate: Stereophonic sound is based upon dual recording and dual reproduction. The records do not look any different from your present L. P.'s, but they have been made with two sound tracks, microscopic in nature, and when these recordings are played the needle picks up two separate sound tracks. Sound signals reach the ear through separate amplifiers and loud speakers. All of the present phonograph material, with one speaker, would be outmoded. It is necessary that new equipment be added, if you desire to receive the second channel of amplification.

Regardless of several valid criticisms of the offerings at the annual Berkshire Music Festival concerts at Tanglewood, still these performances are mainly worth your while. The easiest road we have found is U. S. 44 to U. S. 7, then follow signs to Tanglewood. From Windsor Locks, we have also gone through the Massachusetts Turnpike, which of course involves a toll. Sometimes the people in the audience provide as great an attraction as the music, for in every such gathering which involves large numbers of people, you will inevitably have the eccentric, or the loud speaker. The programs include: Tschaikowsky, Debussy, and Ravel with Monteux conducting on Friday, July 25th; and Stravinsky, and Rachmaninoff on Saturday, July 26th, at 8.30 p. m. Sunday, July 27th offers Ravel, and the Tschaikowsky Violin concerto, with Francescatti playing.

[139]

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

JUL 24 1958

Zino Francescatti Tanglewood Soloist

Will Be Featured Sunday with Boston Symphony

Pierre Monteux Will Be Conductor Tomorrow Night In Program of Tchaikovsky and French Music.—Blake Stern, Donald Gramm, Byron Janis Soloists Saturday Evening.

The fourth week-end of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood in Lenox will open on Friday evening with Pierre Monteaux as guest conductor. The orchestra's music director, Charles Munch, will conduct the concerts of Saturday evening and Sunday afternoon. Works of Debussy, Ravel and Tchaikovsky will be featured.

Pierre Monteaux opens his program Friday at 8:30 with Glinka's Overture to "Russlan and Ludmilla," followed by Tchaikovsky's Fourth Symphony. The second half of the program is devoted to French music, the Overture to Act III of "Les Eumenides" by Darius Milhaud, Debussy's Nocturnes (including "Nuages," "Fetes" and "Sirenes") and Ravel's Choreographic Poem, "La Valse." The choral part in the "Sirenes" will be performed by the ladies of the Festival Chorus, prepared by Lorna Cooke DeVaron.

The Saturday evening concert at 8:30 in the Music Shed will be under the direction of Charles Munch. Dr. Munch will open with Stravinsky's "Canticum Sacrum" which was presented last season for the first time at Tanglewood. The soloists in this work will be Blake Stern, tenor, and Donald Gramm, baritone, with the Festival Chorus prepared by Hugh Ross.

Byron Janis will be soloist in Rachmaninoff's Piano Concerto No. 3. This talented young American has appeared with the Boston Symphony on several previous occasions, including last season when he performed the same concerto and recorded it with the orchestra. This will be his first visit to Tanglewood. The concert will close with Debussy's "La Mer."

For the final program of the week-end on Sunday afternoon at 2:30 Dr. Munch will conduct Bartok's Music for Strings, Percussion and Celesta, the second suite from Ravel's "Daphnis and Chloe" and Tchaikovsky's Violin Concerto in D major with Zino Francescatti as soloist. Mr. Francescatti has a summer home in Monterey.

The orchestra's final rehearsal for the concerts of the week-end on Saturday morning at 10:00 o'clock will be open to the public. Proceeds are donated to the Boston Symphony Orchestra pension fund.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 24 1958

Fourth Weekend Of Tanglewood Concerts

The fourth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood will open on Friday evening, July 25, with Pierre Monteux as guest conductor. The Orchestra's Music Director, Charles Munch, will conduct the concerts of Saturday evening and Sunday afternoon. Works of Debussy, Ravel and Tchaikovsky will be featured.

Pierre Monteux opens his program at 8:30 with Glinka's Overture to *Russlan and Ludmilla,* followed by Tchaikovsky's *Fourth Symphony.* The second half of the program is devoted to French music: the Overture to Act III of *Les Eumenides* by Darius Milhaud, Debussy's *Nocturnes* (including *Nuages, Fetes* and *Sirenes*) and Ravel's Choreographic Poem, *La Valse.* The choral part in the *Sirenes* will be performed by the ladies of the Festival Chorus, prepared by Lorna Cooke DeVaron.

The Saturday evening concert at 8:30 in the Music Shed will be under the direction of Charles Munch. Dr. Munch will open with Stravinsky's *Canticum Sacrum* which was presented last season for the first time at Tanglewood. The soloists in this work will be Blake Stern, tenor and Donald Gramm, baritone, with the Festival Chorus prepared by Hugh Ross. Byron Janis will be soloist in Rachmaninoff's *Piano Concerto No. 3.* This talented young American has appeared with the Boston Symphony on several previous occasions, including last season when he performed the same concerto and recorded it with the Orchestra. This will be his first visit to Tanglewood. The concert will close with Debussy's La Mer.

For the final program of the weekend on Sunday afternoon at 2:30 Dr. Munch will conduct Bartok's *Music for Strings, Percussion and Celesta,* the second suite from Ravel's *Daphnis and Chloe* and Tchaikovsky's *Violin Concerto in D Major* with Zino Francescatti as soloist.

The Orc[illegible] rehearsal for the [illegible] weekend on [illegible], July 26, at 1[illegible]pen to the public.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

JUL 24 1958

SOLOIST WITH BOSTON SYMPHONY SUNDAY

ZINO FRANCESCATTI

Mr. Francescatti, violinist extraordinary, plays with the Boston Symphony Orchestra, Charles Munch, musical director, in the shed at Tanglewood Sunday afternoon at 2:30. Mr. Francescatti will be soloist in the Tchaikovsky Violin Concerto. He makes his summer home in Monterey.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

JUL 20 1958

Berkshire Festival 4th Week Schedule

The Fourth weekend of Berkshire Festival concerts by the Boston Symphony Orchesta in the music Shed at Tanglewood, Lenox, Mass., opens with the Friday evening concert, Pierre Monteux, guest conductor. The orchestra's music director, Charles Munch will conduct the concerts of Sat. evening and Sun. afternoon.

The Orchestra's final rehearsal for the concerts of the weekend on Sat. morning, at 10 o'clock will be open to the public. Admission is $1 and proceeds are donated to the Boston Symphony Orchestra Pension Fund.

Adele Addison, the popular young soprano, will be heard in a song recital on Wed. evening, at 8:30 in the Chamber Music Hall. Miss Addison has appeared frequently at Tanglewood both as a Berkshire Festival soloist with the Boston Symphony Orchestra and in opera performances during her years as student at the Berkshire Music Center and is generously donating her services for this concert, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund. Miss Addison's regular accompanist, James Payne, will be at the piano and her program is as follows:

Scarlatti—"O pace del mio cor", "Si, si, tornero con lingue d'odori", "Lontananza crudele", "Bramo che le ferite."
Schubert—"Lachen und weinen", "Erlafseee", "Suleika No. 1 and No. 2".
Schumann—"Frauenliebe und Leben".
Hindemith—"On Hearing the Last Rose of Summer", "The Whistlin' Thief", "La Belle Dame sans Merci."
Debussy—"Chansons de Bilitis."
Sessions—"On the Beach at Fontana."
Striiko—"Pandora."
Copeland—"Dirge in the Woods".
Ives—"The See'r Walking."

The Boston Symphony Orchestra's Shed Concert programs follow:

Friday at 8:30
Pierre Monteux, Conducting
Glinka—Overture to "Russean and Ludmilla."
Tchaikovsky—Symphony No. 4.
Milhaud—Overture to "Les Eumenides"
Debussy—Three Nocturnes.
Ravel—"La Valse"

Saturday at 8:30
Charles Munch, Conducting
Stravinsky—Canticum Sacrum (Soloists Blake Stern, tenor; Donald Gramm, baritone).
Rachmaninoff—Piano Concerto No. 3 (Soloist: Byron Janis).
Debussy—La Mer.

Sunday at 2:30
Charles Munch, Conducting
Bartok—Music for Strings, Percussion and Celesta.
Ravel—"Daphnis and Chloe."
Tchaikovsky—Violin Concerto (Soloist: Zino Francescatti).

RAVENA, N. Y.
NEWS HERALD
Circ. W. 980

JUL 25 1958

ATHENS, N. Y.
HERALD

JUL 24 1958

COXSACKIE, N. Y.
UNION-NEWS
Circ. W. 1,977

JUL 25 1958

CAIRO, N. Y.
HERALD
Circ. W. 415

JUL 24 1958

KINGSTON, N. Y.
PRESS

JUL 24 1958

N. Lebanon Echo - July 22

Tanglewood Festival Enters Fourth Week

The fourth week end of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood in Lenox will open this Friday evening, with Pierre Monteux as guest conductor. The Orchestra's Music Director, Charles Munch, will conduct the concerts of Saturday evening and Sunday afternoon. Works of Debussy, Ravel and Tchaikovsky will be featured.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 25 1958

Music

The Housatonic Regional Music Center's next concert will be held Friday, August 1, in the town hall, Cornwall, in the evening. Music by Bach, Praetorius, Palestrina and Handel will be featured.

The fourth week end at the Berkshire Festival, Tanglewood, Lenox, Mass. will feature the following programs: Friday, July 25, 8:30 p.m. "Russlan and Ludmilla Overture," Glinka; Tschaikovsky's Symphony No. 4; Overture to "Les Eumenides," Milhaud; "Three Nocturnes," Debussy; "La Valse", Ravel; conducted by Pierre Monteux; Saturday, July 26, 8:30 p.m. Stravinsky's "Canticum Sacrum;" Piano Concerto No. 3, Rachmaninoff, Byron Janis, solist; Debussy, "La Mer;" Charles Munch conducting; Sunday, July 27, 2:30 p.m. Music for Strings, Percussion and Celestia, Bartok; "Daphnis and Chloe" second suite, Ravel; Tschaikovsky's Violin Concerto, soloist, Zino Francescatti; Charles Munch conducting all concerts are in the Music Shed. Next Wednesday at 8:30 p.m. in the Theatre Concert Hall, The Kroll Quartet will be heard in music by Mozart, Blackwood, Brahms.

Sunday Repu
SPRINGFIELL
Independe
Circ. 113,8

JUL 27

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Wagner Pr

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LEONARD P

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Journal
WINDSOR LOCKS,
Conn.
Weekly Independent
Circ. 2,650

JUL 24 1958

In The World of Music

In the world of Music Business, there seems to be a planned campaign for a constant stream of new "gimmicks"—i. e., methods or materials which one of course should purchase in order to be in style. The latest is the stereo bandwagon. It is true that after the old 78 r. p m. discs the invention of the 33's and 45's proved an improvement, and then the High Fidelity System of recording was a boon to those with keen ears. Now the system of recording on two channels to give the effect of personal and actual presence at a performance. To be truthful, one can get the same effect by having two radio sets tuned to the same wavelength; at opposite sides of the room. Or, by having a phonograph with two separate speakers at different positions. Some of my musical friends who have invested in expensive Hi-Fi equipment now have the heartache of converting, or buying the brand new stereo material. The major recording companies are all for the new style; but according to my best New York sources, the enthusiasm of the public is lagging behind along with the fervor of the record store owners who have to sell the new recordings. The latter is worried that his business will slip away while the public fears to buy the old L. P.'s and is not quite ready for the new.

Columbia and Victor have unveiled their new stereo machines and the line of records. All of the large phono makers are in the stereo business. At a recent meeting of Victor distributors in the midwest, the speaker stated that this newest "gimmick" could push the total annual sale of recorded music and players to a billion dollars, an increase of "200 %" over the last five years.

Decca has a line of stero type machines with $140 portable model, and a top standing model of $330. Columbia announces a series of twenty-five different models for September.

Th record buyer has proven himself to be a "sucker" for new equipment as evidenced by the millions spent on Hi-Fi material. The recording company executives guess that these buyers may go for all these new devices which will outmode the old sets and give companies a new business life. To recapitulate: Stereophonic sound is based upon dual recording and dual reproduction. The records do not look any different from your present L. P.'s, but they have been made with two sound tracks, microscopic in nature, and when these recordings are played the needle picks up two separate sound tracks. Sound signals reach the ear through separate amplifiers and loud speakers. All of the present phonograph material, with one speaker, would be outmoded. It is necessary that new equipment be added, if you desire to receive the second channel of amplification.

Regardless of several valid criticisms of the offerings at the annual Berkshire Music Festival concerts at Tanglewood, still these performances are mainly worth your while. The easiest road we have found is U. S. 44 to U. S. 7, then follow signs to Tanglewood. From Windsor Locks, we have also gone through the Massachusetts Turnpike, which of course involves a toll. Sometimes the people in the audience provide as great an attraction as the music, for in every such gathering which involves large numbers of people, you will inevitably have the eccentric, or the loud speaker. The programs include: Tschaikowsky, Debussy, and Ravel with Monteux conducting on Friday, July 25th; and Stravinsky, and Rachmaninoff on Saturday, July 26th, at 8.30 p. m. Sunday, July 27th offers Ravel, and the Tschaikowsky Violin concerto, with Francescatti playing.

[139]

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

JUL 24 1958

Zino Francescatti Tanglewood Soloist

Will Be Featured Sunday with Boston Symphony

Pierre Monteux Will Be Conductor Tomorrow Night In Program of Tchaikovsky and French Music.—Blake Stern, Donald Gramm, Byron Janis Soloists Saturday Evening.

The fourth week-end of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood in Lenox will open on Friday evening with Pierre Monteaux as guest conductor. The orchestra's music director, Charles Munch, will conduct the concerts of Saturday evening and Sunday afternoon. Works of Debussy, Ravel and Tchaikovsky will be featured.

Pierre Monteaux opens his program Friday at 8:30 with Glinka's Overture to "Russlan and Ludmilla," followed by Tchaikovsky's Fourth Symphony. The second half of the program is devoted to French music, the Overture to Act III of "Les Eumenides" by Darius Milhaud, Debussy's Nocturnes (including "Nuages," "Fetes" and "Sirenes") and Ravel's Choreographic Poem, "La Valse." The choral part in the "Sirenes" will be performed by the ladies of the Festival Chorus, prepared by Lorna Cooke DeVaron.

The Saturday evening concert at 8:30 in the Music Shed will be under the direction of Charles Munch. Dr. Munch will open with Stravinsky's "Canticum Sacrum" which was presented last season for the first time at Tanglewood. The soloists in this work will be Blake Stern, tenor, and Donald Gramm, baritone, with the Festival Chorus prepared by Hugh Ross.

Byron Janis will be soloist in Rachmaninoff's Piano Concerto No. 3. This talented young American has appeared with the Boston Symphony on several previous occasions, including last season when he performed the same concerto and recorded it with the orchestra. This will be his first visit to Tanglewood. The concert will close with Debussy's "La Mer."

For the final program of the week-end on Sunday afternoon at 2:30 Dr. Munch will conduct Bartok's Music for Strings, Percussion and Celesta, the second suite from Ravel's "Daphnis and Chloe" and Tchaikovsky's Violin Concerto in D major with Zino Francescatti as soloist. Mr. Francescatti has a summer home in Monterey.

The orchestra's final rehearsal for the concerts of the week-end on Saturday morning at 10:00 o'clock will be open to the public. Proceeds are donated to the Boston Symphony Orchestra pension fund.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

JUL 24 1958

SOLOIST WITH BOSTON SYMPHONY SUNDAY

ZINO FRANCESCATTI

Mr. Francescatti, violinist extraordinary, plays with the Boston Symphony Orchestra, Charles Munch, musical director, in the shed at Tanglewood Sunday afternoon at 2:30. Mr. Francescatti will be soloist in the Tchaikovsky Violin Concerto. He makes his summer home in Monterey.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

JUL 20 1958

Berkshire Festival 4th Week Schedule

The Fourth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the music Shed at Tanglewood, Lenox, Mass., opens with the Friday evening concert, Pierre Monteux, guest conductor. The orchestra's music director, Charles Munch will conduct the concerts of Sat. evening and Sun. afternoon.

The Orchestra's final rehearsal for the concerts of the weekend on Sat. morning, at 10 o'clock will be open to the public. Admission is $1 and proceeds are donated to the Boston Symphony Orchestra Pension Fund.

Adele Addison, the popular young soprano, will be heard in a song recital on Wed. evening, at 8:30 in the Chamber Music Hall. Miss Addison has appeared frequently at Tanglewood both as a Berkshire Festival soloist with the Boston Symphony Orchestra and in opera performances during her years as student at the Berkshire Music Center and is generously donating her services for this concert, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund. Miss Addison's regular accompanist, James Payne, will be at the piano and her program is as follows:

Scarlatti—"O pace del mio cor", "Si, si, tornero con lingue d'odori", "Lontananza crudele", "Bramo che le ferite."
Schubert—"Lachen und weinen", "Erlafsees", "Suleika No. 1 and No. 2".
Schumann—"Frauenliebe und Leben".
Hindemith—"On Hearing the Last Rose of Summer", "The Whistlin' Thief", "La Belle Dame sans Merci."
Debussy—"Chansons de Bilitis."
Sessions—"On the Beach at Fontana."
Strilko—"Pandora."
Copeland—"Dirge in the Woods".
Ives—"The Sea'r Walking."

The Boston Symphony Orchestra's Shed Concert programs follow:

Friday at 8:30

Pierre Monteux, Conducting
Glinka—Overture to "Russean and Ludmilla."
Tchaikovsky—Symphony No. 4.
Milhaud—Overture to "Les Eumenides"
Debussy—Three Nocturnes.
Ravel—"La Valse"

Saturday at 8:30

Charles Munch, Conducting
Stravinsky—Canticum Sacrum (Soloists Blake Stern, tenor; Donald Gramm, baritone).
Rachmaninoff—Piano Concerto No. 3 (Soloist: Byron Janis).
Debussy—La Mer.

Sunday at 2:30

Charles Munch, Conducting
Bartok—Music for Strings, Percussion and Celesta.
Ravel—"Daphnis and Chloe."
Tchaikovsky—Violin Concerto (Soloist: Zino Francescatti).

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 24 1958

Fourth Weekend Of Tanglewood Concerts

The fourth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood will open on Friday evening, July 25, with Pierre Monteux as guest conductor. The Orchestra's Music Director, Charles Munch, will conduct the concerts of Saturday evening and Sunday afternoon. Works of Debussy, Ravel and Tchaikovsky will be featured.

Pierre Monteux opens his program at 8:30 with Glinka's Overture to *Russlan and Ludmilla,* followed by Tchaikovsky's *Fourth Symphony.* The second half of the program is devoted to French music: the Overture to Act III of *Les Eumenides* by Darius Milhaud, Debussy's *Nocturnes* (including *Nuages, Fetes* and *Sirenes*) and Ravel's Choreographic Poem, *La Valse.* The choral part in the *Sirenes* will be performed by the ladies of the Festival Chorus, prepared by Lorna Cooke DeVaron.

The Saturday evening concert at 8:30 in the Music Shed will be under the direction of Charles Munch. Dr. Munch will open with Stravinsky's *Canticum Sacrum* which was presented last season for the first time at Tanglewood. The soloists in this work will be Blake Stern, tenor and Donald Gramm, baritone, with the Festival Chorus prepared by Hugh Ross. Byron Janis will be soloist in Rachmaninoff's *Piano Concerto No. 3.* This talented young American has appeared with the Boston Symphony on several previous occasions, including last season when he performed the same concerto and recorded it with the Orchestra. This will be his first visit to Tanglewood. The concert will close with Debussy's La Mer.

For the final program of the weekend on Sunday afternoon at 2:30 Dr. Munch will conduct Bartok's *Music for Strings, Percussion and Celesta,* the second suite from Ravel's *Daphnis and Chloe* and Tchaikovsky's *Violin Concerto in D Major* with Zino Francescatti as soloist.

The Orchestra's final rehearsal for the concerts of the weekend on [illegible] July 26, at 10 [illegible] open to the public.

RAVENA, N. Y.
NEWS HERALD
Circ. W. 980

JUL 25 1958

ATHENS, N. Y.
HERALD

JUL 24 1958

COXSACKIE, N. Y.
UNION-NEWS
Circ. W. 1,977

JUL 25 1958

CAIRO, N. Y.
HERALD
Circ. W. 415

JUL 24 1958

KINGSTON, N. Y.
PRESS

JUL 24 1958

N. Lebanon Echo – July 22

Tanglewood Festival Enters Fourth Week

The fourth week end of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood in Lenox will open this Friday evening, with Pierre Monteux as guest conductor. The Orchestra's Music Director, Charles Munch, will conduct the concerts of Saturday evening and Sunday afternoon. Works of Debussy, Ravel and Tchaikovsky will be featured.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 25 1958

Music

The Housatonic Regional Music Center's next concert will be held Friday, August 1, in the town hall, Cornwall, in the evening. Music by Bach, Praetorius, Palestrina and Handel will be featured.

The fourth week end at the Berkshire Festival, Tanglewood, Lenox, Mass. will feature the following programs: Friday, July 25, 8:30 p.m. "Russian and Ludmilla Overture," Glinka; Tschaikovsky's Symphony No. 4; Overture to "Les Eumenides," Milhaud; "Three Nocturnes," Debussy; "La Valse", Ravel; conducted by Pierre Monteux; Saturday, July 26, 8:30 p.m. Stravinsky's "Canticum Sacrum;" Piano Concerto No. 3, Rachmanioff, Byron Janis, solist; Debussy, "La Mer;" Charles Munch conducting; Sunday, July 27, 2:30 p.m. Music for Strings, Percussion and Celestia, Bartok; "Daphnis and Chloe" second suite, Ravel; Tschaikovsky's Violin Concerto, soloist, Zino Francescatti; Charles Munch conducting all concerts are in the Music Shed. Next Wednesday at 8:30 p.m. in the Theatre Concert Hall, The Kroll Quartet will be heard in music by Mozart, Blackwood, Brahms.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 27 1958

Zino Francescatti Soloist At Tanglewood Shed Today

Famed Violinist to Play Tchaikowsky Concerto; Works by Bartok and Ravel On Program; Music of Wagner Featured This Week

Today's concert by the Boston Symphony Orchestra in the Music Shed at Tanglewood at 2:30 p. m. will be conducted by the orchestra's music director, Charles Munch. Zino Francescatti, the French violinist, will appear as soloist in Tchaikovsky's Violin Concerto. Dr. Munch opens his program with Bartok's "Music for Strings, Percussion and Celesta" and the second suite from "Daphnis and Chloe" by Ravel.

Wagner Programs

The third week end of Berkshire Festival concerts by the orchestra at Tanglewood, Lenox, on Friday and Saturday evenings (Aug. 1-2) and Sunday afternoon (Aug. 3) will feature the music of Richard Wagner. Concerts will be conducted by Dr. Munch and Pierre Monteux and soloists will include Margaret Harshaw, soprano who will sing a number of selections from Wagner operas; Joseph de Pasquale, violist, in a performance of Walter Piston's viola concerto and Leonard Pennario, pianist, in Liszt's Piano Concerto No. 1.

LEONARD PENNARIO

For the concert on Friday, Dr. Munch will present Wagner's Prelude to "Die Meistersinger", "Siegfried Idyll," and Prelude and "Love-death" from "Tristan and Isolde." Margaret Harshaw will sing the "Love-death" and will close the program in a performance of the "Immolation Scene," the finale of the opera "Gotterdammerung."

Joseph de Pasquale, first violist of the Boston Symphony, will be soloist in the first Tanglewood performance of the viola concerto by Walter Piston. Piston wrote the concerto for De Pasquale and dedicated it to him, and the latter gave the work its first performance in Boston during the season just past.

Pennario Soloist

Dr. Munch will open the program o. Saturday with Wagner's Overture and "Bacchanale" from "Tannhauser." Leonard Pennario, pianist, will be heard in the Liszt first piano concerto. Following the intermission Dr. Munch will conduct Vaughan Williams' Symphony No. 8, which will also be receiving its first Tanglewood performance. The concert will close with "Siegfried's Rhine Journey" from "Gotterdammerung."

Piere Monteux will conduct an all-Wagner concert on Sunday afternoon, Aug. 3 at 2.30 with Margaret Harshaw, soprano, as soloist. His complete program is as follows: Prulude to "Parsifal", "Air of Kundry" from "Parsifal" (Miss Harshaw), prelude to "Lohengrin", Elsa's Dream from "Lohengrin" (Miss Harshaw), Overture to "Rienzi." Overture to "The Flying Dutchman," "Senta's Ballad" from "The Flying Dutehman" (Miss Harshaw), "Forest Murmurs" from "Siegfried," "Dich, teure Halle" from "Tannhauser" and "The Ride of the Valkyries" from "Die Walkure."

The open rehearsal of Saturday morning will be devoted to the preparation of the Saturday and Sunday Berkshire Festival concertssss. Admission of $1 is donated to the Orchetra's Pension Fund.

Kroll Quartet

The fifth in the series of Wednesday evening Chamber Music concerts for the benefit of the Tanglewood Revolving Scholarship Fund will be held Wednesday at 8.30 p. m. in the Theater Concert Hall. The popular Kroll Quartet, headed by William Kroll, violinist, and member of the Chamber Music faculty of the Berkshire Music Center, will be heard in a program including Mozart's Quartet in C major, K. 465, Easly Blaackwood's String Quartet No. 1 and Brahms' Quartet in C minor, Op. 51, No. 1.

Members of the Kroll Quartet in addition to William Kroll are Louis Graeler, violin, David Mankovitz, viola, and Avron Twerdowsky, cello.

Berkshire Music Center events open to Friends will take place each day of this month to last week of the Tanglewood season. Tomorrow evening (Monday) the scenes from Puccini's "La Rondine," Verdi's "Aida" and "La Traviata." Tuesday evening the Tanglewood Choir will be heard, at 8.30, both concerts to be presented in the Theater-Concert Hall.

Wednesday afternoon at 3.15 in the Chamber Music Hall Hugh Ross, head of the Department of Choral Music will give a lecture, and Thursday evening at 8.30 in the Music Shed the Student Orchestra presenting its weekly concert.

Friday afternoon at 3.15, the fifth program of the Seminar in Contemporary Music will feature Lukas Foss speaking on his own muic and that of Leon Kirchner. Work of both composers will be performed by Fromm Fellowship players. More detailed information may be obtained fromn the Friends Office at Tanglewood.

WEEK'S PROGRAMS AT TANGLEWOOD

Programs for the week at Tanglewood are as follows:—

TODAY, 2.30 P. M.	
Boston Symphony Orchestra, Music Shed Charles Munch, conductor	
Music for Strings, Percussion & Celesta	Bartok
"Daphnis and Chloe," second suite	Ravel
Violin Concerto	Tchaikowsky
Zino Francescatti, soloist	
WEDNESDAY, JULY 30, 8.30 P. M.	
Chamber Music by the Kroll Quartet	
Quartet in C major, K. 465	Mozart
Quartet No. 1	Blakwood
Quartet No. 1 in C minor, Op. 51, No. 1	Brahms
FRIDAY, AUG. 1, 8.30 P. M.	
Boston Symphony Orchestra, Music Shed Charles Munch, conductor	
Prelude to "Die Meistersinger"	Wagner
"Siegfried" Idyll	Wagner
Prelude and "Love Death," "Tristan and Isolde"	Wagner
Violin Concerto	Piston
Immolation Scene, "Gotterdammerung"	Wagner
Margaret Henshaw, soprano Joseph De Pasquale, viola	
SATURDAY, AUG. 2, 8.30 P. M.	
Boston Symphony Orchestra, Music Shed Charles Munch, conductor	
Overture and Bacchanale, "Tannhauser"	Wagner
Piano Concerto No. 1 in E flat	Liszt
Leonard Pennario, soloist	
Symphony No. 8	Vaughan Williams
"Siegfried's Rhine Journey"	Wagner

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

JUL 20 1958

Francescatti Tanglewood Soloist

Zino Francescatti will be soloist in the Tchaikovsky Violin Concerto next Sunday afternoon at 2:30 in the Music Shed at Tanglewood in Lenox. He will appear with the Boston Symphony Orchestra conducted by Charles Munch. Another soloist of the weekend will be pianist Byron Janis, in the Rachmaninoff Concerto No. 3, Saturday night.

The first of the Berkshire Music Center student events for Tanglewood's fourth week will be an evening of opera scenes Monday at 8:30 in the Theater-Concert Hall. Members of the opera department, under the direction of Boris Goldovsky, will present excerpts from Gounod's "Romeo and Juliet" and Donizetti's "Don Pasquale" complete. Another evening of opera scenes will be held on Monday, July 28, and a production of Rossini's "Count Ory" on Aug. 4 and 5 will be made.

Detailed programs for the second weekend of the full-scale Berkshire Festival are as follows:

This afternoon at 2:30, Music Shed. Pierre Monteux conducting. Brahms: "Academic Festival" Overture; Piano Concerto No. 1, in D Minor, soloist: Leon Fleisher; Stravinsky: "Petrouchka."

Wednesday at 8:30, Theater-Concert Hall. Adele Addison, soprano, accompanied by James Payne, in songs by Scarlatti, Schubert, Schumann's "Frauenliebe und Leben" cycle; Hindemith, Debussy, Sessions, Strilko, Copland and Ives.

Friday at 8:30, Music Shed. Pierre Monteux conducting. Glinka: Overture to "Russlan and Ludmilla"; Tchaikovsky: Symphony No. 4; Milhaud: Overture to "Les Eumenides"; Debussy: Three Nocturnes, "Clouds," "Festivals" and "Sirens"; Ravel: "La Valse."

Saturday at 8:30, Music Shed. Charles Munch conducting. Stravinsky: Canticum Sacrum, soloists: Blake Stern, tenor, and Donald Gramm, baritone; Rachmaninoff: Piano Concerto No. 3, soloist: Byron Janis; Debussy: "La Mer."

Sunday, July 27, at 2:30, Music Shed. Charles Munch conducting. Bartok: Music for Strings, Percussion and Celesta; Ravel: "Daphnis and Chloe"; Tchaikovsky: Violin Concerto, soloist: Zino Francescatti.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

JUL 2[illegible] 1958

Piano And Violin Soloists Slated At Tanglewood

Byron Janis, pianist, and Zino Francescatti, violinist, will be soloists at the Berkshire Music Festival at Tanglewood, Lenox, Mass., this weekend.

Friday evening Piere Monteux, musical director of the San Francisco Symphony, will guest-conduct the Boston Symphony in Glinka's Overture to "Russlan and Ludmilla," Tschaikowsky's Fourth Symphony, the Overture to Act III of "Les Eumenides" by Milhaud, Debussy's Nocturnes and Ravel's "La Valse."

The Boston Symphony's own conductor will take over on Saturday night and Sunday afternoon. Saturday's program includes Stravinsky's "Canticum Sacrum," Rachmaninoff's Third Piano Concerto with Byron Janis and Debussy's "La Mer."

Sunday afternoon Mr. Munch will present Bartok's Music for Strings, Percussion and Celesta, the second suite from Ravel's "Daphnis And Chloe" and Tschaikowsky's Violin Concerto with Mr. Francescatti as soloist.

Earlier in the week, on Wednesday evening, Adele Addison, soprano, will appear in a chamber music recital at Tanglewood. She will sing works by Scarlatti, Schubert, Schumann, Hindemith, Debussy, Sensions, Strilko, Copland and Ives.

All evening programs are at 8:30. The Sunday matinee is at 2:30.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 45,854

JUL 20 1958

Berkshire Concerts Set This Week

The fourth week end of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Mass., will open Friday evening, with Pierre Monteux as guest conductor. The orchestra's music director, Chadles Munch, will conduct the concerts of Saturday evening and next Sunday afternoon. Works of Debussy, Ravel and Tchaikovsky will be featured.

Mr. Monteux will open his program Friday at 8:30 p. m. with Glinka's Overture to "Ruslan and Ludmilla," followed by Tchaikovsky's Fourth Symphony. The second half of the program is devoted to French music. The Overture to Act III of "Les Eumenides" by Darius Milhaud, Debussey's Nocturnes (including "Nuages," "Fetes" and "Sirenes") and Ravel's Choreographic Poem, "La Valse." The choral part in the "Sirenes" will be performed by the ladies of the Festival Chorus prepared by Lorna Cooke DeVaron.

The Saturday evening concert at 8:30 in the Music Shed will be under the direction of Dr. Munch. It will open with Stravinsky's "Canticum Sacrum," which was presented last season for the first time at Tanglewood. The soloists in this work will be Blake Stern, tenor, and Donald Gramm, baritone, with the Festival Chorus prepared by Hugh Ross. Byron Janis will be soloist in Rachmaninoff's Piano Concerto No. 3.

RED HOOK, N. Y.
ADVERTISER
Circ. W. 925

JUL 17 1958

ZINO FRANCESCATTI, violinist extraordinary, plays with the Boston Symphony Orchestra, Charles Munch, Music Director, in the Shed at Tanglewood, Lenox, Mass., Sunday afternoon, July 27 at 2:30. Mr. Francescatti will be soloist in the Tchaikovsky Violin Concerto.

CHATHAM, N. Y.
COURIER
Cir. W. 3,500

JUL 17 1958

MILLBROOK, N. Y.
ROUND TABLE
Cir. W. 673

JUL 24 1958

Weekend Concerts At Berkshire Festival

Byron Janis, Zino Francescatti Soloists Saturday and Sunday

The fourth week end of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts, will open on Friday evening, July 25th, with Pierre Monteux as guest conductor. The Orchestra's Music Director, Charles Munch, will conduct the concerts of Saturday evening, July 26th and Sunday afternoon, July 27th. Works of Debussy, Ravel and Tchaikovsky will be featured.

Pierre Monteux opens his program on July 25 at 8:30 with Glinka's Overture to "Russlan and Ludmilla", followed by Tchaikovsky's Fourth Symphony. The second half of the program is devoted to French music; the Overture to Act III of "Les Eumenides" by Darius Milhaud, Debussy' Nocturnes (including "Nuages", "Fetes" and "sirenes") and Ravel's Choreographic Poem, "La Valse".

The Saturday evening (July 26) concert at 8:30 in the music Shed, under the direction of Charles Munch, will open with Stravinsky's "Canticum Sacrum" which was presented last season for the first time at Tanglewood. The soloists in this work will be Blake Stern, tenor, and Donald Gramm, baritone, with the Festival Chorus prepared by Hugh Ross. Byron Janis will be soloist in Rachmaninoff's Piano Concerto No. 3. The concert will close with Debussy's "La Mer".

For the final program of the week end on Sunday afternoon (July 27) at 2:30 Dr. Munch will conduct Bartok's Music for Strings, Percussion and Celesta, the second suite from Ravel's "Daphnis and Chloe" and Tchaikovsky's Violin Concerto in D major with Zino Frances catti as soloist.

The Orchestra's final rehearsal for the concerts of the week end on Saturday morning, July 26, at 10 o'clock will be open to the public.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 20 1958

MUSIC FEATURES WEEK'S PROGRAM IN BERKSHIRES

Adele Addison Will Be at Tanglewood Wednesday

Pittsfield, July 19—Vacationers in the Berkshire Hills next week will find a full schedule of musical entertainment.

At the Berkshire Music Festival at Tanglewood Wednesday evening, soprano Adele Addison will be heard in a song recital. She will be accompanied by James Payne at the piano and will present a program including songs of Scarlatti, Schubert, Hindemith, Sessions, Strilko, Copland and Ives.

The Boston Symphony Orchestra will give performances at Tanglewood Friday and Saturday evening and next Sunday afternoon. Pierre Monteux will conduct the Friday evening concert, which will include Debussy's "Three Nocturnes" and Ravel's "La Valse." Dr. Charles Munch, the BSO's music director, will conduct Saturday and Sunday. Included in the Saturday evening program will be Rachmaninoff's "Piano Concerto No. 3" with Byron Janis as the soloist. The Sunday program will see Zino Francescatti as soloist for Tchaikovsky's "Violin Concerto."

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 19 1958

Tanglewood Plans For Next Week

The fourth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Mass., will open on Friday evening, July 25, with Pierre Monteux as guest conductor. Charles Munch will conduct the concerts of Saturday evening, July 26, and Sunday afternoon, July 27. Works of Debussy, Ravel, and Tchaikovsky will be featured.

Pierre Monteux will open his program on July 25 with Glinka's Overture to "Russlan and Ludmilla," followed by Tchaikovsky's Fourth Symphony. The second half of the program will be devoted to French music: the Overture to Act III of "Les Eumenides" by Darius Milhaud, Debussy's Nocturnes (including "Nuages," "Fêtes," and "Sirènes"), and Ravel's Choreographic Poem, "La Valse." The choral part in the "Sirènes" will be performed by the ladies of the Festival Chorus, prepared by Lorna Cooke DeVaron.

* * *

Dr. Munch's Saturday evening concert, July 26, will open with Stravinsky's "Canticum Sacrum," presented last season for the first time at Tanglewood. The soloists in this work will be Blake Stern, tenor, and Donald Gramm, baritone, with the Festival Chorus prepared by Hugh Ross.

Byron Janis will be soloist in Rachmaninov's Piano Concerto No. 3. This young American has appeared with the Boston Symphony on several previous occasions, including last season when he performed the same concerto and recorded it with the orchestra. This will be his first visit to Tanglewood. The concert will close with Debussy's "La Mer."

For the final program of the weekend at 2:30 on Sunday afternoon (July 27) Dr. Munch will conduct Bartók's Music for Strings, Percussion and Celesta, the second suite from Ravel's "Daphnis et Chloé" and Tchaikovsky's Violin Concerto in D major, with Zino Francescatti as soloist.

* * *

The orchestra's final rehearsal for the concerts of the weekend on Saturday morning, July 26 at 10 o'clock will be open to the public. Proceeds are donated to the Pension Fund.

Adele Addison, soprano, will be heard in a song recital on Wednesday evening, July 23, at 8:30 in the Chamber Music Hall. Miss Addison is generously donating her services for this concert, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund.

Miss Addison's regular accompanist, James Payne, will be at the piano, and her program will include four songs by Alessandro Scarlatti, four songs by Schubert, the "Frauenliebe und Leben" of Robert Schumann, three songs by Paul Hindemith, Debussy's "Songs of Bilitis," and works by Sessions, Strilko, Copland, and Ives.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302

JUL 21 1958

Janis Solo

Pianist Byron Janis, who opened the American festival week at the U. S. Pavilion in Brussels, will appear at Tanglewood, Saturday, with the Boston Symphony. He will perform Rachmaninoff's piano concerto No. 2 with Charles Munch conducting.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 19 1958

Monteux Conducts At Tanglewood Friday Night

The fourth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, will open on Friday evenin, July 25th, with Pierre Monteux as guest conductor. The orchestra's music director, Charles Munch, will conduct the concerts of Saturday evening, July 26 and Sunday afternoon, July 27. The works of Debussy, Ravel and Tchaikovsky will be featured.

Pierre Monteux opens his program with Glinka's Overture to "Russian and Ludmilla," followed by Tchaikovsky's Fourth Symphony. The second half of the program is devoted to French music: the Overture to Act III of "Les Eumenides," by Darius Milhaud, Debussy's Nocturnes (including "Nuages," "Fetes" and "Sirenes) and Ravel's Choreographic Poem, "La Valse." The choral part in the "Sirenes" will be performed by the ladies of the Festival Chorus, prepared by Lorna Cooke DeVaron.

The Saturday evening concert will be under the direction of Charles Munch, who will open with Stravinsky's "Canticum Sacrum." The soloists will be Blake Stern, tenor, and Donald Gramm, baritone, with the Festival Chorus prepared by Hugh Ross. Byron Janis will be soloist in Rachmaninoff's Piano Concerto No. 3. The concert will close with Debussy's "La Mer."

For the final program of the weekend on Sunday afternoon, Dr. Munch will conduct Bartok's Music for Strings, Percussion and Celesta, the second suite from Ravel's "Daphnis and Chloe" and Tchaikovsky's Violin Concerto in D major with Zino Francescatti as soloist.

The orchestra's final rehearsal for the concerts of the weekend on Saturday morning, July 26, will be open to the public. Admission is $1 and proceeds are donated to the Boston Symphony Orchestra Pension Fund.

Adele Addison will be heard in a song recital on Wednesday evening, July 23, in the Chamber Music Hall. Her program includes four songs by Alessandro Scarlatti, four songs by Schubert, the "Frauenliebe und Leben" of Robert Schumann, three songs by Paul Hindemith, Debussy's "Songs of Bilitis," and works by Sessions, Strilko, Copland and Ives.

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 5,083

JUL 25 1958

Where to Go This Weekend

Lake Cochituate in Wayland, Mass., is the site of the National Canoe Racing Championships this Sunday. Members of the 1956 American Olympic team and past national canoe titlists will participate. Free and open to the public.

* * * *

The Boston Symphony orchestra will present three programs this weekend at the Berkshire Festival in Lenox, Mass. Tonight, the works of Tchaikovsky, Debussy and Ravel will be performed under the direction of Pierre Monteux. Charles Munch will conduct Saturday night at 8:30 featuring the works of Stravinsky, Debussy and Rachmaninoff's Piano Concerto. Byron Janis, guest artist at the Strand Theater several years ago will be the soloist. Sunday afternoon at 2:30, Munch will conduct works by Ravel and Tchaikovsky's violin concerto with Zino Francescatt as soloist.

SCHENECTADY 7/22/58
GAZETTE PHONE FR 4-4141

Monteux Is Scheduled as Conductor at Tanglewood

Pierre Monteux will be the guest conductor for the Friday evening concert at the Music Shed at Tanglewood, Lenox, Mass., which will open the fourth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra.

* * *

CHARLES MUNCH, the orchestra's music director, will conduct the Saturday evening and the Sunday afternoon concerts. Works of Debussy, Ravel and Tchaikovky will be featured.

The orchestra's final rehearsal for the weekend concerts, on Saturday at 10 a.m., will be open to the public. A nominal admission fee is charged and proceeds are donated to the Boston Symphony Orchestra Pension Fund.

Adele Addison, soprano, will present a song recital tomorrow evening in the Chamber Music Hall, with James Payne at the piano. The program will include four songs by Alessandro Scarlatti, four songs by Schubert, the "Frauenliebe and Leben" of Robert Schumann, three songs by Paul Hindemith, Debussy" "Songs of Bilitis" and works by Sessions, Strilko, Copland and Ives.

Evening concerts at Tanglewood are at 8:30 and afternoon programs at 2:30.

* * *

THE FRIDAY evening program will include Glinka's "Overture to Russlan and Ludmilla," followed by Tchaikovsky's "Fourth Symphony." The second half of the program will be devoted to French music and will include the "Overture to Act III of Les Eumenides" by Darius Milhaud; Debussy's nocturnes ("Nuages," "Fetes" and "Sirenes"); and Ravel's choreographic poem, "La Valse."

Dr. Munch will open the Saturday evening concert with Stravinsky's "Canticum Sacrum," with Blake Stern, tenor, and Donald Gramm, baritone, as soloists, assisted by the Festival Chorus prepared by Hugh Ross. Byron Janis will be soloist in the Rachmaninoff "Piano Concerto Number 3." The concert will close with Debussy's "La Mer."

* * *

DR. MUNCH will conduct the Sunday afternoon program, which will include the Bartok "Music for Strings, Percussion and Celesta," the second suite from Ravel's "Daphnis and Chloe" and the Tchaikovsky "Violin Concerto in D major," with Zino Fancescatti as soloist.

The gala Tanglewood-on-Parade concert has been announced for the evening of Aug. 7 in the Music Shed. The concert is the climax of the annual benefit for the Berkshire Music Center.

Three members of the music center faculty will be heard in the first half of the program. Eleazer de Carvalho, head of the department of conducting, will direct a performance of deFalla's "El Amor Brujo." Richard Burgin, associate conductor of the Boston Symphony, will conduct Aaron Copland's Piano Concerto with the composer as soloist.

* * *

THE SECOND half of the program will be presented by Arthur Fiedler and the Boston Pops Orchestra. The program will include Offenbach's "Gaite Parisienne," the "Dance of Wheat" and "Malambo" from "Estancia" by Ginastera; a selection from Leonard Bernstein's "West Side Story"; an arrangement of dance tunes by Richard Hayman; and "76 Trombones" from Meredith Wilson's "The Music Man."

Tickets for the Tanglewood on Parade program are now available at the Tanglewood box office.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 26 1958

Large Crowds Are Expected At Festival

Shed Concerts Scheduled Tonight, Tomorrow Afternoon

Tanglewood—Two soloists will be featured at th Berkshire Festival concerts in the Music Shed tonight and tomorrow afternoon when Dr. Charles Munch will conduct the Boston Symphony Orchestra in both concerts. Last night 6,437 attended the concert, the second of the Berkshire Nights series.

Tanglewood officials reported this morning there has been a large advance sale for both performances but a few tickets are still available for seats in the Shed. If the weather continues on the bright side, the largest weekend crowd of the season is expected for the concerts.

Tonight's concert, starting at 8:30, will include the works of Stravinsky, Rachmaninoff and Debussy. Byron Janis will be the soloist in Rachmaninoff's piano concerto No. 3.

Tomorrow afternoon at 2:30, Zino Francescatti, summer resident of Monterey, will play Tchaikovsky's violin concerto with the BSO, Dr. Munch conducting in the last half of the program. Other works to be heard will be Bartok's music for strings, percussion and celesta and Ravel's "Daphnis & Chloe," second suite.

The third weekend concerts, Aug. 1, 2 and 3, will feature the music of Wagner, with Dr. Munch conducting two of the concerts and Pierre Monteux, the third on Sunday. Soloists for the weekend will include Margaret Harshaw, Metropolitan Opera soprano, Joseph de Pasquale, first violin of the BSO, and Leonard Pennario, piano.

SYRACUSE, N. Y.
POST-STANDARD
Circ. D. 89,399 - S. 97,610

JUL 20 1958

Janis Will Play At Tanglewood

Byron Janis, Pianists, plays the piano concerto No. 3 of Rachmaninoff with Charles Munch and the Boston Symphony Orchestra, at 8:30 p.m. Saturday, July 26, in the Shed at Tanglewood, Lenox, Mass.

Zino Francescatti, violinist extraordinary, will be soloist in the Tchaikovsky violin concerto at 2:30 p.m. Sunday, July 27, with the Boston Symphony Orchestra at Tanglewood.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

JUL 26 1958

2 Concerts At Tanglewood

LENOX, Mass. — The fourth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, will feature concerts on Saturday evening and Sunday afternoon. Works of Debussy, Ravel and Tchaikovsky will be featured.

The Saturday evening concert at 8:30 in the Music Shed will be under the direction of Charles Munch. Dr. Munch will open with Stravinsky's "Canticum Sacrum" which was presented last season for the first time at Tanglewood.

Soloists in this work will be Blake Stern, tenor and Donald Gramm, baritone, with the Festival Chorus prepared by Hugh Ross.

Byron Janis will be soloist in Rachmaninoff's Piano Concerto No. 3. This talented young American has appeared with Boston Symphony on several previous occasions, including last season when he performed the same concerto and recorded it with th Orchestra. The concert will close with Debussy's "LaMer."

For the final program of the weekend on Sunday afternoon at 2:30, Dr. Munch will conduct Bartok's Music for Strings, Percussion and Celesta, the second suite from Ravel's "Daphnis and Chloe" and Tchaikovsky's Violin Concerto in D major with Zino Francescatti as soloist.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JUL 24 1958

American Pianist at Tanglewood Saturday

Byron Janis, celebrated young American pianist, appears at the Tanglewood festival on Saturday. He will be heard in a performance of Rachmaninoff's Piano Concerto No. 3 with Charles Munch conducting the Boston Symphony Orchestra.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 17,740

JUL 25 1958

Byron Janis to Perform At Tanglewood Saturday

Byron Janis, making his first Tanglewood appearance, in a performance of Rachmaninoff's Piano Concerto No. 3, and Zino Francescatti as soloist in Tchaikowsky's Violin Concerto in D Major will be heard with the Boston Symphony Orchestra this weekend at the Berkshire Festival at Tanglewood in Lenox, Mass.

The fourth weekend of concerts by the Boston Symphony Orchestra in Music Shed will open tonight with Pierre Monteux as guest conductor. Dr. Charles Munch will conduct the concerts on Saturday evening and Sunday afternoon. The works of Debussy, Ravel and Tchaikowsky will be featured.

Pierre Monteux' program will include Glinka's Overture to "Russian and Ludmilla," Tchaikowsky's Symphony No. 4, Overture to "Les Eumenides" by Milhaud, Three Noctures by Debussy and "La Valse" by Ravel.

Saturday night's program will open with Stavinsky's Canticum Sacrum, with Blake Stern, tenor, and Donald Gramm, baritone, as soloists; Rachmaninoff's Piano Concerto No. 3 with Byron Janis and La Mer by Debussy.

For the final program of the weekend Sunday afternoon at 2:30 Dr. Munch will conduct Bartok's Music for Strings, Percussion and Celesta, the second suite from Ravel's "Daphnis and Chloe" and Tchaikowsky's Violin Concerto in D Major with Zino Francescatti as soloist.

The evening concerts are scheduled for 8:30. The orchestra's final rehearsal for the concerts of the weekend on Saturday morning at 10 o'clock will as usual be open to the public, the proceeds from the nominal admission fee to be given to the Boston Symphony Orchestra's pension fund.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 25 1958

BYRON JANIS, pianist, will play the Piano Concerto No. 3 of Rachmaninoff with Charles Munch and the Boston Symphony Orchestra, tomorrow night at 8:30 in the Music Shed. He is the fourth of the young American pianists to be featured at Tanglewood this season. He has had wide acclaim on American and European tours.

Monteux on Podium Tonight; Soloists a Weekend Feature

TANGLEWOOD—Pierre Monteux will conduct the Boston Symphony Orchestra tonight at 8:30 in his second appearance this season at the Music Shed. He will open the program with Glinka's overture to "Russlan and Ludmilla." Tchaikovsky's Symphony No. 4 and Milhaud's overture to "Les Eumenides." For the second half of the program Mr. Monteux and the BSO will present Debussy's Three Nocturnes and Ravel's "La Valse."

Piano Concerto

Soloists will appear at the Saturday night and Sunday afternoon concerts with Dr. Charles Munch conducting the BSO at both concerts. Tomorrow night at 8:30 the program will open with Stravinsky's Canticum Sacrum, with Blake Stern, tenor, and Donald Gramm, baritone, as soloists.

Byron Janis will be heard in Rachmaninoff's Piano Concerto No. 3 and the evening's program will close with Debussy's La Mer.

Mr. Janis comes to Tanglewood after appearing at the Brussels International Exposition where he opened American Festival Week with a recital at the U.S. Pavilion that won him a 10-minute standing ovation. He appeared as the only solo recitalist in the week-long celebration that included the Philadelphia Orchestra.

Still in his late twenties, Mr. Janis has just completed his 11th transcontinental tour of North America. His career began when his talent was recognized at the age of five. At nine he made his professional debut at Pittsburgh's Carnegie Hall and at the age of 15, a debut with NBC launched him into successive triumphs at Carnegie Hall in 1950, and Europe and South America in 1952.

Francescatti Sunday

Sunday afternoon at 2:30, the BSO program will open with Bartok's Music for Strings, Percussion and Celesta and Ravel's "Daphnis and Chloe," closing with Zino Francescatti as soloist in Tchaikovsky's Violin Concerto.

Tomorrow morning at 10, the Boston Symphony Orchestra's rehearsal will be open to the public. The admission of $1 is donated to the orchestra's pension fund.

Next weekend the orchestra will present concerts featuring the music of Wagner with Dr. Munch conducting Friday and Saturday nights and Mr. Monteux on Sunday afternoon.

PRACTICING at his home, Fiddletop, in Monterey, with a boxer friend, Fiddlesticks, listening, is Zino Francescatti, who will be the Tanglewood soloist Sunday afternoon at 2:30 with the Boston Symphony Orchestra, Charles Munch, conducting. He will perform Tchaikovsky's Violin Concerto.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

JUL 20 1958

Berkshire Center's Music Programs

THE FIRST of the Berkshire Music Center student events for Tanglewood's fourth week will be an evening of opera scenes tomorrow night at 8:30 in the Theatre-Concert Hall. Members of the opera department, under the direction of Boris Goldovsky, will present excerpts from Gounod's "Romeo and Juliet" and Donizetti's "Don Pasquale" complete.

The weekly concert of the student orchestra will be held Thursday at 8:30 in the music shed, and the student chamber music concert on Sunday at 10 a.m. in the chamber music hall. A composer's forum will be held on Sunday evening at 8:30.

Marc Blitzstein will speak Friday afternoon at 3:15 in the fourth Seminar in Contemporary Music at the chamber music hall. Mr. Blitzstein will speak on his own music and musical illustrations following his talk will include a complete one-act opera "Triple Sec."

The fourth weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the music shed at Tanglewood, Lenox, Mass., will open Friday evening, July 25, with Pierre Monteux as guest conductor. The orchestra's music director, Charles Munch, will conduct the concerts on Saturday evening, and Sunday afternoon. Works of Debussy, Ravel and Tchaikovsky will be featured.

Pierre Monteux opens the program, Friday at 8:30, with Glinka's Overture to "Russlan and Ludmilla," followed by Tchaikovsky's Fourth Symphony. The second half of the program is devoted to French music.

The Saturday evening concert at 8:30 offers Stravinsky's "Canticum Sacrum." Soloists will be Blake Stern, tenor, and Donald Gramm, baritone, with the Festival Chorus prepared by Hugh Ross. Byron Janis will be soloist in Rachmaninoff's Piano Concerto No. 3. The concert will close with Debussy's "La Mer."

For the final program of the weekend Sunday afternoon at 2:30 Dr. Munch will conduct Bartok's Music for Strings, Percussion and Celesta, the second suite from Ravel's "Daphnis and Chloe" and Tchaikovsky's Violin Concerto in D major with Zino Francescatti as soloist.

The orchestra's final rehearsal for the concerts of the weekend on Saturday morning, July 26, at 10 o'clock will be open to the public.

Adele Addison, soprano, will be heard in a song recital on Wednesday evening, July 23 at 8:30 in the chamber music hall.

Byron Janis, pianist, plays at Tanglewood Saturday.

News
WEST HARTFORD,
Conn.
Weekly Independent
Circ. 6,076

JUL 24 1958

Goings On

FRIDAY, JULY 25

Play. Edward Everett Horton is at the Canton Show Shop, Canton, appearing in "White Sheep of the Family." 8:45 p.m. Friday, and 9 p.m. Saturday. Tickets $2.90. Call Hartford operator and ask for Enterprise 1776.

Play. "Janus" at the Oval in the Grove, Farmington. With Bill Brown, Mary Burns, Bob Pease; Elizabeth Kimball directs. 8:30 Friday and Saturday. Tickets $2.00 Friday, $2.20 Saturday. For reservations, OR 7-9119.

Tanglewood. This weekend the music of Debussy, Ravel, and Tchaikovsky will be featured. Friday, Pierre Monteux will be conducting the Boston Symphony in the Shed. Charles Munch at 8:30 Saturday and 2:30 Sunday. Tickets run from $6.50 to $2.50. For information call Lenox (Mass.) 600.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

JUL 20 1958

Music, Dance, Theater, in the Berksire Hills

PITTSFIELD, Mass.—Vacationers in the Berkshire Hills this week will find a full schedule of musical entertainment.

At the Berkshire Music Festival at Tanglewood Wednesday evening, soprano Adele Addison will give a song recital. Accompanied by James Payne at the piano, she will present a program including songs of Scarlatti, Schubert, Hindemith, Sessions, Strilko, Copland and Ives.

The Boston Symphony Orchestra will give performances at Tanglewood Friday and Saturday evening and next Sunday afternoon. Pierre Monteaux will conduct the Friday evening concert, which will include Debussy's "Three Nocturnes" and Ravel's "La Valse." Dr. Charles Munch, the B.S.O.'s music director, will conduct Saturday and Sunday. Included in the Saturday evening program will be Rachmaninoff's "Piano Concerto No. 3" with Byron Janis as the soloist. The Sunday program will see Zino Francescatti as soloist for Tchaikovsky's "Violin Concerto."

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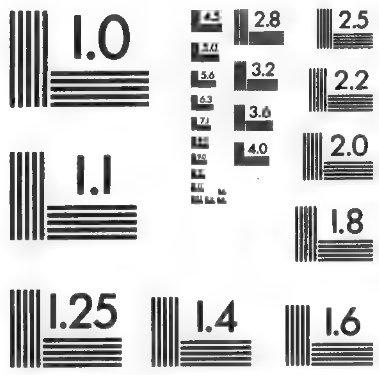

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PRECISION℠ RESOLUTION TARGETS

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L-5

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

JUL 20 1958

MUSIC

Improvisation Forgotten By Contemporary Musicians

By GORDON E. ARMSTRONG

Though improvisation is the essence of Oriental music as well as American jazz, it is a forgotten art among serious contemporary musicians. One of this country's brightest young musicians, Lukas Foss, has recently attempted to remedy this unfortunate state of affairs, as he sees it. In an article which he wrote for the last issue of the Juilliard Review, Foss relates the efforts of his workshop program at UCLA during the past year to restore what he calls "the missing element in our musical life."

Like his brilliant young confrere, Leonard Bernstein, Foss is a composer-conductor-pianist whose career was also given early impetus by the Boston Symphony Orchestra. He appeared in Woolsey Hall in the first concert by that celebrated ensemble here during the 1951-52 season, when he was the soloist in a performance of his own second piano concerto. At that time, he was the official pianist of the Boston Orchestra and he filled many solo roles in the orchestra's regular concerts and also in its Berkshire Festival programs for several years.

Though he has been a faculty member at UCLA since 1953, Foss has continued his association with the Boston Orchestra in its summer activities. He is again a faculty member of the Berkshire Music Center this season and his pianistic abilities were called upon in the second concert of the current festival series when he was the soloist in a performance of the Bach D minor Concerto. The accomplished young musician will give the third and final lecture in the Music Center's Wednesday afternoon series on Aug. 6 when his subject will be, "New Music in the United States."

In his Juilliard Review article, Foss maintains that ensemble improvisation is one of the oldest forms of making music and that the revival of the art should be the concern of both composers and performers. However, he reports that his workshop efforts to date have not been too successful but he still believes that the problems involved are not insurmountable.

Foss has been working with a chamber group of six performers, some of whom are also composers, in his attempts to devise a technique that would make contemporary improvised chamber music possible. His basic problem is to set up rules and limitations for the players without stifling the freedom for spontaneous individual expression. Without rules and restrictions to keep the performers together, Foss says that attempts at ensemble improvisation would only result in chaos. Harmonic patterns, such as the blues structure used by jazz musicians, were tried out in the workshop program but these were discarded. According to Foss, the blues pattern is all right for jazz improvisations but the music he envisions must be "completely out of the realm of popular formulae."

Foss has obviously been inspired in this new undertaking by the increasing interest generally in jazz music and the improvising of small jazz combos. He hopes that the barriers between composer and performer may be broken down in chamber music as they have been in the field of jazz. Foss believes the time will come when trios, quartets, and quintets of classically-trained musicians will introduced improvised musical offerings into their regular concert programs. This practice would give the performers a brief opportunity to escape the slavery to the printed note and at the same time lend a spontaneity to their programs by their own creative efforts.

Personally, I see no harm in this new endeavor of the talented Mr. Foss, but I believe that its true validity would be perhaps as an academic pursuit rather than as a concert hall procedure. In truth, the harmonic and contrapuntal complexities of many contemporary chamber works frequently give the listener the impression that each performer is on his own—improvising rather than reading the printed notes. Some modern composers seem to be deliberately giving us the musical chaos which Foss is trying to avoid.

CONCERT AT YALE'S SUMMER SCHOOL

The fifth concert at Norfolk, in the current series of Yale's summer school there, will be given by students on Wednesday afternoon at 3:30. A number of this year's students are graduates of recognized music schools while others are attending leading musical colleges and universities during the regular school year. In view of this fact, listeners at Wednesday's concert in the Music Shed may expect to hear performances of a truly professional caliber.

This will be especially true of the opening work on the program which is to be Bach's Brandenburg Concerto No. 6 for violas, viola da gambas, violoncelli, and continuo. Four of the participating violists are members of professional symphony orchestras.

Other works to be heard include Debussy's String Quartet, two movements from a Brahms Trio (violin, horn, and piano), a Mozart Divertimento (two clarinets and bassoon) and a work for string orchestra by Yale's Quincy Porter.

BERKSHIRE MUSIC FESTIVAL CONCERTS

Charles Munch, regular conductor of the Boston Symphony, and guest conductor Pierre Monteux, will share podium honors in his fourth week of Berkshire Music Festival concerts by the orchestra. Monteux will conduct Friday evening's program while Dr. Munch will direct the concerts on Saturday evening and Sunday afternoon.

The program for Friday's concert is as follows: Overture to Glinka's "Russian and Ludmilla"; Symphony No. 4, by Tchaikovsky; Overture to Act III of "Les Eumenides," by Milhaud; Debussy's Nocturnes; Ravel's "La Valse." The women singers of the Festival Chorus will assist in "Sirenes," the concluding portion of the Debussy work.

The young American pianist, Byron Janis, is to be the guest artist in Saturday's concert when he will make his first Tanglewood appearance. He will be heard in the Rachmaninoff Concerto No. 3, a work which he recorded with the Boston musicians last season. The other two works listed for this concert are Debussy's "La Mer" and Stravinsky's "Canticum Sacrum." The Festival Chorus will assist in the latter performance with Blake Stern, tenor, and Donald Gramm, baritone, as the soloists.

Next Sunday afternoon's concert, also under the Munch baton, will present the celebrated violinist, Zino Francescatti, as the guest artist. He will perform Tchaikovsky's Violin Concerto in D major as the featured work in the program which also includes Ravel's "Daphnis and Chloe" (second suite), and Bartok's Music for Strings, Percussion, and Celesta.

Adele Addison, the highly talented young soprano, will give a song recital as this week's event in the Wednesday evening chamber music series at the festival. She is generously donating her services in this recital, the proceeds of which will go to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center where she was formerly a student.

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NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUL 27 1958

MUSIC AND MUSICIANS

By PAUL HENRY LANG

Scholarly Gathering at Cologne

The triennial congress of the International Musicological Society, held at the end of June in Cologne was, as usual, a memorable affair. Hundreds of musical scholars from the "musical nations" of the West were present, but what distinguished this gathering from earlier ones was the diversity of the Society's present membership: there were delegates from Japan, Korea, the Philippines, Ghana and various other Eastern and Far Eastern countries, as well as representatives from behind the Iron Curtain.

Of particular interest to us, however, is the fact that, despite the distance, the United States was represented by a sizable group—close to forty. There were among them seasoned and internationally known musicologists, but also young Fulbright Fellows who, though dispersed all over Europe, somehow managed to attend the congress.

To those who have followed the growth of musicology in America, this impressive turnout was little short of the miraculous; they remember that the first chair of musicology at an American university was founded as recently as 1930. When Dr. Otto Kinkeldey, a distinguished American scholar, then little known in his native country but admired in Europe, was named to the post at Cornell, a new chapter was opened in American musical life. The forceful personality of the incumbent of this chair gave the movement direction and momentum. There is scarcely an American now engaged in the practice of musicology who is not indebted, directly or indirectly, to this great scholar, who at eighty is still doing yeoman work for the cause.

American Musicology

Now, twenty-eight years later, from Cambridge, Mass., to Berkeley, Cal., every major university has chairs of musicology, the American Musicological Society (founded in 1934) boasts a membership of over a thousand, the retiring president of the International Musicological Society, one of the vice-presidents, and another member of the present governing board are Americans.

Perhaps even more impressive is the list of valuable publications in the field of musical scholarship that have seen the light within these twenty-eight years, raising appreciably the musical literacy of the nation and gaining recognition abroad. The American Musicological Society puts out a fine "Journal," the Music Library Association's "Notes" is a reliable guide in musical bibliography, and there is, of course the old "Musical Quarterly," which since 1915 has carried the gospel.

That such a remarkable development could take place within such a short time endlessly puzzles our European colleagues, although Europe has, if unwittingly, made a powerful contribution to this phenomenal development. It is common knowledge that the political events in the thirties forced some of the greatest composers of the first half of our century to take refuge in this country. But Stravinsky, Bartok, Schoenberg, Hindemith, and others, were companioned by equally distinguished musicologists: Curt Sachs, Alfred Einstein, Otto Gombosi, Manfred Bukofzer, to mention a few from among the many. Yet American musicologists labor under handicaps that our foreign colleagues are unable to comprehend.

Old Bugaboo

Until very recently, musicology was looked upon by many musicians and laymen with undisguised hostility. "Why write about music instead of, doing it?" This was the same anti-intellectual point of view the fine arts had to suffer from at the turn of the century, but by the time of Dr. Kinkeldey's appointment American archaeologists and art historians were firmly established in our universities and museums, and many of them became world-famous authorities. In music the old bugaboo that art should be simply enjoyed, not elucidated and understood, is still holding sway, though the picture is rapidly changing.

The Guggenheim Foundation was among the first to recognize the importance of this field of learning, followed by the Humanities Division of the Rockefeller Foundation, and of course the old reliable American Council of Learned Societies is actively fostering American musical scholarship. But all this still amounts to a mere trickle compared to the support given to other fields of learning, and particularly in the area of international scholarly collaboration we are woefully handicapped by lack of funds.

How They Do It

At Cologne the German Federal Government, the State of Rhine-Westphalia, and the City of Cologne contributed substantial sums to make the congress a success. A cabinet minister from Bonn, the Prime Minister of the State, and the Lord Mayor of Cologne addressed the opening session and gave receptions for the participants.

A first class orchestra under the direction of Hermann Scherchen was placed at the disposal of the congress, as was the famous modern opera house of Cologne, the varied resources of the excellent Southwest German Radio (which has several able musicologists on its staff), the great Cathedral Choir, and a number of other institutions. And much of the music heard was fresh from the grill—commissioned for the occasion. A great musical nation, the Germans know the value of scholarship in music, but unlike our musicians they also know that musicologists are the most reliable friends of the living composer, for they know what it is all about.

Well, we still have a long way to go, but should not complain. No other nation can duplicate the tremendous development that has taken place in this country, and we have scholarly ability galore. Eventually adequate support will be forthcoming to back up this ability.

Charles Munch will [illegible] duct three concerts this week at Tanglewood.

HARTFORD, CONN.
COURANT
Circ. D. 97,224 - S. 143,181

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onteux raised At anglewood

NGLEWOOD, LENOX, Mass.
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For him and the orchestra there
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applause and that it sca
earned.

As for the rest of the eve
however, it was given ov
fine rading and playing o
familiar Debussy Nocturne
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posers did." It all sounded
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T.

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However, both are familiar with many languages. Martin was born in Germany and his wife has spent much time abroad.

Undoubtedly the foremost English translators of opera, Mr. and Mrs. Martin enjoy receiving word that their work is being performed in such a faraway country as Australia. Their versions of "Die Fledermaus," "Marriage of Figaro" and "Cosi Fan Tutte" are performed throughout this country, too, and have been seen at the Metropolitan Opera House and City Center in New York.

The current trend to casting singers who not only have beautiful voices but can act and look the part is particularly appreciated by the couple. Opera is so much more entertaining, they believe when the theatrical side is integrated with the musical portion.

This fall Martin will serve on the conducting staff at the San Francisco Opera and then the family returns to New York.

The Chautauqua Institute offers the opera "Susannah" by Syracuse University graduate Carlisle Floyd at 8:30 p.m. tomorrow. The performance, which will be in Norton Memorial Hall, is under the baton of Julius Rudel.

Also scheduled this week at Chautauqua are: the symphony orchestra conducted by Walter Hendl, Tuesday, 8:30 p.m.; pop concert with music from "Song of Norway," Wednesday, 8:30 p.m.; Gounod's "Faust," Henry Janiec conducting, 8:30 p.m. Friday, and symphony concert with pianist Henry Rauch, 8:30 p.m. Saturday.

The Berkshire Music Festival at Tanglewood features an opera performance tomorrow evening, a chamber music concert Wednesday evening, and the center orchestra Thursday evening.

The Boston Symphony with guest conductor Pierre Monteux performs music by Tchaikovsky, Debussy and Ravel at 8:30 p.m. Friday in the shed. The following evening Charles Munch wields the baton for a concert which will feature pianist Byron Janis as soloist.

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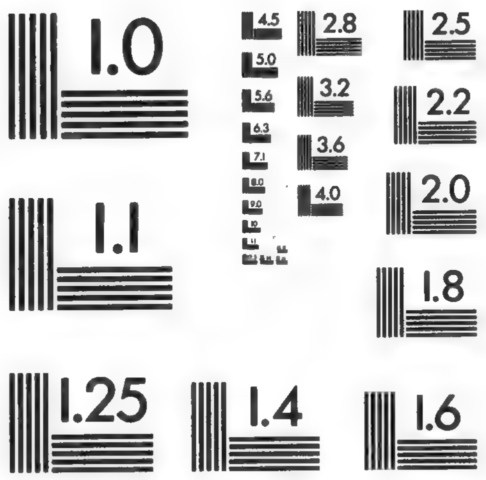

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JUL 20 1958

MUSIC

Improvisation Forgotten By Contemporary Musicians

By GORDON E. ARMSTRONG

Though improvisation is the essence of Oriental music as well as American jazz, it is a forgotten art among serious contemporary musicians. One of this country's brightest young musicians, Lukas Foss, has recently attempted to remedy this unfortunate state of affairs, as he sees it. In an article which he wrote for the last issue of the Juilliard Review, Foss relates the efforts of his workshop program at UCLA during the past year to restore what he calls "the missing element in our musical life."

Like his brilliant young confrere, Leonard Bernstein, Foss is a composer-conductor-pianist whose career was also given early impetus by the Boston Symphony Orchestra. He appeared in Woolsey Hall in the first concert by that celebrated ensemble here during the 1951-52 season, when he was the soloist in a performance of his own second piano concerto. At that time, he was the official pianist of the Boston Orchestra and he filled many solo roles in the orchestra's regular concerts and also in its Berkshire Festival programs for several years.

Though he has been a faculty member at UCLA since 1953, Foss has continued his association with the Boston Orchestra in its summer activities. He is again a faculty member of the Berkshire Music Center this season and his pianistic abilities were called upon in the second concert of the current festival series when he was the soloist in a performance of the Bach D minor Concerto. The accomplished young musician will give the third and final lecture in the Music Center's Wednesday afternoon series on Aug. 6 when his subject will be, "New Music in the United States."

In his Juilliard Review article, Foss maintains that ensemble improvisation is one of the oldest forms of making music and that the revival of the art should be the concern of both composers and performers. However, he reports that his workshop efforts to date have not been too successful but he still believes that the problems involved are not insurmountable.

Foss has been working with a chamber group of six performers, some of whom are also composers, in his attempts to devise a technique that would make contemporary improvised chamber music possible. His basic problem is to set up rules and limitations for the players without stifling the freedom for spontaneous individual expression. Without rules and restrictions to keep the performers together, Foss says that attempts at ensemble improvisation would only result in chaos. Harmonic patterns, such as the blues structure used by jazz musicians, were tried out in the workshop program but these were discarded. According to Foss, the blues pattern is all right for jazz improvisations but the music he envisions must be "completely out of the realm of popular formulae."

Foss has obviously been inspired in this new undertaking by the increasing interest generally in jazz music and the improvising of small jazz combos. He hopes that the barriers between composer and performer may be broken down in chamber music as they have been in the field of jazz. Foss believes the time will come when trios, quartets, and quintets of classically-trained musicians will introduced improvised musical offerings into their regular concert programs. This practice would give the performers a brief opportunity to escape the slavery to the printed note and at the same time lend a spontaneity to their programs by their own creative efforts.

Personally, I see no harm in this new endeavor of the talented Mr. Foss, but I believe that its true validity would be perhaps as an academic pursuit rather than as a concert hall procedure. In truth, the harmonic and contrapuntal complexities of many contemporary chamber works frequently give the listener the impression that each performer is on his own—improvising rather than reading the printed notes. Some modern composers seem to be deliberately giving us the musical chaos which Foss is trying to avoid.

CONCERT AT YALE'S SUMMER SCHOOL

The fifth concert at Norfolk, in the current series of Yale's summer school there, will be given by students on Wednesday afternoon at 3:30. A number of this year's students are graduates of recognized music schools while others are attending leading musical colleges and universities during the regular school year. In view of this fact, listeners at Wednesday's concert in the Music Shed may expect to hear performances of a truly professional caliber.

This will be especially true of the opening work on the program which is to be Bach's Brandenburg Concerto No. 6 for violas, viola da gambas, violoncelli, and continuo. Four of the participating violists are members of professional symphony orchestras.

Other works to be heard include Debussy's String Quartet, two movements from a Brahms Trio (violin, horn, and piano), a Mozart Divertimento (two clarinets and bassoon) and a work for string orchestra by Yale's Quincy Porter.

BERKSHIRE MUSIC FESTIVAL CONCERTS

Charles Munch, regular conductor of the Boston Symphony, and guest conductor Pierre Monteux, will share podium honors in his fourth week of Berkshire Music Festival concerts by the orchestra. Monteux will conduct Friday evening's program while Dr. Munch will direct the concerts on Saturday evening and Sunday afternoon.

The program for Friday's concert is as follows: Overture to Glinka's "Russian and Ludmilla"; Symphony No. 4, by Tchaikovsky; Overture to Act III of "Les Eumenides," by Milhaud; Debussy's Nocturnes; Ravel's "La Valse." The women singers of the Festival Chorus will assist in "Sirenes," the concluding portion of the Debussy work.

The young American pianist, Byron Janis, is to be the guest artist in Saturday's concert when he will make his first Tanglewood appearance. He will be heard in the Rachmaninoff Concerto No. 3, a work which he recorded with the Boston musicians last season. The other two works listed for this concert are Debussy's "La Mer" and Stravinsky's "Canticum Sacrum." The Festival Chorus will assist in the latter performance with Blake Stern, tenor, and Donald Gramm, baritone, as the soloists.

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Of particular interest to us, however, is the fact that, despite the distance, the United States was represented by a sizable group—close to forty. There were among them seasoned and internationally known musicologists, but also young Fulbright Fellows who, though dispersed all over Europe, somehow managed to attend the congress.

To those who have followed the growth of musicology in America, this impressive turnout was little short of the miraculous; they remember that the first chair of musicology at an American university was founded as recently as 1930. When Dr. Otto Kinkeldey, a distinguished American scholar, then little known in his native country but admired in Europe, was named to the post at Cornell, a new chapter was opened in American musical life. The forceful personality of the incumbent of this chair gave the movement direction and momentum. There is scarcely an American now engaged in the practice of musicology who is not indebted, directly or indirectly, to this great scholar, who at eighty is still doing yeoman work for the cause.

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That such a remarkable development could take place within such a short time endlessly puzzles our European colleagues, although Europe has, if unwittingly, made a powerful contribution to this phenomenal development. It is common knowledge that the political events in the thirties forced some of the greatest composers of the first half of our century to take refuge in this country. But Stravinsky, Bartok, Schoenberg, Hindemith, and others, were companioned by equally distinguished musicologists: Curt Sachs, Alfred Einstein, Otto Gombosi, Manfred Bukofzer, to mention a few from among the many. Yet American musicologists labor under handicaps that our foreign colleagues are unable to comprehend.

Old Bugaboo

Until very recently, musicology was looked upon by many musicians and laymen with undisguised hostility. "Why write about music instead of, doing it?" This was the same anti-intellectual point of view the fine arts had to suffer from at the turn of the century, but by the time of Dr. Kinkeldey's appointment American archaeologists and art historians were firmly established in our universities and museums, and many of them became world-famous authorities. In music the old bugaboo that art should be simply enjoyed, not elucidated and understood, is still holding sway, though the picture is rapidly changing.

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That such a remarkable development could take place within such a short time endlessly puzzles our European colleagues, although Europe has, if unwittingly, made a powerful contribution to this phenomenal development. It is common knowledge that the political events in the thirties forced some of the greatest composers of the first half of our century to take refuge in this country. But Stravinsky, Bartok, Schoenberg, Hindemith, and others, were companioned by equally distinguished musicologists: Curt Sachs, Alfred Einstein, Otto Gombosi, Manfred Bukofzer, to mention a few from among the many. Yet American musicologists labor under handicaps that our foreign colleagues are unable to comprehend.

Old Bugaboo

Until very recently, musicology was looked upon by many musicians and laymen with undisguised hostility. "Why write about music instead of doing it?" This was the same anti-intellectual point of view the fine arts had to suffer from at the turn of the century, but by the time of Dr. Kinkeldey's appointment American archaeologists and art historians were firmly established in our universities and museums, and many of them became world-famous authorities. In music the old bugaboo that art should be simply enjoyed, not elucidated and understood, is still holding sway, though the picture is rapidly changing.

The Guggenheim Foundation was among the first to recognize the importance of this field of learning, followed by the Humanities Division of the Rockefeller Foundation, and of course the old reliable American Council of Learned Societies is actively fostering American musical scholarship. But all this still amounts to a mere trickle compared to the support given to other fields of learning, and particularly in the area of international scholarly collaboration we are woefully handicapped by lack of funds.

How They Do It

At Cologne the German Federal Government, the State of Rhine-Westphalia, and the City of Cologne contributed substantial sums to make the congress a success. A cabinet minister from Bonn, the Prime Minister of the State, and the Lord Mayor of Cologne addressed the opening session and gave receptions for the participants.

A first class orchestra under the direction of Hermann Scherchen was placed at the disposal of the congress, as was the famous modern opera house of Cologne, the varied resources of the excellent Southwest German Radio (which has several able musicologists on its staff), the great Cathedral Choir, and a number of other institutions. And much of the music heard was fresh from the grill—commissioned for the occasion. A great musical nation, the Germans know the value of scholarship in music, but unlike our musicians they also know that musicologists are the most reliable friends of the living composer, for they know what it is all about.

Well, we still have a long way to go, but should not complain. No other nation can duplicate the tremendous development that has taken place in this country, and we have scholarly ability galore. Eventually adequate support will be forthcoming to back up this ability.

Charles Munch will conduct three concerts this week at Tanglewood.

HARTFORD, CONN.
COURANT
C... D. 97,224 - S. 143,181

JUL 27 1958

nteux aised At nglewood

LEWOOD, LENOX, Mass. —This is the weekend Boston Symphony Orches- supposed to be getting in s on the music of Tschai-

Pierre Monteux, long di- of the San Francisco Sym- and guest conductor here Berkshire Music Festival night, gave the favorite shrift. Except for Tschai- y's Fourth Symphony, the am was almost entirely de- to French compositions, the de to Act III of "Les nides" by Milhaud, the three rnes of Debussy and "La " by Ravel.

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T.H.P.

SYRACUSE, N. Y.
Herald-American
Circ. S. 218,516

JUL 20 1958

Music

Central New Yorkers get a preview of a new English version of Bizet's "Carmen" at the Lyric Circus this week. The opera opens Tuesday at 8:30 p.m. in the Skaneateles tent.

The Lyric's musical director, Thomas Martin, and his wife Ruth, collaborated in producing the new version.

Starring in the title role will be Jean Sanders, who recently played in Leonard Bernstein's "Trouble in Tahiti" at New York's City Center. This fall Miss Sanders will sing opposite Licia Albanese in "Madame Butterfly" at the Philadelphia Grand Opera.

Back for another show, this time singing Escamillo, is Ray Hyson. Tenor Robert Williams, a veteran of more than 30 musicals, will play Don Jose. Phyllis Arick will be seen as Micaela.

Both Martins hasten to make clear that translation is an inappropriate word for their work. They perfer the word version since they point out that a literal translation is not always possible to achieve.

The version is soon to be published by Schirmer's and the couple already has proofs on which they are working. But they plan to make further changes and polish it up before the final printing.

The Martins also believe that it is more important to know the language into which you are translating than the original one in which an opera has been written. They point out that it is always possible to have a literal translation made and from there work with the idiomatic expressions of English, as well as conveying the musical and word sense.

However, both are familiar with many languages. Martin was born in Germany and his wife has spent much time abroad.

Undoubtedly the foremost English translators of opera, Mr. and Mrs. Martin enjoy receiving word that their work is being performed in such a faraway country as Australia. Their version of "Die Fledermaus," "Marriage of Figaro" and "Cosi Fan Tutte" are performed throughout this country, too, and have been seen at the Metropolitan Opera House and City Center in New York.

The current trend to casting singers who not only have beautiful voices but can act and look the part is particularly appreciated by the couple. Opera is so much more entertaining, they believe when the theatrical side is integrated with the musical portion.

This fall Martin will serve on the conducting staff at the San Francisco Opera and then the family returns to New York.

▼ ▼

The Chautauqua Institute offers the opera "Susannah" by Syracuse University graduate Carlisle Floyd at 8:30 p.m. tomorrow. The performance, which will be in Norton Memorial Hall, is under the baton of Julius Rudel.

Also scheduled this week at Chautauqua are: the symphony orchestra conducted by Walter Hendl, Tuesday, 8:30 p.m.; pop concert with music from "Song of Norway," Wednesday, 8:30 p.m.; Gounod's "Faust," Henry Janiec conducting, 8:30 p.m. Friday, and symphony concert with pianist Henry Rauch, 8:30 p.m. Saturday.

▼ ▼

The Berkshire Music Festival at Tanglewood features an opera performance tomorrow evening, a chamber music concert Wednesday evening, and the center orchestra Thursday evening.

The Boston Symphony with guest conductor Pierre Monteux performs music by Tchaikovsky, Debussy and Ravel at 8:30 p.m. Friday in the shed. The following evening Charles Munch wields the baton for a concert which will feature pianist Byron Janis as soloist.

HARTFORD, CONN.
COURANT
Circ. D. 97 224 - S. 143,181

JUL 27 1958

Monteux Praised At Tanglewood

TANGLEWOOD, LENOX, Mass. (Special)—This is the weekend that the Boston Symphony Orchestra is supposed to be getting in its licks on the music of Tschaikowsky.

But Pierre Monteux, long director of the San Francisco Symphony and guest conductor here at the Berkshire Music Festival Friday night, gave the favorite short shrift. Except for Tschaikowsky's Fourth Symphony, the program was almost entirely devoted to French compositions, the Prelude to Act III of "Les Eumenides" by Milhaud, the three Nocturnes of Debussy and "La Valse" by Ravel.

However, the audience did not mind in the least. They have come to love the August and evermore - grandfatherly Mr. Monteaux, with his walrus moustaches. His simple- four-square and effective style of conducting. For him and the orchestra there was persistent applause even between movements of the symphony. The customers dug the pizzicato section of the Tschaikowsky with a spoon. They outraged custom be demanding that Mr. Monteux and the Boston players take a bow immediately after it was finished.

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T.H.P.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 27 1958

Music: Lenox Double Bill

Russian and French Works on Week-end Programs at Berkshire Festival

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., July 25—This fourth week-end of the Berkshire Music Festival is to be the Russian-French one. That is, its programs are to be about equally divided between the composers of those two nations. The first of three bi-national programs Friday was led by Pierre Monteux. It attracted an audience of 6,437.

The listeners were blessed with a cool, clear night, and those with blankets and folding chairs, who spread themselves on the lawns outside the Shed, had the spectacle of a moonrise to watch as they listened to the music. The moon was golden as it climbed into the Berkshire sky.

The program included the Prelude to Act III of Milhaud's "Les Eumenides." This was something of a novelty, but otherwise the program did not explore any unexpected byways of the chosen countries.

Russian works on the program were Glinka's Overture to "Russlan and Ludmilla" and Tchaikovsky's Symphony No. 4. The French works, in addition to the Milhaud, were the three sections of Debussy's "Nocturnes" and Ravel's "La Valse." The wordless choral part of "Sirenes," the last Debussy Nocturne, was sung by the Festival Chorus, prepared by Lorna Cooke de Varon.

The Milhaud Overture is an eight-minute work that builds slowly and relentlessly to a major climax, pauses dead and then builds to a second climax. In its grimness and power it suggested an effective piece for a Greek tragedy in the theatre, but it did not have a great deal of interest as an isolated concert piece.

As it turned out, however, it made an effective curtain-raiser for Debussy's "Nocturnes." Its pulverizing sonorities prepared the ear to receive the French master's subtle impressionism with especial gratitude. Mr. Monteux and the Boston Symphony took wonderful advantage of the stunned silence they had achieved.

The three pieces, "Nuages," "Fetes" and "Sirenes," were each played with a shimmering, atmospheric delicacy. And Mr. Monteux, as is his way with Debussy, managed to achieve remarkable clarity of texture without loss of the floating, gauzy mystery that holds these pieces together.

"La Valse," which followed, was also beautifully played. Mr. Monteux led it with less frenzy and more grace than is customary. Yet there was enough underlying feeling to suggest, and perhaps make even more poignant, the grief that is the core of this music.

The French wing of the program really had much the best of it. The French selections hung together as works on a carefully planned program should, whereas the two Russian works stood in isolation as if they were part of a different evening. And the Russian works were not played with such distinction. The Glinka Overture was jaunty, but fairly routine; while the Tchaikovsky Symphony was songful and pleasing in its second and third movements, but rather bombastic in the first and last ones.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUL 27 1958

4th Tanglewood Week Opens With Monteux Conducting

By Jay S. Harrison

Boston Symphony Orchestra, Pierre Monteux conducting. The program: Overture to "Russian and Ludmilla," Glinka; Symphony No. 4, Tchaikovsky; Overture to "Les Eumenides," Milhaud; Three Nocturnes, Debussy; "La Valse," Ravel.

Pierre Monteux

LENOX, Mass., July 26.—It has got to the point where every time Pierre Monteux conducts a concert it is reproof to youth. At eighty-three he is able to stand on his feet for a full two hours, direct a program of highly charged emotional music, and conclude the entire business by looking fresh as a lily at dawn. If he continues at his present rate, the whole field of geriatrics is likely to topple. And continue he did last night at Tanglewood as the Boston Symphony Orchestra began the fourth week of the current Berkshire Music Festival.

Excluding the Milhaud "Eumenides," there was nothing much in the way of novelty, nor can it be said in all honesty, were the repertory staples given in such a way as to cleanse the ear with their freshness. Still, a standard program sanely and solidly read is the core of concert life, and as a guide through the classics there are few more reliably expert than Maitre Monteux himself. Thus, after a somewhat dispiriting start by way of Glinka's "Russlan and Ludmilla" Overture, the conductor arrived at Tchaikowsky's Fourth Symphony, which the orchestra delivered with enormous thrust and vitality.

No Hysteria

It is to his lasting credit that Mr. Monteux does not ride the old warhorse—as though he were determined to make her win yet another battle; he plays the Symphony for what is inherently potent and powerful about it, and does not ever lay on the whip of hysteria that is so frequently applied to Tchaikovsky's masterwork. He moulds the piece, forms it, gives it pace and direction and allows it to speak on these levels alone. This treatment, too, seems to evoke considerable sympathy in the Boston men who, excepting a badly misplaced woodwind cue in the last movement, equaled their habitual standard in the execution of this particular number. Indeed, the pizzicato movement went so much like hail on a tin roof that Mr. Monteux had the entire string section rise to share in the audience's spontaneous applause.

For that matter, it was only just that the whole orchestra was called to its feet after each of the remaining works on the program. Milhaud's Third Act Prelude to "Les Eumenides," for example, though it found scant favor with the Music Shed listeners, is a searing and tormented excerpt, highly saturated in dissonance and comprising a marvelous array of howling sonorities. In contrast, as everyone knows, Debussy's "Nocturnes' are a muted landscape from the realities of a dreamless life are totally banished. And Ravel's "La Valse" is a churning windmill of a dance which collapses in the whirl of its own rhythm.

These things, at any rate, were among the thoughts that came across a reviewer's mind as he listened to the Boston Symphony spin its magic under Mr. Monteux's concentrated and controlled direction. The presence, as well of an all-female Festival Chorus to participate in the third Nocturne, "Sirenes," made the occasion that much more poetic. Lovely ladies, a royal orchestra and Pierre Monteux—many a mile will you go to find its likes.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 26 1958

Second Berkshire Weekend Concerts On At Tanglewood

The second weekend of shed concerts of the Berkshire Music Festival opened last night at Tanglewood before an audience of 6,347 persons. Pierre Monteux was on the podium.

The program opened with a performance of the overture to "Russian and Ludmilla" by Glinka. Also heard were Tschaikowsky's "Symphony No. 4," Milhaud's overture to "Lest Eumenides," three noctures by Debussy and "La Valse" by Ravel.

Tonight young American pianist Byron Janis will be heard for the first time at Tanglewood in a performance of Rachmaninnoff's "Piano Concerto No. 3." Other works on the program include Stravinsky's "Canticrum Sacrum" and "La Mer" by Debussy. Charles Munch will be the conductor.

The final weekend concert is scheduled at 2:30 tomorrow afternoon. Mr. Munch will again be on the podium and Zino Francescatti will be soloist for a performance of Tschaikowsky's "Violin Conecrto." Also on the program are the second suite from "Daphnis And Chloe" by Ravel, and "Music for Strings, Percussion and Celesta" by Bartok.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

JUL 28 1958

26,600 Hear Concerts At Tanglewood

(Special to The American)

Lenox, Mass., July 28 — The second weekend of Tanglewood Shed concerts by the Boston Symphony orchestra and soloists brought richly varied programs and brilliant performances to 26,600 music lovers so enthusiastic in their appreciation that each of the three concerts had to be interrupted while conductor and orchestra took bows before selections were completed. This was something new at Tanglewood, and though appreciated, had a disturbing influence.

The audience heard Zino Francescatti give a brilliant performance yesterday afternoon in the Tchaikovsky "Violin Concerto in D major" which gave the 10,380 attending all the musicianship his previous performance here had led to expect. It was a rapt audience that listened to his playing of the canzonetta after it had burst into applause at the end of the first movement.

Saturday night's audience just short of 10,000 had been treated to as richly rewarding a performance in the brilliantly forceful playing of the young pianist, Byron Janis, whose playing of Rachmaninoff's "Piano Concerto No. 3 in D minor" received an ovation such as we have never seen in many years at Tanglewood. Janis, who performed recently at the Brussels Fair, played with vigor and delicacy and the audience did not move for minutes after he finished.

Munch Conducts

Charles Munch conducted Sunday and Saturday night in two performances that had the orchestra in top form. Their performances of Ravel's "Daphnis et Chloe" ballet yesterday afternoon was so perfect one might have thought the composer had written it here on the lawns of Tanglewood overlooking the lake with nymphs dancing about on the lawns. There was an ethereal quality about it and yet the orchestra ranged from tenuousness to vital sounds like the thunder and heavy rain of Saturday night's performance of Debussy's "La Mer." It was not the first time that the elements have joined with the orchestra to add sound effects to "La Mer" at Tanglewood. The same happened the last time we heard it here in the Berkshires.

Bartok's "Music for Strings, Percussion, and Celesta" opened the concert yesterday but the mood created by performance of the andante tranquillo was broken by the many late comers who had been delayed by the heavy traffic. Pierre Monteux, conducting the Friday night concert with 6,437 present, got the weekend off to its start with Glinka's overture to "Russian and Ludmilla" and such a fine performance of Tchaikovsky's "Symphony No. 4 in F minor" that conductor and string section had to stand and take a bow after the pizzicato third movement. His conducting of Debussy's "Nocturnes" was delicate and shimmering in marked contrast and in considerable relief from the weird back-room, locked doors effects of Milhaud's prelude to Act III from "The Furies," which made one think of an asylum.

Pension Fund Benefit

To keep the record straight one must add that an additional 4,038 paid admission on Saturday morning for the benefit of the orchestra pension fund to watch and listen to the Boston at its rehearsal.

It will be a Wagner week-end beginning Friday night when Mr. Munch will conduct as he will on Saturday. Pierre Monteux will conduct the Sunday afternoon concert which will be all-Wagner. Leonard Pennario, pianist, will be heard in the Liszt "First Piano Concerto" Saturday and Vaughn William's "Symphony No. [illegible]" will receive its first Tanglewood performance.

S. M.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

JUL 26 1958

Monteux Praised At Tanglewood

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But Pierre Monteux, long director of the San Francisco Symphony and guest conductor here at the Berkshire Music Festival Friday night, gave the favorite short shrift. Except for Tschaikowsky's Fourth Symphony, the program was almost entirely devoted to French compositions, the Prelude to Act III of "Les Eumenides" by Milhaud, the three Nocturnes of Debussy and "La Valse" by Ravel.

No One Minded

However, the audience did not mind in the least. They have come to love the August and evermore - grandfatherly Mr. Monteaux, with his walrus moustaches. His simple- four-square and effective style of conducting. For him and the orchestra there was persistent applause even between movements of the symphony. The customers dug the pizzicato section of the Tschaikowsky with a spoon. They outraged custom be demanding that Mr., Monteux and the Boston players take a bow immediately after it was finished.

Mr. Monteux conceded. Everybody was very happy. It would have been a good evening for a whole program of Tschaikovian romanticism. A haze hung over the Tanglewood vista, and a large moon glimmered high in the sky, setting the neighboring farm dogs to barking in melancholy appreciation.

What Tschaikowsky we were allowed, the Fourth Symphony, was staunchly though not passionately performed by Mr. Munch. He read it with strongly contrasted dramatic and [illegible] sections, throwing the solo instruments into high relief and perking up the tempi for extra verve.

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T.H.P.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

JUL 26 1958

Music: Boston Symphony Excels at Lenox

By RAYMOND MORIN
Telegram Music Critic

LENOX — A spectacular performance of Tchaikovsky's Symphony No. 4 in F minor, Opus 36, last night heralded the second big weekend of Berkshire Festival concerts at Tanglewood. The audience numbered 6,437.

The Boston Symphony Orchestra was conducted by Pierre Monteux.

Some years ago, the late Serge Koussevitzky identified the music of Tchaikovsky as "specialty of the house" with the Boston Symphony under Charles Munch's direction, it has sometimes digressed from that status.

Last night it was revived, in fact this was the best Tchaikovsky we have heard from the Boston Symphony in some years.

The rest of the program was Glinka's "Russian and Ludmilla" overture; the prelude to Act III from "Les Eumenides" by Darius Milhaud; three preludes (Clouds, Festivals, and Sirens) by Debussy; and Ravel's "La Valse."

Brass Fanfares

Spotted brass fanfares marked the opening of the Tchaikovsky Fourth Symphony. But they did have brilliant penetration. It should be pointed out that a muggy night is no help to these instruments.

The morbidity and frustration and despair of the opening movement (which is a subject of unpleasant despair to the Tchaikovsky antagonists) were brought out in the open without becoming maudlin.

Monteux emphasized (we could almost say, created) new orchestral effects, notably some counterpoint in brasses tha is usually left out in the provinces of the instrumentation. The by-play of the woodwinds, led by clarinets, was taken at a singularly slow speed. The prolific cues that holds this business together required no ostentations cues from the conductor. In fact, they were almost imperceptible.

"Fittingly Climactic"

The close of the movement had a little of "Pagliacci," but was fittingly climactic.

An accelerated speed for the second movement (marked andantino) didn't allow much possibility to dwell on the pseudo sorrow that Tchaikovsky not only didn't try to conceal but made into a luxurious outpouring.

The third movement (Sherzo) in plucked strings was a marvel of precision. The string section of the Boston Symphony remains without a peer. There were remarkable gradations of volume that were absolutely synchronized.

Incidentally, as a side issue, Monteux had little patience with the prolonged undertones of approval that followed each movement. He waited without any particular patience for quiet. After the Scherzo, however, he invited the audience to applaud the work of the strings and made the string and woodwind players to rise.

Oddly Shrill

The trio of the Scherzo was oddly shrill-the one serious defect in an otherwise brilliant performance.

Stentorean sound and crashing cymbals were dramatic issues in the symphony's finale. Passage work in the strings was quite phenomenal to a point that Tchaikovsky's melodramatics became dazzling, if obvious.

Powerful incisive chords opened the "Russian and Ludmilla" overture by Glinka. Thereafter, melodies traveled swiftly and with high enthusiasm. The famous second theme was loaded with resonance and sobriety in the cello section.

Significantly, Monteux made no effort to sentimentalize or dramatize the little fragments that are so much like inserted anecdotes as Tchaikovsky used less than a half century later.

Big-Scale Playing

There was little in the overture that belonged to the confines of an operatic orchestra. Rather, it was big-scale playing, but that's what the Russian and Ludmilla overture has developed into-the opera having become obsolete.

Tonight's program will be conducted by Charles Munch. The Boston Symphony will play Debussy's tone-poem, "La Mer." Piano soloist will be Byron Janis in Rachmaninoff's Concerto No. 3 in D minor, Opus 30. The program will include a repeat performance of Stravinsky's "Canticum Sacrum," which had indifferent reception here last summer. Soloists will be Blake Stern, tenor, and Donald Gramm, baritone. The festival chorus has been prepared by Hugh Ross for the performance

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Gazette (e)
WORCESTER, Mass.
Independent
Circ: 102,839

JUL 26 1958

4th Concert At Tanglewood Draws 6,437

By JOHN F. KYES

LENOX — The fourth weekend at Tanglewood drew 6,437 last night to a concert conducted by Pierre Monteux, and will continue tonight and Sunday as Charles Munch maintains the emphasis on Ravel, Debussy, Bartok and various Russian composers.

The concert last night, built on strong contrasts, was not technically perfect, but had many perfect moments. The most subtle music was in Debussy's "Nocturnes." We frequently hear "Nuages" with its cloud-pictures, and the exotic "Fetes," enlivened by a strange procession. Less familiar is "Sirenes," where a sweet, wordless song mingles with the ceaseless ocean-murmurs. The sirens last night were 27 women of the Berkshire Festival Chorus, trained by Lorna Cooke de Varon, who has led fine Worcester concerts by the New England Conservatory Chorus.

"La Valse"

Ravel's "La Valse" has had several fine performances in Worcester, under Eugene Ormandy. The Tanglewood version achieved the sense of mists and mystery in the opening, and the final blatancy, to a skilled degree which found the audience still cheering Monteux's fourth recall.

Glinka's Overture to "Russlan and Ludmilla" opened the concert gaily, with deft runs in the violins, but the frequent burst of timpani were handled much too loudly.

The well-played Prelude to Act III from Milhaud's "Les Eumenides" was a malign, awe-inspiring thing, its mounting waves of modern dissonance well suited to the vengeful Greek furies it portrayed.

Tchaikovsky's Fourth

Tchaikovsky's Fourth Symphony in F. minor was interpreted with great skill, the many and sudden changes of rhythm and mood being encompassed without losing the singing quality of the work.

The initial fateful statements were electrifying, with stunning brasses. Later in this movement, the trumpets were too edgy and cutting.

The pizzicato Scherzo was so marvelous that the audience interupted with applause, and Monteux graciously let the orchestra stand. The "furious Finale" was tossed off with great bravura.

Tonight Byron Janis plays the Rachmaninoff Third Piano Concerto, in which he was much admired at the 1957 Worcester Festival. Sunday brings Zino Francescatti in the Tchaikovsky Violin Concerto in D. major. Next weekend the spotlight turns to Wagner.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 26 1958

HUB SYMPHONY AND MONTEUX HEARD BY 6437

Beauty Pervades Concert Under Stars at Tanglewood

By WILLARD M. CLARK

Lenox, July 25 — Pierre Monteux, the Boston Symphony Orchestra and the music of Glinka, Tschaikowsky, Milhaud, Debussy, and Ravel, coupled with starry skies and an almost full moon, drew 6437 people to Tanglewood tonight for the first of the weekend concerts in the shed.

Rich Performance

Serge Koussevitzky and Tschaikowsky were so closely associated with Tanglewood that tonight it was difficult to disassociate memories from realities. Mr. Monteux provided a clear cut performance, one rich in detail and contrasts, but lacking in the inner excitement to which we have become accustomed. The sounds which came from the orchestra were nothing short of magnificent. After the scherzo, spontaneous applause caused Mr. Monteux to request the string section to rise.

The program opened with a stunning performance of the overture to "Russlan and Ludmilla" by Glinka. It was another performance which would have delighted the composer, so closely were his demands met. The new upper shield, over the orchestra, has real acoustical value in that it brings out the strings and woodwinds much clearer, so much so, in fact, that sometimes the expected blend does not appear.

In the music of the French composers, Milhaud, Debussy and Ravel, Mr. Monteux was in his element. Milhaud's "Les Eumenides," from which the prelude to the third act was played, is a furious work and it deals with the furies who had snakes instead of hair on their heads. Milhaud is at his most wary musically and horrendous sounds are heard throughout. It is vastly exciting, nevertheless.

Voices Are Heard

The music of Debussy poses no problems for Monteux. In the lovely impressionistic music of the "Nocturnes" one heard the most beautiful tones imaginable. There was no attempt at the theatrical. All was calm and lovely in the "Nuagues," dash and fire in "Fetes" and allure and sensuality in "Sirenes," for which the festival chorus provided a small group of voices. The singer had been prepared by Lorna Cooke de Varon.

Ravel's "La Valse" provided a fitting climax to this unusually rewarding program. Again, Mr. Monteux brought a vitality which was almost breath-taking in its impact. This was a performance in which one needed only to listen to grasp the intent of the composer, but one could read in this music what one pleased. The Boston Symphony is an extremely flexible instrument and "La Valse" gained thereby.

Tomorrow the young American pianist Byron Janis will be heard for the first time at Tanglewood, playing Rachmaninoff's third piano concerto. Mr. Munch will open the program with the Stravinsky "Canticum Sacrum," which he introduced last season, and will close the program with "La Mer," by Debussy.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 26 1958

Monteux Leads Boston Symphony Amid Applause

Tonal beauty of many facets was drawn from the Boston Symphony Orchestra Friday night in the Music Shed at Tanglewood. Pierre Monteux was conducting. He made the evening an exciting one for the 6,437 listeners.

The 83-year-old conductor received an ovation following the performance. He was interrupted with applause as the orchestra played Tchaikovsky's Symphony No. 4 in F minor, Op. 36. With seemingly effortless conducting, Monteux draws the best from the Boston Symphony.

The orchestra opened with a quick, gay, and flamboyant performance of Glinka's Overture to "Russlan and Lumdmilla." The Glinka "showpiece" was followed by Tchaikovsky's Symphony No. 4, in which the violin section shone, especially in the second movement. The first movement was dramatic and intense with its rich threads carefully woven. After the light scherzo third movement, the audience interrupted with applause and the violin section was invited to stand by Monteux. The rousing fourth movement with repetition of the various themes and melodies brought another burst of applause. Monteux's interpretation was rich, well integrated.

The furies were unleashed in Milhaud's Prelude to Act III from "Les Eumenides" in which the weird wails and clawing of the Greek mythological beings are heard. A cacophony of sounds intended to create a mood of horror were given full vent by Monteux.

The most beautiful tones of the evening were produced in Debussy's "Nocturnes." Tonal poems were created in the three-part work, each distinctive and lovely. The violin section produced exquisite tonal qualities in "Nuages" which moved serenely calmly as the "clouds" wafted in the heavens. The gay and vibrant quality of "Fetes" was brought out .The piece de resistance of the work was "Sirenes" with 27 members of the Festival chorus, prepared by Lorna Cooke de Varon, singing the role of sirens against the sound of the sea. The rhythms of the sea and the echoing calls combined to another distinctive mood.

In keeping with the lyrical tone of the program, the orchestra closed with Ravel's "La Valse." The waltz rhythms were gay accented by pulsating vibrations.

Tonight's Berkshire Festival program will feature Stravinsky's "Canticum Sacram," Rachmaninoff's Piano Concerto No. 3 in D minor, Op. 30, and Debussy's "La Mer." Pianist Byron Janis, soloists Blake Stern, tenor, and Donald Gramm, baritone; and the festival chorus will also be heard.

—J. R. M.

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ampshire Gazette (e)
ORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 26 1958

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anscript-Telegram (e)
HOLYOKE, Mass.
ndependent Republican
Circ. 26,937

JUL 26 195

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—I. R. M

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 26 1958

Monteux Directs Tanglewood Concert

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Although most people have become familiar with Tschaikowsky's Fourth Symphony through various media, it nonetheless remains one of the most musically [illegible] of his works. Mr. Monteux did not allow the musicians to overdisplay its richly colored sonorities; there was depth of feeling but no sentimentality, capriciousness without [illegible] and a majesty both [illegible] and commanding in the [illegible]. The charm of the [illegible] movement to break into [illegible]ous applause, which Mr. Monteux and the orchestra acknowledged with pleasure. With the close of the festive fourth, [illegible]teners accepted program[illegible] suggestion and rejoiced at [illegible] happily projected perform[illegible]

Just the proper length for one's sanity, but intriguing all the same, Darius Milhaud's Prelude to Act III from "Les Eumenides" conjured a murmuring and a howling of all the furies one can imagine; from a low growl to a little higher roar it seemed never to leave a low-pitched boundary of tones. At the beginning the solo winds sounded the melodic themes, with other winds, brasses and percussion a low moaning accompaniment, until the strings finally joined the charivari to complete the eerily discordant and restlessly wailing ensemble. Mr. Monteux understandably used a score for this weird offering.

A welcome chaser was Debussy's triptych, "Nocturnes." The evocative Nuages was particularly welcome at Tanglewood, where the surroundings, including the ever-changing sky, are sometimes as evocative as the music. The vocally trying "Sirenes" was well-handled by the female members of the Festival Chorus, prepared by Lorna Cook de Varon. Mr. Monteux controlled the balance between chorus and orchestra with subtlety and finesse, resulting in a graphic and colorful entity, although the elan of both suffered noticeably at times.

The entrancing strains of a Viennese waltz treated with expressionistic skill by Maurice Ravel, in his "La Valse" and consumated with understanding exactitude and artistry by Mr. Monteux and the virtuoso orchestra, ended an engaging musical evening, attested to by prolonged and vociferous applause.

This evening's program will include Rachmaninoff's Third piano concerto played by Byron Janis, Debussy's "La Mer" and Stravinsky's "Canticrum Sacrum," with Charles Munch conducting.—Mde.B. B.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 27 1958

AUDIENCE GIVES PIANIST OVATION AT TANGLEWOOD

Byron Janis Applauded for Performance of Rachmaninoff Concerto

By WILLARD M. CLARK

Lenox, July 26—The bright particular star of tonight's concert by the Boston Symphony Orchestra under the direction of Charles Munch was Byron Janis, pianist who made known his very considerable gifts during a performance of Rachmaninoff's "Piano Concerto No. 3, in D Minor."

Virtuoso Performance

We have seldom seen a Tanglewood audience wax more enthusiastic, and with reason, for one heard a virtuoso perform.

The program opened with a work Mr. Munch introduced to Tanglewood last summer, Stravinsky's "Canticum Sacrum" for tenor, baritone, chorus and orchestra. A second hearing of this work and a study of a recorded performance have somewhat mellowed our feeling about this work, but we still dislike it.

Tonight, with Donald Gramm and Blake Stern as the soloists, and the festival chorus singing the best we have heard it this season, the work assumed a more reasonable pattern but it is still unlovely. Mr. Munch evidently has a fondness for the work, for he lavished his power upon it and received remarkable support from all the participants.

Sings Very Well

Mr. Gramm sang exceedingly well, personalizing his fine solo and in so doing, humanizing it. Mr. Stern revealed his fine musicianship and ably seconded Mr. Gramm in the duets. The chorus is asked to do almost the impossible but Mr. Ross had worked diligently with the singers and all went well.

Stravinsky wrote the "Sacred Canticle in Honor of Saint Mark" in 1955. It had its first performance at the festival in Venice in 1956. Opening and closing with verses from the book of Mark, the work is appropriately devoted to the patron Saint of Venice.

We first heard Byron Janis about five years ago and felt then he was a sensitive and gifted young man. Tonight he revealed himself as a virtuoso pianist, but still sensitive and aware of the instrument's limitations. Seldom was the orchestra able to drown out this pianist, yet he could, and did, provide some of the most beautiful singing tones imaginable. He had a full array of colors at his command and used them judiciously. The "Intermezzo" was exquisite in its detail and colorations and the monumental finale was a stunning example of great pianism fully backed by a superb orchestral collaboration. Mr. Janis plays easily and seldom gives the effect that he is about to climb into the piano. He has fingers of steel under absolute control.

"La Mer" Presented

The final work on the program was DeBussy's "La Mer." Mr. Munch has made these three orchestral sketches very much his own and tonight the ear was regaled, with beautiful sounds. There was no denying the rich detail and balanced symmetry of the music, nor its sensuous appeal to the ear. The ideal was always evident. The work could have had no more sympathetic treatment.

An estimated 9736 persons heard the concert which had the added excitement of thunder and lightning most of the evening.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JUL 27 1958

Music: Janis Triumphs At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — A fiery performance of Rachmaninoff's piano Concerto No 3 in D Minor by Byron Janis won him a tremendous ovation at Tanglewood last night.

This was the second concert of Series "B" of the Berkshire Music Festival. The Boston Symphony was conducted by Charles Munch.

Balance of the program was Stravinsky's "Canticum Sacrum" for tenor, baritone, chorus and orchestra — and Debussy's tone poem, "La Mer."

The Tanglewood audience is usually enthusiastic, but it reserves its "bravos" for the very best. Janis heard them in abundance last night at the conclusion of the Rachmaninoff.

A Hit Here Last Fall

This is the piano concerto with which he created something of a furore at the Worcester Music Festival last October. It is clearly his work, technically, interpretively, and temperamentally.

It may not accomplish anything to make comparisons between two performances with different orchestras, but the fact is that last night's had even more excitement. For one thing, we have rarely heard better co-ordination between a solo instrument and orchestra.

Munch consistently placed his soloist is the interpretive "Driver's Seat," in matters of tempo, dynamics, and disposition. There were moments, particularly in the final movement, where one might have wanted less orchestra and more piano — but, oddly enough, the method seemed to enhance and exhilarate climaxes.

Janis gave a sensitive delivery of the opening passages. His technique was fluent and vibrant, with incisive accents and a magnificent control over dynamics.

In the second movement, he took advantage of every opportunity to make the piano sing with warmth. Some climaxes of the first and final movements were arrived at with a degree of fever, but were part and parcel of a carefully calculated plan.

Some Turbulence

The pianist crashed through some of the turbulent passages—perhaps a bit too violently for their own good. But this was playing of the most exciting order—and definitely an antidote for the music that preceded it.

As in past years, it is again the policy at Tanglewood to combine, on nearly every program, works of solid proven substance with contemporary music. This can be accepted with approval, on the surface.

In the case of last night's program, the choice was unfortunate. When Stravinsky's "Canticum Sacrum" was performed here last summer, it received indifferent or hostile response. It is probable that a select few liked it.

It is a mystery why another Tanglewood audience should have been subjected to it.

The work opens and closes with verses from the Book of Mark, the Evangelist. The tenor solo is a verse from the Song of Solomon.

It is extremely doubtful if "Canticum Sacrum" would receive even polite attention if Stravinsky's name were not affixed to it.

"Just Plain Boring"

Also, it could be argued that his earlier works, like "Rite of Spring" and "Firebird", received violent reactions in their day. But both of them were either irritating or temper arousing. The "Canticum Sacrum" is just plain boring.

The chorus of 100 voices from the Berkshire Music Center earned admiration for its determined adherence to pitch.

The abbreviated orchestra and organist Alfred Nash Patterson were adept.

Winds Admirable

The winds, in particular, were to be admired for maintaining accuracy in passages that sounded like improvised, individual rehersals.

These mechanical virtues, plus resonant qualities of voice, distinguished the soloists — Blake Stern, tenor, and Donald Gramm, baritone.

Whatever the reason for performing "Canticum Sacrum," nothing more was accomplished than to prove, more emphatically, that it is abysmally lacking in interest.

Applause of admirable politeness from an audience of 9,736 was proof enough.

This afternoon's concert by the Boston Symphony will be conducted by Munch. Zino Francescatti will be violin soloist in the Tchaikovsky Concerto. Orchestra works are Bartok's music for strings, percussion, and celesta—and the second Daphnis and Chloe suite by Ravel.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 26 1958

Monteux at Tanglewood

By JAY C. ROSENFELD

PIERRE MONTEUX led the Boston Symphony Orchestra in the first concert of the fourth weekend of the Berkshire Festival at Tanglewood last night. It was his second guest appearance of the season and he chose a program on the popular side, which pleased his audience extremely well.

The only novelty of the evening was the prelude to the third act of Milhaud's incidental music to Claudel's translation of the Aeschylus drama "Les Eumenides." This is a short, unrelieved mood sketch which makes a very deep impression by never deviating from its purpose. Milhaud requires an enlarged orchestra here and, in addition to the last man on the orchestra's roster, there were further recruited a half-dozen brass players consisting of three saxophones, of which one was an E flat baritone, and three Wagnerian tubas which were used in lieu of saxhorns.

* * *

MILHAUD deliberately blurs the introduction by asking the wind instruments to play in clusters of tones. Through this foggy background, he allows a trombone to play a doleful lament in a reiterated, wailing, half-step descent. The strings do not enter until the moaning and mourning have been firmly established, but the augmented winds have by this time accumulated a volume of decibels and reached a degree of grief without respite that the strings find too much competition.

If Milhaud was trying to convey the processes of the mythical Furies as they settle accounts with mortals for their earthly transgressions, he succeeded beyond dispute. The insistent cacophonous mood became a method of flagellation which exactly scored its point. The audience was not moved — even found it bewildering, but we are indebted to Monteux for introducing us to graphically powerful scene.

* * *

GLINKA'S overture to "Russian and Ludmilla" opened the concert. The Boston Symphony played with remarkable zest for their guest conductor, and when the subordinate theme arrived in the violas and cellos, the tone soared with strength and abandon.

At the inaugural concert of the Berkshire Festivals on the Hanna estate 24 years ago, Henry Hadley, leading 65 men from the New York Philharmonic Symphony Orchestra, included the last two movements of the Tchaikovsky fourth symphony on his program. Last night, Monteux played the whole symphony and won a tremendous ovation. It was a reading conspicuously unsentimental, very speedy, very loud, very exciting and a trifle careless. In the introduction after the stentorian fanfare, the first reposeful chord, in E major, and the ensuing modulations were not as effective as they might have been.

* * *

OBOEIST Ralph Gomberg played the Canzona first theme with noticeable grace. There was no doubt how Monteux wished to contrast the subordinate theme here, for he took it certainly swifter than it is commonly played although he made the "piu mosso" valid. The pizzicato scherzo was a virtuoso performance. The string players were divided in their schools of plucking the strings, but the result was scintillating. Whereas Monteux discouraged end-of-movement interruptions by applause, at the completion of the scherzo he practically solicited a show of appreciation of the brilliant performance his men had produced for him.

He concluded his concert with Debussy's three Nocturnes and the Ravel "La Valse." After the Milhaud, this music of the preceding French generation was an undemanding contrast. The English horn solos by Louis Speyer were played with beautiful inflection and a short viola sentence by Joseph de Pasquale was played in a telling manner. The "Fetes" were played with infectious gaiety and the "Sirenes" enlisted a part of the soprano section of the Festival chorus, trained by Lorna Cooke de Varon, which added immeasurably to the effectiveness of these beautiful impressions. The score calls for only eight sopranos and mezzo-sopranos but 24 sang last night. They sing without text and are used as components of the orchestra. Monteux gave them more prominence than is usually permitted. Their first entrance was considerably more ample than was justified, but it was a reading in which the elusive and fleeting delicacy, in the main, was fully realized.

* * *

"LA VALSE" dates from the almost unreal days of the ballet in the second decade of this century in Paris. All the factors were present which contributed to the d'oeuvres. First and basically were composers capable of responding to the inspiration furnished by individuals and the spirit of the times. No music exudes exhiliration and pure inspiration to exceed this mighty page of Ravel. Eighty-three-year-old Monteux gave it a performance marked by youthful exuberance. The orchestra played with incandescent verve.

Sun — July 28

MUSICIANS RISE TO RARE HEIGHT IN RAVEL WORK

Violinist Also Acclaimed By Audience of 10,379 At Tanglewood

By WILLARD M. CLARK

Lenox, July 27 — The largest audience of the current Tanglewood season, 10,379, heard one of the greatest performances of the "Daphne et Chloe" second suite that Director Charles Munch and the Boston Symphony players have ever given. If there is such a thing as an inspired performance, this was it. In addition to the Ravel item, Mr. Munch chose to program the Bartok piece titled, "Music for Strings, Percussion and Celesta," and Tschaikowsky's "Violin Concerto in D Major" with the distinguished violinist Zino Francescatti as soloist.

Grows Upon One

Bartok's music is of the sort that grows upon one with repeated hearings. His "Music for Strings, Percussion and Celesta" is at first a baffling listening experience, but this afternoon it emerged clearly and logically and, excitingly. Mr. Munch was at his most persuasive. There were terrific climaxes and eerie pianissimi. The passages for the celesta, were splendidly played by harpist Bernard Zighera. Mr.

Musicians Rise

Continued From Page 1

Munch was so pleased with the performance and the performers that he recognized several for special acknowledgement.

It was in the Ravel performance that the distinguished French conductor was at his most rewarding. Seldom have we heard such gorgeous sounds emerge from an orchestra, particularly in the opening sketch, "Lever Du Jour." Colors were piled high atop of each other and the tapestry of tone was rich and lustrous. The impact of the "Danse Generale" was tremendous. People sat stunned at its close, but only for a moment. Then applause burst forth like a thunderstorm and it did not cease for many minutes.

At Top Form

When Zino Francescatti is in top form, as he was this afternoon, one is sure to hear violin playing of the very best. So it was in the Tschaikowsky Violin Concerto. A virtuoso piece at its best, Mr. Francescatti and Mr. Munch brought a good deal more than bravura to it. Sentimentalism was rampant, but not too much so, particularly in the first movement. It was a performance of fine breadth and spaciousness. The Canzonetta was beautifully lyrical and fireworks of the finale were dazzling. Mr. Francescatti received splendid collaboration from Mr. Munch and the Boston players and the [illegible] of this performance was very fine. In fact, it is doubtful that any audience will hear a finer performance of this concerto, for Mr. Francescatti has the rich, full tone it needs and the tremendous technical facility demanded for its complete revelation.

[148]

anscript-Telegram (e)
HOLYOKE, Mass.
dependent Republican
Circ. 26,937

JUL 26 [illegible]

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 26 1958

Monteux Directs Tanglewood Concert

[illegible] Pierre [illegible] program. [illegible] Glinka's over [illegible] "Russian and [illegible] boundaries [illegible] through a [illegible] delineate [illegible] the foreground [illegible] Russian [illegible] the wholesome [illegible] it is interesting [illegible] fifty years in ad- [illegible] Debussy's adaptation

[illegible] most people have [illegible] familiar with Tschaikow- [illegible] Symphony through [illegible] it nonetheless re- [illegible] of the most musically [illegible] of his works. Mr. [illegible] did not allow the musi- [illegible] overdisplay its richly sonorities; there was [illegible] feeling but no senti- [illegible] capriciousness without [illegible] and a majesty both [illegible] and commanding in the [illegible] mance. The charm of the [illegible] movement to break into [illegible] ous applause, which Mr. [illegible] and the orchestra ac- [illegible] edged with pleasure. With [illegible] of the festive fourth, [illegible] teners accepted program- [illegible] ggestion and rejoiced at [illegible] appily projected perform-

[illegible] the proper length for [illegible] sanity, but intriguing all [illegible] Darius Milhaud's Pre- [illegible] to Act III from "Les Eumen- [illegible] conjured a murmuring and [illegible] wling of all the furies one [illegible] imagine; from a low growl to [illegible] higher roar it seemed [illegible] leave a low-pitched [illegible] dary of tones. At the begin- [illegible] ng the solo winds sounded the melodic themes, with other winds, [illegible] sses and percussion a low moaning accompaniment, until the strings finally joined the charivari to complete the eerily discordant and restlessly wailing ensemble. Mr. Monteux understandably used a score for this weird offering.

A welcome chaser was Debussy's triptych, "Nocturnes." The [illegible] ative Nuages was particularly welcome at Tanglewood, where the surroundings, including the ever-changing sky, are sometimes as evocative as the music. The vocally trying "Sirenes" was well-handled by the female members of the Festival Chorus, prepared by Lorna Cook de Varon. Mr. Monteux controlled the balance between chorus and orchestra with subtlety and finesse, resulting in a graphic and colorful entity, although the elan of both suffered noticeably at times.

The entrancing strains of a Viennese waltz treated with expressionistic skill by Maurice Ravel, in his "La Valse" and consumated with understanding exactitude and artistry by Mr. Monteux and the virtuoso orchestra, ended an engaging musical evening, attested to by prolonged and vociferous applause.

This evening's program will include Rachmaninoff's Third piano concerto played by Byron Janis, Debussy's "La Mer" and Stravinsky's "Canticrum Sacrum," with Charles Munch conducting.—Mde.B. B.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 27 1958

AUDIENCE GIVES PIANIST OVATION AT TANGLEWOOD

Byron Janis Applauded for Performance of Rachmaninoff Concerto

By WILLARD M. CLARK

Lenox, July 26—The bright particular star of tonight's concert by the Boston Symphony Orchestra under the direction of Charles Munch was Byron Janis, pianist who made known his very considerable gifts during a performance of Rachmaninoff's "Piano Concerto No. 3, in D Minor."

Virtuoso Performance

We have seldom seen a Tanglewood audience wax more enthusiastic, and with reason, for one heard a virtuoso perform.

The program opened with a work Mr. Munch introduced to Tanglewood last summer, Stravinsky's "Canticum Sacrum" for tenor, baritone, chorus and orchestra. A second hearing of this work and a study of a recorded performance have somewhat mellowed our feeling about this work, but we still dislike it.

Tonight, with Donald Gramm and Blake Stern as the soloists, and the festival chorus singing the best we have heard it this season, the work assumed a more reasonable pattern but it is still unlovely. Mr. Munch evidently has a fondness for the work, for he lavished his power upon it and received remarkable support from all the participants.

Sings Very Well

Mr. Gramm sang exceedingly well, personalizing his fine solo and in so doing, humanizing it. Mr. Stern revealed his fine musicianship and ably seconded Mr. Gramm in the duets. The chorus is asked to do almost the impossible but Mr. Ross had worked diligently with the singers and all went well.

Stravinsky wrote the "Sacred Canticle in Honor of Saint Mark" in 1955. It had its first performance at the festival in Venice in 1956. Opening and closing with verses from the book of Mark, the work is appropriately devoted to the patron Saint of Venice.

We first heard Byron Janis about five years ago and felt then he was a sensitive and gifted young man. Tonight he revealed himself as a virtuoso pianist, but still sensitive and aware of the instrument's limitations. Seldom was the orchestra able to drown out this pianist, yet he could, and did, provide some of the most beautiful singing tones imaginable. He had a full array of colors at his command and used them judiciously. The "Intermezzo" was exquisite in its detail and colorations and the monumental finale was a stunning example of great pianism fully backed by a superb orchestral collaboration. Mr. Janis plays easily and seldom gives the effect that he is about to climb into the piano. He has fingers of steel under absolute control.

"La Mer" Presented

The final work on the program was DeBussy's "La Mer." Mr. Munch has made these three orchestral sketches very much his own and tonight the ear was regaled with beautiful sounds. There was no denying the rich detail and balanced symmetry of the music, nor its sensuous appeal to the ear. The ideal was always evident. The work could have had no more sympathetic treatment.

An estimated 9736 persons heard the concert which had the added excitement of thunder and lightning most of the evening.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JUL 27 1958

Music: Janis Triumphs At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — A fiery performance of Rachmaninoff's piano Concerto No 3 in D Minor by Byron Janis won him a tremendous ovation at Tanglewood last night.

This was the second concert of Series "B" of the Berkshire Music Festival. The Boston Symphony was conducted by Charles Munch.

Balance of the program was Stravinsky's "Canticum Sacrum" for tenor, baritone, chorus and orchestra — and Debussy's tone poem, "La Mer."

The Tanglewood audience is usually enthusiastic, but it reserves its "bravos" for the very best. Janis heard them in abundance last night at the conclusion of the Rachmaninoff.

A Hit Here Last Fall

This is the piano concerto with which he created something of a furore at the Worcester Music Festival last October. It [illegible] early his work, technically, [illegible] pretively, and temperament[illegible].

It may not accomplish anything to make comparisons between two performances with different orchestras, but the fact is that last night's had even more excitement. For one thing, we have rarely heard better co-ordination between a solo instrument and orchestra.

Munch consistently placed his soloist is the interpretive "Driver's Seat," in matters of tempo, dynamics, and disposition. There were moments, particularly in the final movement, where one might have wanted less orchestra and more piano — but, oddly enough, the method seemed to enhance and exhilarate climaxes.

Janis gave a sensitive delivery of the opening passages. His technique was fluent and vibrant, with incisive accents and a magnificent control over dynamics.

In the second movement, he took advantage of every opportunity to make the piano sing with warmth. Some climaxes of the first and final movements were arrived at with a degree of fever, but were part and parcel of a carefully calculated plan.

Some Turbulence

The pianist crashed through some of the turbulent passages—perhaps a bit too violently for their own good. But this was playing of the most exciting order—and definitely an antidote for the music that preceded it.

As in past years, it is again the policy at Tanglewood to combine, on nearly every program, works of solid proven substance with contemporary music. This can be accepted with approval, on the surface.

In the case of last night's program, the choice was unfortunate. When Stravinsky's "Canticum Sacrum" was performed here last summer, it received indifferent or hostile response. It is probable that a select few liked it.

It is a mystery why another Tanglewood audience should have been subjected to it.

The work opens and closes with verses from the Book of Mark the Evangelist. The tenor solo a verse from the Song of Solom

It is extremely doubtful "Canticum Sacrum" would ceive even polite attention Stravinsky's name were not fixed to it.

"Just Plain Boring"

Also, it could be argued his ear[illegible] works, like "R Spring" [illegible] "Firebird", re violent [illegible]ctions in thei but both [illegible] them were ei ritating or temper arousin "Canticum Sacrum" is ju boring.

The chorus of 100 voic the Berkshire Music Cente admiration for its determ herence to pitch.

The abbreviated orche organist Alfred Nash were adept.

Winds Admirabl

The winds, in particu to be admired for m accuracy in passages th like improvised, individ sals.

These mechanical v resonant qualities of tinguished the soloists Stern, tenor, and Don baritone.

Whatever the reas forming "Canticum nothing more was than to prove, more that it is abysmally interest.

Applause of admira from an audience proof enough.

This afternoon's c Boston Symphony w ed by Munch. Zin will be violin s Tchaikovsky Concer works are Bartok' strings, percussion, and the second Dap suite by Ravel.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 26 1958

Monteux at Tanglewood

By JAY C. ROSENFELD

PIERRE MONTEUX led the Boston Symphony Orchestra in the first concert of the fourth weekend of the Berkshire Festival at Tanglewood last night. It was his second guest appearance of the season and he chose a program on the popular side, which pleased his audience extremely well.

The only novelty of the evening was the prelude to the third act of Milhaud's incidental music to Claudel's translation of the Aeschylus drama "Les Eumenides." This is a short, unrelieved mood sketch which makes a very deep impression by never deviating from its purpose. Milhaud requires an enlarged orchestra here and, in addition to the last man on the orchestra's roster, there were further recruited a half-dozen brass players consisting of three saxophones, of which one was an E flat baritone, and three Wagnerian tubas which were used in lieu of saxhorns.

* * *

MILHAUD deliberately blurs the introduction by asking the wind instruments to play in clusters of tones. Through this foggy background, he allows a trombone to play a doleful lament in a reiterated, wailing, half-step descent. The strings do not enter until the moaning and mourning have been firmly established, but the augmented winds have by this time accumulated a volume of decibels and reached a degree of grief without respite that the strings find too much competition.

If Milhaud was trying to convey the processes of the mythical Furies as they settle accounts with mortals for their earthly transgressions, he succeeded beyond dispute. The insistent cacophonous mood became a method of flagellation which exactly scored its point. The audience was not moved — even found it bewildering, but we are indebted to Monteux for introducing us to a graphically powerful scene.

* * *

GLINKA'S overture to "Russlan and Ludmilla" opened the concert. The Boston Symphony played with remarkable zest for their guest conductor, and when the subordinate theme arrived in the violas and cellos, the tone soared with strength and abandon.

At the inaugural concert of the Berkshire Festivals on the Hanna estate 24 years ago, Henry Hadley, leading 65 men from the New York Philharmonic Symphony Orchestra, included the last two movements of the Tchaikovsky fourth symphony on his program. Last night, Monteux played the whole symphony and won a tremendous ovation. It was a reading conspicuously unsentimental, very speedy, very loud, very exciting and a trifle careless. In the introduction, after the stentorian fanfare, the first reposeful chord, in E major, and the ensuing modulations were not as effective as they might have been.

* * *

OBOEIST Ralph Gomberg played the Canzona first theme with noticeable grace. There was no doubt how Monteux wished to contrast the subordinate theme here, for he took it certainly swifter than it is commonly played although he made the "piu mosso" valid. The pizzicato scherzo was a virtuoso performance. The string players were divided in their schools of plucking the strings, but the result was scintillating. Whereas Monteux discouraged end-of-movement interruptions by applause, at the completion of the scherzo he practically solicited a show of appreciation of the brilliant performance his men had produced for him.

He concluded his concert with Debussy's three Nocturnes and the Ravel "La Valse." After the Milhaud, this music of the preceding French generation was an undemanding contrast. The English horn solos by Louis Speyer were played with beautiful inflection and a short viola sentence by Joseph de Pasquale was played in a telling manner. The "Fetes" were played with infectious gaiety and the "Sirenes" enlisted a part of the soprano section of the Festival chorus, trained by Lorna Cooke de Varon, which added immeasurably to the effectiveness of these beautiful impressions. The score calls for only eight sopranos and mezzo-sopranos but 24 sang last night. They sing without text and are used as components of the orchestra. Monteux gave them more prominence than is usually permitted. Their first entrance was considerably more ample than was justified, but it was a reading in which the elusive and fleeting delicacy, in the main, was fully realized.

* * *

"LA VALSE" dates from the almost unreal days of the ballet in the second decade of this century in Paris. All the factors were present which contributed to the d'oeuvres. First and basically were composers capable of responding to the inspiration furnished by individuals and the spirit of the times. No music exudes exhiliration and pure inspiration to exceed this mighty page of Ravel. Eighty-three-year-old Monteux gave it a performance marked by youthful exuberance. The orchestra played with incandescent verve.

Sun Union - July 28

MUSICIANS RISE TO RARE HEIGHT IN RAVEL WORK

Violinist Also Acclaimed By Audience of 10,379 At Tanglewood

By WILLARD M. CLARK

Lenox, July 27 — The largest audience of the current Tanglewood season, 10,379, heard one of the greatest performances of the "Daphne et Chloe" second suite that Director Charles Munch and the Boston Symphony players have ever given. If there is such a thing as an inspired performance, this was it. In addition to the Ravel item, Mr. Munch chose to program the Bartok piece titled, "Music for Strings, Percussion and Celesta," and Tschaikowsky's "Violin Concerto in D Major" with the distinguished violinist Zino Francescatti as soloist.

Grows Upon One

Bartok's music is of the sort that grows upon one with repeated hearings. His "Music for Strings, Percussion and Celesta" is at first a baffling listening experience, but this afternoon it emerged clearly and logically and, excitingly. Mr. Munch was at his most persuasive. There were terrific climaxes and eerie pianissimo. The passages for the celesta, were splendidly played by harpist Bernard Zighera. Mr.

Musicians Rise

Continued From Page 1

Munch was so pleased with the performance and the performers that he recognized several for special acknowledgement.

It was in the Ravel performance that the distinguished French conductor was at his most rewarding. Seldom have we heard such gorgeous sounds emerge from an orchestra, particularly in the opening sketch, "Lever Du Jour." Colors were piled high atop of each other and the tapestry of tone was rich and lustrous. The impact of the "Danse Generale" was tremendous. People sat stunned at its close, but only for a moment. Then applause burst forth like a thunderstorm and it did not cease for many minutes.

At Top Form

When Zino Francescatti is in top form, as he was this afternoon, one is sure to hear violin playing of the very best. So it was in the Tschaikowsky Violin Concerto. A virtuoso piece at its best, Mr. Francescatti and Mr. Munch brought a good deal more than bravura to it. Sentimentalism was rampant, but not too much so, particularly in the first movement. It was a performance of fine breadth and spaciousness. The Canzonetta was beautifully lyrical and fireworks of the finale were dazzling. Mr. Francescatti received splendid collaboration from Mr. Munch and the Boston players and the [illegible] of this performance was very [illegible]. In fact, it is doubtful that any audience will hear a finer performance of this concerto for Mr. Francescatti has the rich, full tone it needs and the tremendous technical facility demanded for its complete revelation.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

JUL 28 1958

[149]

Summer Circuit

Tanglewood Takes on Gallic Air

By ORMONDE PLATER
Knickerbocker News Music Critic

THIS weekend at Tanglewood held a distinctly Gallic air. Pierre Monteux, who conducted the Friday night concert, and Charles Munch, who led the other two, are both French, and so were Debussy and Ravel, the main composers.

One might also add that Debussy and Ravel were the most French of the French composers. They were musical poets, whose poems breathed of French atmosphere—an atmosphere not only of cosmopolitan Paris but of the lights and colors away from the cities.

The feelings they brought to these poems were like those of the avant-garde French painters of their time, the late 19th and early 20th Century. Scenes from life became musical impressions, and the composer became the man through whose quick eyes we see the scenes.

* * *

ALMOST EVERYONE has heard one or two works by both Debussy and Ravel, and they were probably the ones the Boston Symphony Orchestra played this weekend—Debussy's "Nocturnes" and "La Mer" and Ravels "La Valse" and "Daphniset Chloe" (the second suite)—in an almost hackneyed program.

But the commonplace does no harm when the performance is superior, as it was. M. Monteux and Dr. Munch were bound to do no less for their countrymen's music.

The big evening for Debussy and Ravel was Friday (which also included another French work, the prelude to Act III of Darius Milhaud's incidental music to Aeschylus' "Les Eumenides").

M. Monteux, who dresses for Berkshire Festival concerts as if he were going boating (blue jacket, white trousers, white ducks), lightly brushed the senses with the three Debussy "Nocturnes" — impressions of sky, atmosphere and sea. "La Valse" become less a waltz than a shimmering painting of a waltz.

The "Eumenides" piece is likewise mood music, but what a mood! You could hear dark figures moving in the shadows as befits girls who have snakes for hair.

* * *

"LA MER," an expansion of the love for the sea that Debussy revealed in the final "Nocturne," was played on Saturday night with Dr. Munch conducting. And he also led the "Daphnis et Chloe" suite yesterday afternoon. It's an example of Ravel's admiration of dancers and dancing (you know about "Bolero").

The Russians, too, had a hand in the weekend's programs. Tchaikovsky's Fourth Symphony and Violin Concerto (Zino Francescatti on fiddle), Rachmaninoff's Third Piano Concerto (Byron Janis at the keyboard) Stravinsky's new "Canticum Sacrum" and Glinka's "Russian and Ludmilla" Overture were played.

M. Monteux's conducting of the Tchaikovsky Fourth ran into mud in the slow second movement, but he certainly dragged it out afterwards. It leaped into that famous plucking and ended in a brilliantly executed, charging final movement, which brought lightning into the Tanglewood skies. For a man of 83, M. Monteux can hurl bolts when he wants to.

* * *

THE STAVINSKY work ("Sacred Canticle in Honor of Saint Mark") was first performed in 1956 at the Venice Festival, and the Boston Symphony also tried it last summer. It's far from the brightest of Stravinsky's religious compositions, but Dr. Munch brought it back on Saturday night.

The only truly modern work of the weekend was Bartok's Music for Strings, Percussion and Celesta, performed yesterday. Bartok composed this work, which is alternately mysterious and folksy, in 1936.

It was all quite a way to prepare for the contrast of the coming weekend. That, with lots of Wagner, will be heavily Germanic.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 28 1958

Throng Of 10,000 Cheers Francescatti, Director Munch

A host of 10,000 music-lovers et al poured into Tanglewood's spacious grounds and Concert Shed Sunday afternoon to hear the Boston Symphony directed by Charles Munch, in the fourth weekend of the current Berkshire Festival. They were not disappointed in either music or performers.

Bartok, the composer, almost stole the day from Francescatti, the violinist. His absorbing and exciting "Music for Celesta, Percussion and Strings" started the program. Since the unusual seating arrangement didn't quite follow the composer's intent exactly, it was rather difficult to tell exactly where the string groups were separate and where merged from this person's vantage point. The piano and celesta were obviously in the middle, with the percussion to the left and center, back of the strings.

As is customary, the first movement was disconected from the ensuing three by the usual latecomers, its mood lost in the chatter and bustle. However, one remembers well the layers of melodic and instrumental invention that are the whole composition; the pursuit of little-used and unexplored tonal and percussive possibilities in the non-percussive instruments, including "col legno," "sul ponticello" and repetitive glissandi; the wide range of the percussion instruments. It is music of many dimensions, fertile themes and variegated harmonics, with the vibrant Dr. Munch and his orchestra giving it a most emphatic interpretation with unusually demanding skill. Dr. Munch shared the tumultuous applause with Charles Smith, the talented percussion head, and of course his eminent orchestra.

It was well that the rearrangement of the orchestral seating to normal took several minutes, for Ravel's "Daphnis and Chloe" Suite No. 2 which followed needed a clear atmosphere for its inception. As it was, the "Lever de Jour" did not get the usual hushed treatment by Dr. Munch and his musicians; day "broke" pretty rapidly, no doubt the gymnastics of the Bartok did not help to induce the necessary piannissimos; but the homogeneous sounds were expectant and fulfilling, the Pantomime with its solo instruments evocative. Described by the composer as a "choreographic symphony" Mr. Munch took the orchestra beyond this nomenclature, in the last movement particularly. No dancers whirled in one's imagination, but sound whirled and surrounded one with the unbounded energy and dynamism Dr. Munch imposes on his players, stereophonic sound at its highest degree.

Tschaikowsky's violin concerto, so often overplayed with gooey sentimality and distorted rhythms, became a vehicle of pure classic elegance with Zino Francescatti's approach. The ease of technique that is his, the impeccable taste in phrasing, his superlative vibrato and resonant rotund harmonics, topped by a tone that is pure silk, (not heavy or penetrating), resulted in a performance one is seldom privileged to hear. Dr. Munch was extremely attentive to Mr. Francescatti throughout, subduing the orchestra when it tended to overplay, especially at the very beginning. The audience lingered long to express their satisfaction, Mr. Francescatti insisting on including Mr. Munch at each outburst. Afterwards, Dr. Munch graciously refused to sign autographs, as it was Mr. Francescatti's day, he remarked.

M. deB. R.

NEW YORK, N.Y.
TIMES
D. 570,717 S. 1,168 844

JUL 28 1958

Music: At Tanglewood

Francescatti and Janis Week-End Soloists

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., July 27—At each of his two concerts this week-end at Tanglewood, Charles Munch gave festival-goers an astringent modern appetizer, a big Russian concerto and a heaped-up serving of French impressionism.

The week-end, like the three previous ones of the festival, was dogged by overcast skies. Nevertheless the concert Saturday night, when it rained hard, drew 9,736, and this afternoon's program attracted 10,379. These are the two largest audiences so far this summer.

The soloists in the two big concertos were Zino Francescatti, who played the Tchaikovsky Violin Concerto this afternoon, and Byron Janis, who played Rachmaninoff's Third Piano Concerto last night.

This was Mr. Janis' first appearance at Tanglewood. He was the fourth in the succession of young American pianists who are being featured as soloists this summer. Lukas Foss, Seymour Lipkin, Leon Fleisher were his predecessors. Leonard Pennario and Eugene Istomin are the pianists still to be heard.

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Stravinsky's "Canticum Sacrum," which Mr. Munch led at last summer's Berkshire Festival too, was the modern work on Saturday. Blake Stern, tenor, and Donald Gramm, Baritone, were the soloists, Alfred Nash Patterson was at the organ, and the choir was the Festival Chorus, prepared by Hugh Ross.

Stravinsky's orchestral accompaniment dispenses with violins and 'cellos. With its short phrases, dark-hued strings, organ and Gabrieli-like brasses, it seemed puzzlingly esoteric to a number of listeners, yet it held the audience in absorbed silence. Mr. Munch led it reverently, and particularly beautiful moments were provided by the women singers in the "Fides" and by the combination of chorus and Mr. Gramm in the section beginning "Jesus Autem."

Mr. Janis scored a resounding popular success in the Rachmaninoff Concerto. He deserved the plaudits, for he was brilliant technically, and he brought unfailing intensity to the work, both in its passages of melting romanticism and in its heroic thunders. Mr. Munch matched his big-scaled approach with a virile and exciting accompaniment.

Debussy's "La Mer" closed the program, and it was during this number that the rain came. There was lightning and thunder, too. As it turned out, these contributions of the

Byron Janis

weather were not inappropriate, for Mr. Munch led the work in a particularly stormy fashion. To this listener it was coarse-grained and not a bit magical, but it, too, brought long applause from the large audience.

The modern work on this afternoon's program was Bartók's Music for Strings, Percussion and Celesta. The Impressionist work was Ravel's second "Daphnis et Chloe" ballet suite. Both received virtuoso performances, for although Mr. Munch led them with careful attention to detail and strict dynamic control, he also infused them with warmth and tension and built them stirringly to their climaxes.

•

Mr. Francescatti is the only big-name instrumental soloist who is appearing at this year's festival. In the Tchaikovsky Concerto he displayed the attributes that have brought him fame: the technical assurance, the warmth of tone and the distinction and grace of phrasing. It was a performance that always held the attention, but in his reading the work did not have as much [illegible] lyricism as it sometimes has in other hands. However, it was a performance of a high level, and it was very cordially received.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

JUL 28 1958

Music: Brilliant Program At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Three brilliant performances — music by Bartok, Ravel, and Tchaikovsky — closed the second big weekend of concerts yesterday afternoon at Tanglewood.

Yesterday's attendance at the Berkshire Music Festival was 10,379, bringing the total figure for this weekend to 26,552.

Charles Munch conducted the Boston Symphony Orchestra and the soloist was violinist Zino Francescatti.

Yesterday's modern work was a most happy choice, attesting favorably to the festival's policy of combining standard repertory with contemporary music. It was Bartok's 'Music for Strings, Percussion, and Celesta."

Contemporary Idioms

Written in 1936, this work features what might be considered by the purists the best issues in contemporary idioms. The audience was clearly and consistently entertained — and inspired.

This music specializes in beauty of sound. It also proves that harmonic purity and straight-lined melody are not requisites of the modern language.

Munch and the orchestra gave it a sensitive, virile, sympathetic performance. The work of Everett Firth, timpanist, was of such excellence that Munch called him to the front of the stage for a bow.

Ingratiating Sounds

Odd and ingratiating sounds were heard from the start of the first movement. Blankets of muffled but euphonious tone were originating points for vital melodies. Rhythms were maintained in direct patterns, and harmonies were not overly set in complexities.

Boiling points were reached in the second movement. The percussion instruments, particularly piano and xylophone, cut through frenzied backgrounds. Munch directed the series of climaxes, drawing out rich instrumental colorations and precipitous speeds.

Most Beautiful

Most beautiful of the sounds were heard in the third movement, which is initiated with a kind of cricket effect in xylophone. The texture was rich in harmonies and gorgeous instrumental combinations. Sharp attacks in strings were subtly developed in langorous, mystical passages.

Munch brought out heavily emphasized syncopation in the finale, which could be powerful fodder for the jazzists. The movement develops into a raucous conglomeration of conflicting rhythms and percussive effects.

Sensitivity and brilliance were the main attributes of Francescatti's playing of the Tchaikovsky violin concerto.

He derived a silken tone, adroitly phrased, in the opening movement. Most important, he didn't allow the work [illegible] into another "war-horse" production. It was too highly personal and communicative for that. He definitely raised it out of the run-of-the-mill category.

Difficulties Disguised

Even the most stringent passages of the first and third movements were done with ease, poise, vitality, and relaxation. In fact, the severe difficulties were quite throughly disguised. The first movement cadenza had all of these qualities, with the exception of one of two spots where pitch might have been subject to question.

The fullest measure of Francescatti's sensitivity and dignified approach to the concerto appeared in the slow movement. He placed effective stress on its simple beauty without attempting to convert it into sticky romanticism.

Perfect Vehicle

Ravel's "Daphnis and Chloe" suite no. 2 was a perfect vehicle with which to demonstrate the virtuosity of the Boston Symphony. Both conductor and orchestra were in perfect fettle for a dazzling performance.

The fountain-like start of "Daybreak" was projected in luxuriant sounds. Here, and in "Pantomine", Nicole Henriot Dwyer produced as pure flute phrases as we have ever heard in this work.

"General Dance" was nothing short of tremendous. Rhythms were energized to the hilt and the movement closed with geysers of brilliant sounds.

Friday Night

The festival will resume Friday night. Series "C" will be devoted mainly to music by Wagner.

Friday night's program by the Boston Symphony, conducted by Charles Munch, will include the prelude to "Die Meistersinger," "Siegfried Idyll," prelude and "Love Death" from "Tristan and Isolde," and the 'Immolation Scene" — all by Wagner. Violist Joseph de Pasquale will be soloist in the Piston Concerto.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

JUL 28 1958

[149]

Summer Circuit

Tanglewood Takes on Gallic Air

By ORMONDE PLATER
Knickerbocker News Music Critic

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One might also add that Debussy and Ravel were the most French of the French composers. They were musical poets, whose poems breathed of French atmosphere—an atmosphere not only of cosmopolitan Paris but of the lights and colors away from the cities.

The feelings they brought to these poems were like those of the avant-garde French painters of their time, the late 19th and early 20th Century. Scenes from life became musical impressions, and the composer became the man through whose quick eyes we see the scenes.

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ALMOST EVERYONE has heard one or two works by both Debussy and Ravel, and they were probably the ones the Boston Symphony Orchestra played this weekend—Debussy's "Nocturnes" and "La Mer" and Ravels "La Valse" and "Daphniset Chloe" (the second suite)—in an almost hackneyed program.

But the commonplace does no harm when the performance is superior, as it was. M. Monteux and Dr. Munch were bound to do no less for their countrymen's music.

The big evening for Debussy and Ravel was Friday (which also included another French work, the prelude to Act III of Darius Milhaud's incidental music to Aeschylus' "Les Eumenides").

M. Monteux, who dresses for Berkshire Festival concerts as if he were going boating (blue jacket, white trousers, white ducks), lightly brushed the senses with the three Debussy "Nocturnes" — impressions of sky, atmosphere and sea. "La Valse" become less a waltz than a shimmering painting of a waltz.

The "Eumenides" piece is likewise mood music, but what a mood! You could hear dark figures moving in the shadows, as befits girls who have snakes for hair.

* * *

"LA MER," an expansion of the love for the sea that Debussy revealed in the final "Nocturne," was played on Saturday night, with Dr. Munch conducting. And he also led the "Daphnis et Chloe" suite yesterday afternoon. It's an example of Ravel's admiration of dancers and dancing (you know about "Bolero").

The Russians, too, had a hand in the weekend's programs. Tchaikovsky's Fourth Symphony and Violin Concerto (Zino Francescatti on fiddle), Rachmaninoff's Third Piano Concerto (Byron Janis at the keyboard), Stravinsky's new "Canticum Sacrum" and Glinka's "Russlan and Ludmilla" Overture were played.

M. Monteux's conducting of the Tchaikovsky Fourth ran into mud in the slow second movement, but he certainly dragged it out afterwards. It leaped into that famous plucking and ended in a brilliantly executed, charging final movement, which brought lightning into the Tanglewood skies. For a man of 83, M. Monteux can hurl bolts when he wants to.

* * *

THE STAVINSKY work ("Sacred Canticle in Honor of Saint Mark") was first performed in 1956 at the Venice Festival, and the Boston Symphony also tried it last summer. It's far from the brightest of Stravinsky's religious compositions, but Dr. Munch brought it back on Saturday night.

The only truly modern work of the weekend was Bartok's Music for Strings, Percussion and Celesta, performed yesterday. Bartok composed this work, which is alternately mysterious and folksy, in 1936.

It was all quite a way to prepare for the contrast of the coming weekend. That, with lots of Wagner, will be heavily Germanic.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 28 1958

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heers Francescatti,
Director Munch

host of 10,000 music-lovers
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Sunday afternoon to hear
Boston Symphony directed by
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or penetrating), resulted in a performance one is seldom privileged to hear. Dr. Munch was extremely attentive to Mr. Francescatti throughout, subduing the orchestra when it tended to overplay, especially at the very beginning. The audience lingered long to express their satisfaction, Mr. Francescatti insisting on including Mr. Munch at each outburst. Afterwards, Dr. Munch graciously refused to sign autographs, as it was Mr. Francescatti's day, he remarked.

NEW YORK, N.Y.
TIMES
D 570,717 S. 1,168 844

JUL 28 1958

Music: At Tanglewood

Francescatti and Janis Week-End Soloists

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., July 27—At each of his two concerts this week-end at Tanglewood, Charles Munch gave festival-goers an astringent modern appetizer, a big Russian concerto and a heaped-up serving of French impressionism.

The week-end, like the three previous ones of the festival, was dogged by overcast skies. Nevertheless the concert Saturday night, when it rained hard, drew 9,736, and this afternoon's program attracted 10,379. These are the two largest audiences so far this summer.

The soloists in the two big concertos were Zino Francescatti, who played the Tchaikovsky Violin Concerto this afternoon, and Byron Janis, who played Rachmaninoff's Third Piano Concerto last night.

This was Mr. Janis' first appearance at Tanglewood. He was the fourth in the succession of young American pianists who are being featured as soloists this summer. Lukas Foss, Seymour Lipkin, Leon Fleisher were his predecessors. Leonard Pennario and Eugene Istomin are the pianists still to be heard.

●

Stravinsky's "Canticum Sacrum," which Mr. Munch led at last summer's Berkshire Festival too, was the modern work on Saturday. Blake Stern, tenor, and Donald Gramm, Baritone, were the soloists, Alfred Nash Patterson was at the organ, and the choir was the Festival Chorus, prepared by Hugh Ross.

Stravinsky's orchestral accompaniment dispenses with violins and 'cellos. With its short phrases, dark-hued strings, organ and Gabrieli-like brasses, it seemed puzzlingly esoteric to a number of listeners, yet it held the audience in absorbed silence. Mr. Munch led it reverently, and particularly beautiful moments were provided by the women singers in the "Fides" and by the combination of chorus and Mr. Gramm in the section beginning "Jesus Autem."

Mr. Janis scored a resounding popular success in the Rachmaninoff Concerto. He deserved the plaudits, for he was brilliant technically, and he brought unfailing intensity to the work, both in its passages of melting romanticism and in its heroic thunders. Mr. Munch matched his big-scaled approach with a virile and exciting accompaniment.

Debussy's "La Mer" closed the program, and it was during this number that the rain came. There was lightning and thunder, too. As it turned out, these contributions of the

Byron Janis

weather were not inappropriate, for Mr. Munch led the work in a particularly stormy fashion. To this listener it was coarse-grained and not a bit magical, but it, too, brought long applause from the large audience.

The modern work on this afternoon's program was Bartók's Music for Strings, Percussion and Celesta. The Impressionist work was Ravel's second "Daphnis et Chloe" ballet suite. Both received virtuoso performances, for although Mr. Munch led them with careful attention to detail and strict dynamic control, he also infused them with warmth and tension and built them stirringly to their climaxes.

●

Mr. Francescatti is the only big-name instrumental soloist who is appearing at this year's festival. In the Tchaikovsky Concerto he displayed the attributes that have brought him fame: the technical assurance, the warmth of tone and the distinction and grace of phrasing. It was a performance that always held the attention, but in his reading the work did not have as much [illegible] lyricism as it sometimes has in other hands. However, it was a performance of a high level, and it was very cordially received.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

JUL 28 1958

Music: Brilliant Program At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Three brilliant performances — music by Bartok, Ravel, and Tchaikovsky — closed the second big weekend of concerts yesterday afternoon at Tanglewood.

Yesterday's attendance at the Berkshire Music Festival was 10,379, bringing the total figure for this weekend to 26,552.

Charles Munch conducted the Boston Symphony Orchestra and the soloist was violinist Zino Francescatti.

Yesterday's modern work was a most happy choice, attesting favorably to the festival's policy of combining standard repertory with contemporary music. It was Bartok's 'Music for Strings, Percussion, and Celesta."

Contemporary Idioms

Written in 1936, this work features what might be considered by the purists the best issues in contemporary idioms. The audience was clearly and consistently entertained — and inspired.

This music specializes in beauty of sound. It also proves that harmonic purity and straight-lined melody are not requisites of the modern language.

Munch and the orchestra gave it a sensitive, virile, sympathetic performance. The work of Everett Firth, timpanist, was of such excellence that Munch called him to the front of the stage for a bow.

Ingratiating Sounds

Odd and ingratiating sounds were heard from the start of the first movement. Blankets of muffled but euphonious tone were originating points for vital melodies. Rhythms were maintained in direct patterns, and harmonies were not overly set in complexities.

Boiling points were reached in the second movement. The percussion instruments, particularly piano and xylophone, cut through frenzied backgrounds. Munch directed the series of climaxes, drawing out rich instrumental colorations and precipitous speeds.

Most Beautiful

Most beautiful of the sounds were heard in the third movement, which is initiated with a kind of cricket effect in xylophone. The texture was rich in harmonies and gorgeous instrumental combinations. Sharp attacks in strings were subtly developed in langorous, mystical passages.

Munch brought out heavily emphasized syncopation in the finale, which could be powerful fodder for the jazzists. The movement develops into a raucous conglomeration of conflicting rhythms and percussive effects.

Sensitivity and brilliance were the main attributes of Francescatti's playing of the Tchaikovsky violin concerto.

He derived a silken tone, adroitly phrased, in the opening movement. Most important, he didn't allow the work digress into another "war-horse" production. It was too highly personal and communicative for that. He definitely raised it out of the run-of-the-mill category.

Difficulties Disguised

Even the most stringent passages of the first and third movements were done with ease, poise, vitality, and relaxation. In fact, the severe difficulties were quite throughly disguised. The first movement cadenza had all of these qualities, with the exception of one of two spots where pitch might have been subject to question.

The fullest measure of Francescatti's sensitivity and dignified approach to the concerto appeared in the slow movement. He placed effective stress on its simple beauty without attempting to convert it into sticky romanticism.

Perfect Vehicle

Ravel's "Daphnis and Chloe" suite no. 2 was a perfect vehicle with which to demonstrate the virtuosity of the Boston Symphony. Both conductor and orchestra were in perfect fettle for a dazzling performance.

The fountain-like start of "Daybreak" was projected in luxuriant sounds. Here, and in "Pantomine", Nicole Henriot Dwyer produced as pure flute phrases as we have ever heard in this work.

"General Dance" was nothing short of tremendous. Rhythms were energized to the hilt and the movement closed with geysers of brilliant sounds.

Friday Night

The festival will resume Friday night. Series "C" will be devoted mainly to music by Wagner.

Friday night's program by the Boston Symphony, conducted by Charles Munch, will include the prelude to "Die Meistersinger," "Siegfried Idyll," prelude and "Love Death" from "Tristan and Isolde," and the "Immolation Scene" — all by Wagner. Violist Joseph de Pasquale will be soloist in the Piston Concerto.

lliant Program
Tanglewood

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Music Review B Eagle - July 28

Bartok at Tanglewood

By JAY C. ROSENFELD

THE MUSICAL fare at the final two concerts of the fourth Tanglewood weekend followed nearly [illegible] patterns. Charles Munch [illegible] Boston Symphony Orchestra [illegible] programs [illegible] played a [illegible] performed a [illegible] established reper- work from a French composer and a tory [illegible] work of experi- contemporary mental character.

It was in the modern works that the greatest interest lay. Yesterday afternoon Bela Bartok's "Music for strings, percussion and celesta" proved again that it is one of the most valuable additions to the orchestral literature of recent times. Bartok has added to the potentialities of the orchestra, and his imagination has guided him into new sonorities and areas of tonal texture.

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BARTOK HERE designates the disposition of the orchestra into two choirs, one to each side of the stage with the percussion in the center. The work, in four movements, begins with two desks of muted violas playing a tranquil theme of chromatic intervals which is soon joined by additional small sections of the viols, always maintaining in imperturbable character until the mutes are removed and muffled tympani ride the crest of a surging wave of sound from which the descent is in the reverse direction. Only the celesta in four bars of the coda is invited to join the strings in this impressive section.

Munch allowed the marvelous Boston strings to demonstrate their most articulate lucidity, and for the audience the orchestral achievement equaled the revelation of Bartok's mastery. The second movement is an abandoned dance in an abandoned rhythmic idiom which has a Magyar flavor, very possibly the fruit of the composer's diligent search for years into the folk music of his own and the adjacent countries. But there is a strain of seriousness in its energy which seems to be more an element of compulsion than of complete gaiety. In this there is an affinity with the final movement which also has terrific rhythmic drive.

* * *

BARTOK IS NOT limited by bar lines. The irregularity of his rhythms is frightening in the more agitated sections, and they have a flood-like irresistibility which rises in spots to rampant elation. His choice of instruments adds an aroma which is distinctive and novel and is significant of his pioneering in sound. The piano was played by Bernard Zighera, the tympani by Everett Firth, celesta by Melvin Bryant, and xylophone by Charles Smith.

* * *

SATURDAY evening Munch repeated the Stravinsky "Canticum Sacrum," the "Sacred Canticle in Honor of Saint Mark," which the orchestra had played here almost exactly a year ago. It is no more acceptable to the ear now than it was at its initial hearing. At best it is cerebral.

Stravinsky asks for unconventional instrumentation: Winds without clarinets; and of strings, only violas and three double bass players. There is a mixed chorus and two soloists who in Saturday's performance were Blake Stern, tenor, and Donald Gramm, bartone. It would be difficult to find more ungrateful assignments for a soloist. Just how they, and the excellent Festival chorus, trained with exceptional musicality by Hugh Ross, perused the unsupported vocal line and, to these ears, unrelated intervals, remains a marvel of accomplishment.

Byron Janis

STRAVINSKY wrote this cantata in 1955, and he here uses a serial technique in which ingenuity and scholarship replace any of the guideposts once the measure of tonal art. An organ in reconizable guise is used as a prelude in many sections, but the ensuing musical comments by the sparsely chosen instruments are fragmentary, meager, and, if looks toward the conductor on the part of the executants are of any significance, equally bewildering to the performers as it was to this listener.

* * *

EACH PROGRAM contained one conventional orchestral work which afforded the audience a respite of unrelaxed listening which was as welcome as it was enjoyable. Munch played Debussy's "La Mer" Saturday night and yesterday the second suite from Ravel's "Daphnis and Chloe" ballet music. The exhilaration of the Ravel is still fresh in our minds. The Boston orchestra's exceptional tonal resources were spread on an immense canvas with vivid color and with brush strokes of sweeping grandeur.

The most exciting moments of the programs derived from the brilliant performances by the respective soloists, Zino Francescatti playing the Tchaikovsky violin concerto yesterday with all the authority and command he always displays in this as in anything he attempts, and, Saturday evening, the Tanglewood debut of the astounding young American pianist, Byron Janis, in the third concerto of Rachmaninoff.

* * *

ONE OF the outstanding features of this year's Berkshire Festival program construction has been the opportunity for six of the top-flight pianists of the younger American generation to gain a hearing before the large audiences. The opportunities have not been exactly equal. A late 19th or early 20th century romantic concerto offers quite different potentialities to any performer from that of a baroque and relatively restricted concerto. There would be little validity to measure the audience reaction to a reading, regardless of the artist's prowess, between a Tchaikovsky and a classical concerto.

* * *

YOUNG, PERSONABLE Janis had exactly the right vehicle for his talents and the audience's approval, and he rode it as an heroic champion. The initial statement which follows the orchestra introduction showed him to be an artist of graphic sensitiveness and expressive breadth. From there on technical obstacles were overcome with effortless and abundant dynamism, and he released a thrilling performance whenever Munch did not outweigh him. The orchestra conductor gave his forces entirely too much leeway. He, as was the soloist, was possibly carried away by Rachmoninoff's bambastic romanticism. Janis was accorded an ovation which he thoroughly earned.

There was a zing to his playing that conveyed stimulation to the audience. Of the five Rachmaninoff concertos this has not been the most popular in current usage until this very year, but Janis would have been hard put to choose a work in which his wealth of talent could have flourished more conspicuously. He took full advantage of every possible instance to "sing" his piano, and in the more ostentatious passages he lavished his technique like a frisky puppy. It was happy music-making.

* * *

FRANCESCATTI in Tchaikovsky has a permanence that music does not always allow. In its fleeting nature the performance of music affords pleasures which become memories almost instantly. Francescatti comes as near as the art can go in making a performance a thing to continue to enjoy as a painting or a piece of sculpture. Each time he plays he recreates his choice vividly and vivaciously, but underneath is solidity of musicianship and externally the polish and refinement of maturity.

In the last movement we thought Francescatti was almost hoist by his own petard. A soloist's fingers are sometimes unreliable counselors and lead him into excesses of agility which musical validity might question.

No Francescatti performance is a carbon copy of a previous one. The last time, two years ago, when he played the Tchaikovsky on this same stage, he left little or nothing to be desired. Yet yesterday, details had been altered; his bow never served better. He played longer and more telling phrases on a single bow-stroke; he played with the most extreme effectiveness in the most hushed moments, moments a less capable and experienced artist would not dare hazard. His crossed strings ascended into the higher positions to retain a continuity of phrasing; all these were lessons to anyone interested and eager to see and learn how a master plays.

NEW YORK, N.Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUL 28 1958

[150]

'Daphnis and Chloe' Heard In Festival at Tanglewood

By Jay S. Harrison

LENOX, Mass., July 27.—On the completion of Bartok's "Music for Strings, Percussion and Celesta," its first offering this afternoon at Tanglewood, you would have thought the Boston Symphony would go home. After all, improving upon or competing with perfection is no mortal man's business, and the Bostonians and Charles Munch, their director, had given us a Bartok to lock in the memory and treasure there.

But being by nature an adventurous group the musicians went on to a "Daphnis and Chloe" that surpassed even their previous effort and brought off the whole affair with a first-rate accompaniment to Tchaikovsky's violin concerto, in which Zino Francescatti appeared as soloist.

Now as it happens, Bartok's score, conceivably his greatest for orchestra, is, quite apart from its musical merit, all about the matter of balance. And it was on this foundation that Mr. Munch laid the cornerstone of his performance. As a result the piece, with its incredible instrumental speech, spoke with a clarity not often realized in a work so wretchedly difficult. This is not to suggest that the clarity was achieved at the expense of the music's mysterious, other-worldly aural surface. Not at all. But the thematic network of lines that cross and recross one another, generating new ones in their path, stood out in bold and uncompromising relief. The "Music for Strings," in consequence, emerged like an enormous tapestry woven of gold and silver and such metals as are known only to alchemists like Bartok himself.

"Daphnis And Chloe"

On the remaining works of the afternoon there is no reason to deliberate at length. The Boston Symphony has had squatter's rights on Ravel's second "Daphnis and Chloe" suite for so long that it amounts almost to claim jumping for another orchestra to attempt it. It seems sufficient to say that no other ensemble in the world makes it shimmer and dance in quite the same way.

Nor, for that matter, are there many violinists who bring to Tchaikovsky as much elegance and refinement as Mr. Francescatti. His rendition, on a muggy anti-fiddle day, was everywhere spick and span, everywhere chiselled in phrase and neat in expression. Elsewhere it is possible to hear the concerto given with more billowing smoke, though it is impossible, in other hands, to hear it played with a flame so steady and clean.

Saturday night's concert, under Mr. Munch's direction, played with the crackle of lightning and the distant thud of thunder as a backdrop; appropriately enough, the rains came as the program concluded with Debussy's "La Mer." There had been an earlier shower five minutes before curtain time, but it was wasted since there was no Debussy sea-spray to accompany it.

Effect is Tonic

And how, on this occasion, "La Mer" sported and swelled. Mr. Munch's reading of the work has given up a good deal of its finicky detail, his concentration at present leaning toward a dissolution of the score's contents into a luminous fog. The effect is tonic.

Moreover, one imagines that Debussy had in mind just such an orchestra as the Boston while composing his work, for there is, in truth, no sense writing with a rainbow brush unless you have a ranbow orchestra to reproduce your colors. And the performance, save for an eceptionally rowdy conclusion, was all mother-of-pearl and velvet. Iridescent it was and ever smooth to the touch.

Not quite as smooth, however, was Byron Janis' performance of Rachmaninoff's Piano Concerto No. 3, as it was uneven both musically and tonally. Technically, there was considerable to admire in Mr. Janis' interpretation, for the young man has fingers that operate much like steel springs. And there was spirit to his work, heart, too, and genuine fervor throughout. Still, Mr. Janis has a wayward tendency to over-romanticize what is already romantic, and in his dependence on syruppy retards and coyly turned phrases he frankly makes too much of a good thing.

Further, from my vantage point, his tone seemed variable in its quality, ranging from a sonority warm and full-blooded to a sound rather meager and lacking in juice. With this view, however, the 9,000 in the audience did not agree. At the piece's end it gave Mr. Janis a standing ovation.

"Canticum Sacrum"

On the other hand, there was practically no demonstration at the close of Stravinksy's "Canticum Sacrum," which opened the program, nor is it necessary that there should be. The work is church music, profoundly spiritual and of deep religious conviction. Its language is aggressivly austere and thus difficult for the average listener to comprehend: the "Canticum" gives up its secrets slowly as do all messages concerned with personal faith.

And yet I am bound to say that it is a towering master work, a piece of historic importance. Certainly it appeared to be nothing less in its eloquent performance by soloists Donald Gramm and Blake Stern, the impeccably trained Berkshire Festival Choir and the Boston Band. Perhaps it is only that the "Canticum Sacrum" is not meant for today. Likely it is designed as one of Stravinksy's gifts to a fortunate posterity.

Zino Francescatti

MUSICAL LEADER
CHICAGO, ILL.

AUG 1958

Berkshire Music Festival

by Walter F. Loeb

The Berkshire M[illegible]tival is one of the best established [illegible] of the Summ[illegible]n. Mature musicianship permeates [illegible] whole atmosph[illegible]tentive students mingle with so- [illegible]ted audience [illegible]en to fine schooled instrumentalists [illegible]ke up the B[illegible] Symphony Orchestra. 6 weeks of [illegible] programs, [illegible] on July 4, when a Bach weekend [illegible] [illegible] attend the concerts that weekend. Charles Munch [illegible] the conductor the following week- [illegible]d, which was a[illegible] Chamber Music series, devoted to Mozart [illegible] Musical Joke to the C major Piano [illegible] played w[illegible]at sensitivity and insight by Seymour Lipkin. Lipk[illegible] teamed up with Lucas Foss to play [illegible] major co[illegible] for two pianos. Works like the G [illegible] Symphony a[illegible]ajor Symphony received authorita- [illegible]ngs. Hugh R[illegible] conducted three Choral works—the [illegible] C major ben[illegible] major work, as well as a Kyrie in D [illegible] and a Gra[illegible]. They were interesting for contrast [illegible]ent, and given valid readings. The recently formed **Festival Chorus** (members of the school) participated—though it was evident that they had just mastered their parts. Sarah Fleming, Doris Okerson, Richard Gilley and Laurene Chels were the soloists. The heavy attendance at the Mozart concerts attest to their popularity and general interest.

Brahms was featured during the July 18-20 weekend. On July 19 Mr. Munch and the Boston Symphony Orchestra were assisted by soprano **Hilde Gueden**, baritone **Donald Gramm** and the Festival Chorus in the "German Requiem." On this damp, chilly evening, none of the performers fully succeeded in capturing the moving, elegaic, basically warm spirit of the work. Nevertheless, there were enough moments of dramatic impact to make the discomforts caused by the elements seem remote. **Pierre Monteux** directed the July 20 concert and led off with a happily rollicking reading of the Academic Festival Overture. Pianist **Leon Fleisher** then joined him in a generally effective reading of the D minor Concerto. The

(Continued on page 23)

Berkshire Music Festival

(Continued from page 3)

week's activities concluded with brightening skies and a colorful rendition of Stravinsky's "Petrouchka."—H.F.

The impressionists had a field day the weekend of July 25-27. Both Monteux and Munch took a swat at them, with some very happy results. Debussy's Nocturnes, sung by the Festival Chorus and conducted by Monteux on Friday evening was sung with interpretative feeling and understanding. Ravel's "La Valse," on the same program, was given an overwhelming reading. The concert also included Tchaikowsky's 4th Symphony—magnificently played with attention to every nuance. Glinka and Milhaud rounded out the program. Saturday night's program was soaked in rain, but contained much valuable music, especially the "Caniticum Sacrum" by Stravinsky. This is a repeat performance from last year and is an important contribution to modern liturgical literature. **Blake Stern** and **Donald Gramm** were again the soloists, with the Festival Chorus. **Byron Janis** was the soloist in Rachmaninoff's 3rd Piano Concerto, a work he played with vigor and authority. Debussy's "La Mer" sketches concluded the performance. This and the Sunday afternoon program were conducted by Mr. Munch. In the latter a fury was whipped up for Ravel's "Daphnis and Chloe" suite No. 2. He also conducted Bartok's Music for Strings, Percussion and Celesta. Tschaikowsky's Violin Concerto in D with **Zino Francescatti** concluded the weekend.—A.S.

[150]

Music Review B Eagle - July 28

Bartok at Tanglewood

By JAY C. ROSENFELD

THE MUSICAL fare at the final two concerts of the fourth Tanglewood weekend followed nearly identical patterns. Charles Munch led the Boston Symphony Orchestra in two programs in each of which a soloist played a concerto of Russian derivation and the orchestra performed a work from the established repertory by a French composer and a contemporary work of experimental character.

It was in the modern works that the greatest interest lay. Yesterday afternoon Bela Bartok's "Music for strings, percussion and celesta" proved again that it is one of the most valuable additions to the orchestral literature of recent times. Bartok has added to the potentialities of the orchestra, and his imagination has guided him into new sonorities and areas of tonal texture.

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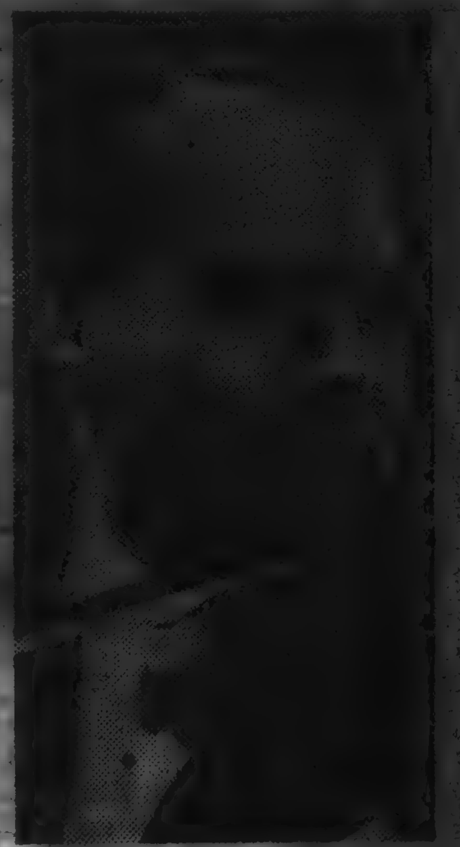

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MUSICAL LEADER
CHICAGO, ILL.
AUG 1958

Berkshire Music Festival

by Walter F. Loeb

The Berkshire Mu stival is one of the best established events of the Summe on. Mature musicianship permeates the whole, atmosphe ttentive students mingle with sophisticated audiences sten to fine schooled instrumentalists that make up the B Symphony Orchestra. 6 weeks of excellent programs, b on July 4, when a Bach weekend was scheduled. We co not attend the concerts that weekend.

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(Continued on page 23)

Berkshire Music Festival

(Continued from page 3)

week's activities concluded with brightening skies and a colorful rendition of Stravinsky's "Petrouchka."—H.F.

The impressionists had a field day the weekend of July 25-27. Both Monteux and Munch took a swat at them, with some very happy results. Debussy's Nocturnes, sung by the Festival Chorus and conducted by Monteux on Friday evening was sung with interpretative feeling and understanding. Ravel's "La Valse," on the same program, was given an overwhelming reading. The concert also included Tchaikowsky's 4th Symphony—magnificently played with attention to every nuance. Glinka and Milhaud rounded out the program. Saturday night's program was soaked in rain, but contained much valuable music, especially the "Caniticum Sacrum" by Stravinsky. This is a repeat performance from last year and is an important contribution to modern liturgical literature. **Blake Stern** and **Donald Gramm** were again the soloists, with the Festival Chorus. **Byron Janis** was the soloist in Rachmaninoff's 3rd Piano Concerto, a work he played with vigor and authority. Debussy's "La Mer" sketches concluded the performance. This and the Sunday afternoon program were conducted by Mr. Munch. In the latter a fury was whipped up for Ravel's "Daphnis and Chloe" suite No. 2. He also conducted Bartok's Music for Strings, Percussion and Celesta. Tschaikowsky's Violin Concerto in D with **Zino Francescatti** concluded the weekend.—A.S.

iant Program
Tanglewood

Most important, [illegible] "war-horse" approach was too highly person[illegible] for that. [illegible] it out of the [illegible] category.

Difficulties Disguised

[illegible] most stringent pas[sages of] the first and third movements were done with ease, poise, and relaxation. In fact, [the] difficulties were quite disguised. The first [illegible] cadenza" had all of [illegible], with the exception [of] two spots where pitch [might ha]ve been subject to ques[tion].

[illegible] measure of Frances[catti's s]ensitivity and dignified [approach] to the concerto appear[ed in the] slow movement. He [placed e]ffective stress on its [be]auty without attempting [to turn] it into sticky roman[ticism].

Perfect Vehicle

"Daphnis and Chloe" was a perfect vehicle [with whi]ch to demonstrate the [illegible] of the Boston Sym[phony, with] conductor and orch[estra] in perfect fettle for a performance.

[illegible]tain-like start of "Day[break" w]as projected in luxuri[illegible]. Here, and in "Pan[tomime,"] Nicole Henriot Dwyer [illegible] as pure flute phrases [as I] have ever heard in this [illegible].

[illegible] Dance" was nothing [short of] tremendous. Rhythms [illegible] to the hilt and the [illegible] closed with geysers of [s]ounds.

Friday Night

[The Fe]stival will resume Friday [illegible] "C" will be devoted [t]o music by Wagner.

[illegible] night's program by the [Boston S]ymphony, conducted by [illegible] will include the [illegible] "Meistersinger," [illegible] prelude and [illegible] from "Tristan [illegible] and the "Immola[tion] [illegible] all by Wagner. [illegible] der Pasquale will [illegible] the Piston Concerto.

Music Review B Eagle - July 28

Bartok at Tanglewood

By JAY C. ROSENFELD

THE MUSICAL fare at the [fin]al two concerts of the fourth Tanglewood weekend followed [n]early identical patterns. Charles Munch led the Boston Symphony Orchestra in two programs in each of which a soloist played a concerto of Russian derivation and the orchestra performed a work from the established repertory by a French composer and a contemporary work of experimental character.

It was in the modern works that the greatest interest lay. Yesterday afternoon Bela Bartok's "Music for strings, percussion and celesta" proved again that it is one of the most valuable additions to the orchestral literature of recent times. Bartok has added to the potentialities of the orchestra, and his imagination has guided him into new sonorities and areas of tonal texture.

* * *

BARTOK HERE designates the disposition of the orchestra into two choirs, one to each side of the stage with the percussion in the center. The work, in four movements, begins with two desks of muted violas playing a tranquil theme of chromatic intervals which is soon joined by additional small sections of the viols, always maintaining an imperturbable character until the mutes are removed and muffled tympani ride the crest of a surging wave of sound from which the descent is in the reverse direction. Only the celesta in four bars of the coda is invited to join the strings in this impressive section.

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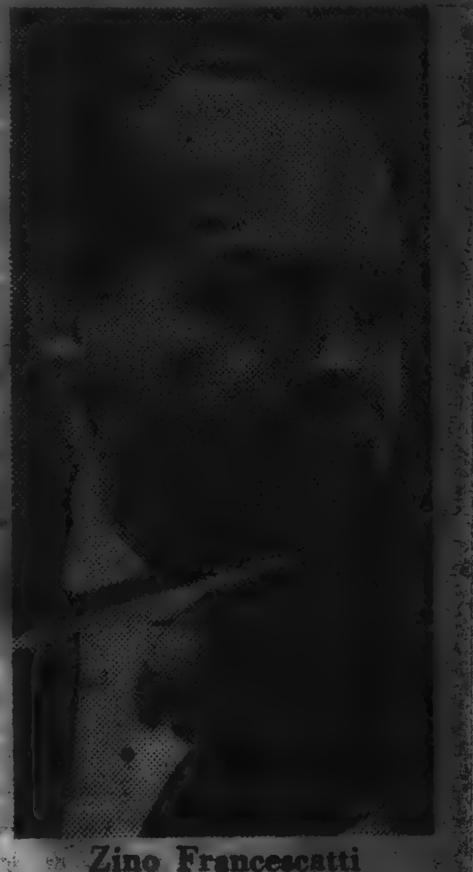

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(Continued from page 3)

week's activities concluded with brightening skies and a colorful rendition of Stravinsky's "Petrouchka."—H.F.

The impressionists had a field day the weekend of July 25-27. Both Monteux and Munch took a swat at them, with some very happy results. Debussy's Nocturnes, sung by the Festival Chorus and conducted by Monteux on Friday evening was sung with interpretative feeling and understanding. Ravel's "La Valse," on the same program, was given an overwhelming reading. The concert also included Tchaikowsky's 4th Symphony—magnificently played with attention to every nuance. Glinka and Milhaud rounded out the program. Saturday night's program was soaked in rain, but contained much valuable music, especially the "Caniticum Sacrum" by Stravinsky. This is a repeat performance from last year and is an important contribution to modern liturgical literature. **Blake Stern** and **Donald Gramm** were again the soloists, with the Festival Chorus. **Byron Janis** was the soloist in Rachmaninoff's 3rd Piano Concerto, a work he played with vigor and authority. Debussy's "La Mer" sketches concluded the performance. This and the Sunday afternoon program were conducted by Mr. Munch. In the latter a fury was whipped up for Ravel's "Daphnis and Chloe" suite No. 2. He also conducted Bartok's Music for Strings, Percussion and Celesta. Tschaikowsky's Violin Concerto in D with **Zino Francescatti** concluded the weekend.—A.S.

051

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 28 1958

Byron Janis Soloist at Tanglewood—

Pianist Acclaimed in Rachmaninov Work

By Jules Wolffers
Lenox, Mass.

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There is no doubt that America's crop of largely American-trained musicians needs take a back seat to no other group in this shrinking world. There is some significance in the fact that American art, artists, and art forms are giving repeated examples of health and vigor at a time when this country is accused of selfish materialism.

Mr. Janis is only one of several American pianists who have shown enormous artistic and technical abilities. By the same token, after having heard Mr. Janis three times within one year, one would not care to place him second to any other pianist on these or any other shores.

Damp weather adversely affects a piano quite as much as it does other instruments. The weather Saturday night was just about as damp as could be with mist, fog, drizzle, and rain, alternating in a horrid humid sequence. Piano sounding boards become water logged, hammer heads become soggy, and damp piano keys cause fingers to lose their sure grip.

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But Mr. Janis was in nothing daunted by these conditions or his own personal discomfort. Showing extraordinary power and strength he made light of all the work's formidable difficulties. What is more important, he utilized his amazing technical equipment not for its own sake but to produce a beautifully balanced interpretation full of the color and romantic warmth the work demands. It needed only Dr. Munch's exceptionally sympathetic accompaniment to add the last word to this brilliant rendition.

No wonder that Mr. Janis was called back repeatedly by a rapturously applauding audience. And no wonder that the hearers finally awarded him the supreme distinction of a standing ovation. Never did an artist deserve it more, and there were those who still applauded as the signal was finally given for the orchestra to leave the stage.

The same high performance standards were in evidence throughout this entire memorable program. Apparently Dr. Munch has much admiration for Stravinsky's "Canticum Sacrum" for tenor, baritone, chorus and orchestra, for he has listed the work three times in one year. While those who share the conductor's views about this work are distinctly in the minority, there is no doubt that his efforts have made it clear and plain for inspection.

From the vantage point of previous experiences with the "Canticum" one can say that Saturday's performance was supremely satisfying, so much so that one could take pleasure in the performance itself without liking the work much more than at previous hearings. Yet one is prepared to hear a work written by one of the great composers of our time over and over in the hope that the fault lies not in the music but in the listener. Nor does one lightly dismiss the judgment of so eminent a musician as Dr. Munch.

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Journal
LAKEVILLE, Conn.
Weekly · Independent
Circ. 2,292

JUL 31 1958

TANGLEWOOD
Friday, July 25

By C. D.

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Other works on the program were, the Tchaikovsky *Symphony No. 4* and a *Prelude* by

(Continued on Page 18)

Grace Notes

(Continued from Page 6)

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TANGLEWOOD
July 26 and 27

By A. C. S.

Rachmaninoff's *Third Piano Concerto* has recently been having a world-wide hearing and winning acclaim for the soloist involved. Although it contains none of the "popular" tunes, it does provide a wide range of pianistic challenges which require a technical development of the highest order. Byron Janis met every challenge Saturday evening. His tone was big, but never harsh; his playing was letter-perfect, but never pedantic. With a fine assist from Charles Munch and the Boston Symphony Orchestra, Mr. Janis took Tanglewood by storm. It was his first appearance at these concerts and, judging from the standing ovation accorded him, it will not be the last.

Also included on Saturday's program were *La Mer*, by Debussy, and Stravinsky's *Canticum Sacrum*. Mr. Munch obviously likes the latter work for this is the second season he has performed it and his approach is devotional. Blake Stern, tenor, Donald Gramm, baritone, and the Festival Chorus, prepared by Hugh Ross, sang with conviction.

The Sunday concert also had a contemporary work, but one which the audience could digest more easily: Bela Bartok's *Music for Strings, percussion and Celeste*. A rather fugal first movement for strings is followed by one fast and scherzo-like which introduces the other instruments. The most interesting movement is the third, an Adagio filled with nebulous, eerie sounds, including glissandi for the kettle drum. The work, which concludes with an exhilarating Allegro, was given a stunning performance. The B.S.O. was also in top form for the *Suite No. 2 of Daphnis and Chloe by Ravel*.

Zino Francescatti gave evidence to justify his position in the hierarchy of the world's violinists. Appearing as soloist in the Tchaikovsky *Violin Concerto*, his tone was lush and warm, his intonation sure, and his articulation impeccable.

Both programs had audience appeal with the result that the weekend, despite the weather, drew the largest attendance of the season.

FRANCE AMERIQUE

MASSACHUSETTS

Charles Münch et Francescatti à Tanglewood

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Après le concert, un dîner a été offert, par Mme Robinson Smith, de New-York, en l'honneur de MM. Münch et Francescatti. M. Pierre Monteux assistait également à ce dîner, ainsi que le Consul général de France et Mme Charles de Pampelonne, qui étaient venus spécialement de Boston à cette occasion.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 24

Argentine Envoy Praises Center for Music Exchange

TANGLEWOOD — Dardo Cuneo, special envoy of Argentine President Arturo Frondizi, this week thanked the widow of famed conductor Serge Koussevitzky for the important contribution to music exchange between the United States and Latin America through the Berkshire Music Center, founded by her husband.

Frondizi's press secretary met Mrs. Koussevitzky during the intermission of a Berkshire Festival concert in the Music Shed. Cuneo said the Argentine government was particularly grateful for Tanglewood's long history of helping to further the recognition of Argentine musicians such as Alberto Ginastera and young Mario Davidovsky, a student at the school this year.

Praise From Widow

Mrs. Koussevitzky expressed her appreciation of Cuneo's visit and announced that the Koussevitzky Music Foundation had just noted a commission for a major work by Ginastera to be played at the next Inter-American Music Festival in Washington. She also praised Davidovsky and the two Argentine instrumentalists who are Fromm Foundation Fellowship students at the Berkshire Music Center doing special work in contemporary music. They are Efrain Guigui, clarinet, and Gerardo Levy, flutist, formerly of the Teatro Colon.

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UL 26 1958

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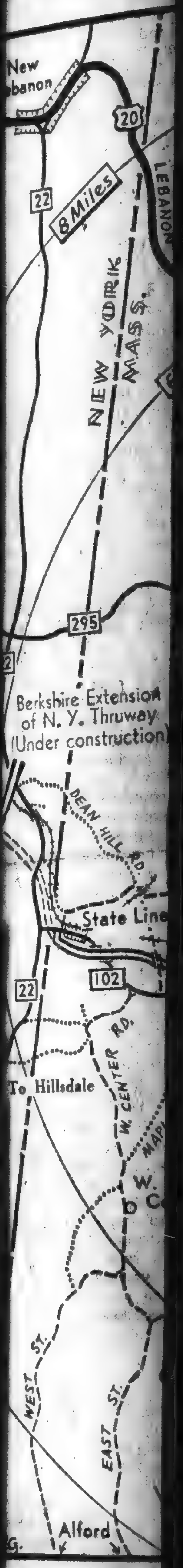

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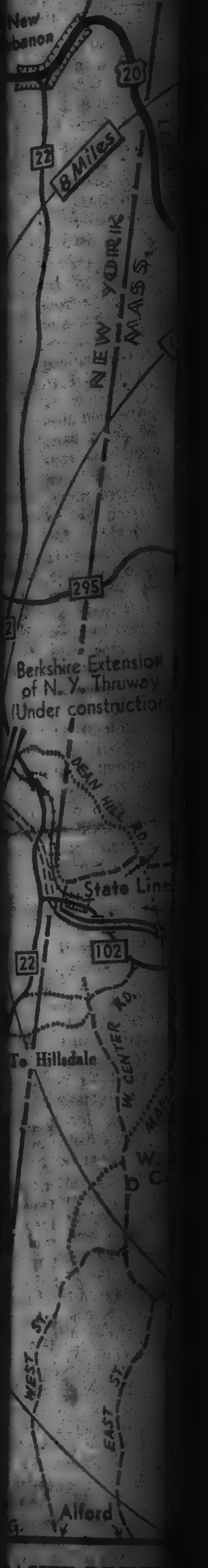

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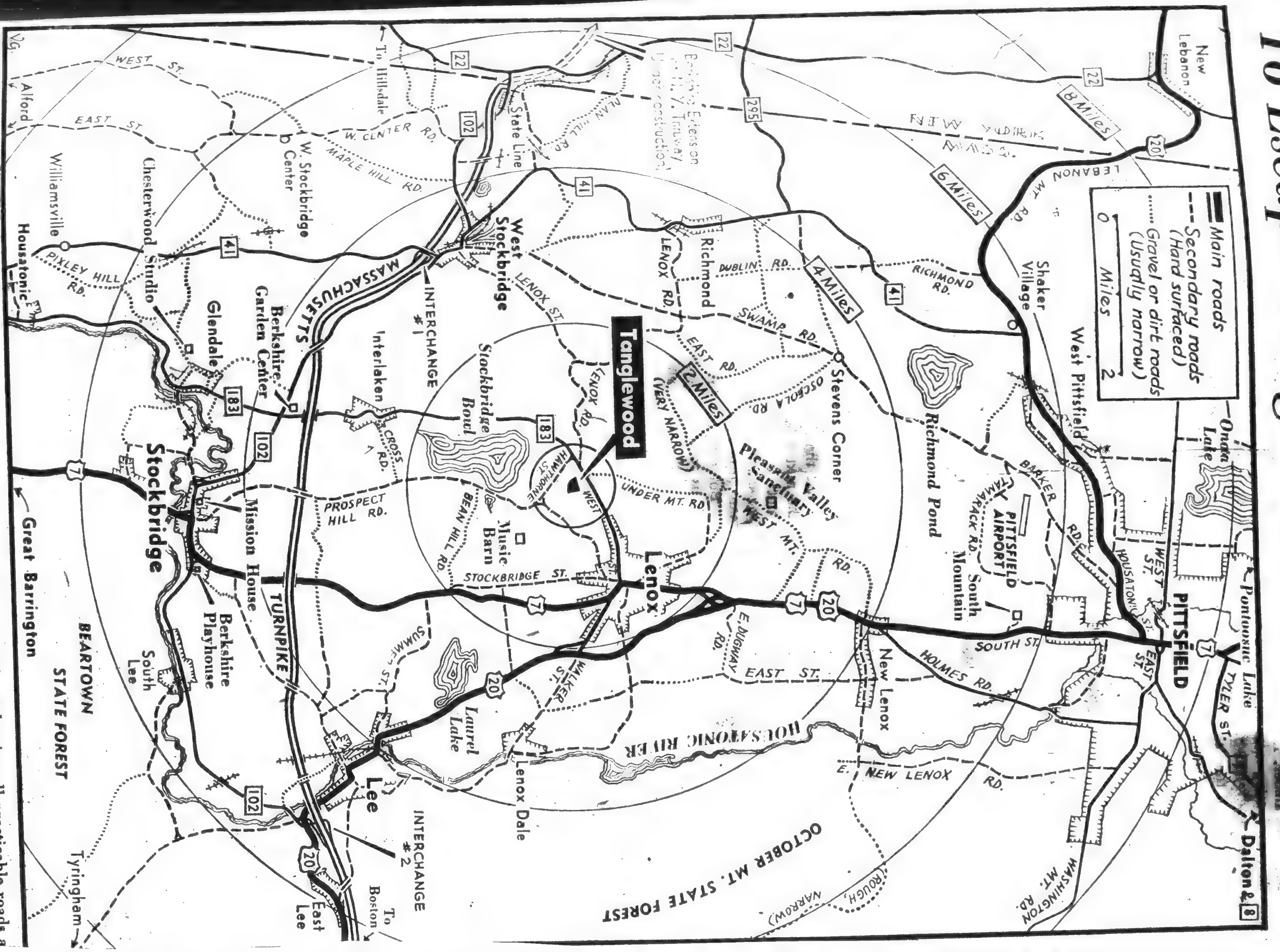
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 26 1958

To Escape Tanglewood Traffic . . .


Main roads
Secondary roads (Hard surfaced)
Gravel or dirt roads (Usually narrow)
0 Miles 2
PITTSFIELD
Pontoosuc Lake
Onota Lake
Dalton & 8
TYLER ST.
WEST ST.
EAST ST.
HOUSATONIC ST.
SOUTH ST.
HOLMES RD.
WASHINGTON MT. RD.
New Lebanon
LEBANON MT. RD.
West Pittsfield
Shaker Village
BARKER RD.
PITTSFIELD AIRPORT
TAMARACK RD.
South Mountain
Richmond Pond
RICHMOND RD.
New Lenox
E. NEW LENOX RD.
(ROUGH, NARROW)
OCTOBER MT. STATE FOREST
HOUSATONIC RIVER
Stevens Corner
OSCEOLA RD.
Pleasant Valley Sanctuary
WEST MT. RD.
EAST ST.
E. DUGWAY RD.
Richmond
DUBLIN RD.
SWAMP RD.
EAST RD.
LENOX RD.
(VERY NARROW)
UNDER MT. RD.
Berkshire Extension of N. Y. Thruway (Under construction)
Lenox
Tanglewood
HAWTHORNE ST.
WEST
LENOX RD.
WALKER ST.
Lenox Dale
STOCKBRIDGE ST.
Stockbridge Bowl
Music Barn
BEAN HILL RD.
Laurel Lake
West Stockbridge
LENOX ST.
State Line
INTERCHANGE #1
INTERCHANGE #2
To Hillsdale
W. CENTER RD.
MAPLE HILL RD.
PLAIN HILL RD.
Interlaken
CROSS RD.
PROSPECT HILL RD.
SUMMER ST.
Lee
To Boston
East Lee
MASSACHUSETTS TURNPIKE
W. Stockbridge Center
Berkshire Garden Center
Mission House
Berkshire Playhouse
Glendale
Stockbridge
South Lee
Chesterwood Studio
Williamsville
PIXLEY HILL RD.
Alford
WEST ST.
EAST ST.
Housatonic
Great Barrington
BEARTOWN STATE FOREST
Tyringham
2 Miles
4 Miles
6 Miles
8 Miles
7
20
22
41
102
183
295
V.G.

EASIER DRIVING to and from Tanglewood is possible after studying this special map showing all practicable roads a by-ways in area. Berkshire Week staffer Jon Middlebrook checked roads; cartographer Vaughn S. Gray of Glendale dr map. Dotted-line roads display some of Berkshire's finest vistas and panoramas, but are not advised in wet weath

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TIMES-UNION • Albany, Wed., July 23, 1958

AROUND THE TOWN:

Berkshire Festival A Thing of Beauty

By EDGAR S. VAN OLINDA

If you cannot attend the Brussels Fair this Summer, do not despair. Right in Albany's back yard is one of the most cosmopolitan gatherings of people from every civilized nation in the world attending the 24th Symphonic Festival at Tanglewood in the Berkshires.

The elite of Boston's Back Bay mingles friendly like with fellow music lovers, probably secretly envying the Bermuda-shorted devotees of the "Three Bs" munching hot dogs or drinking Cokes.

Ralph Waldo Emerson, who was a Bostonian of sorts, once said: "An institution is the lengthened shadow of a man," a generic term for anyone who has contributed something for the betterment of mankind. However, it is the "lengthened shadow" of Gertrude Robinson Smith which hovers over the "Salzburg of America."

IN FOREFRONT

She gathered together a nucleus of music lovers of Lenox, Stockbridge and the surrounding Berkshire communities to institute a series of Summer concerts, which were known as "Music Under the Moon," with the late Henry Hadley and some 65 members of the New York Philharmonic Orchestra presenting a series of concerts in the horse show ring on the Hanna Farm.

The first concert was Aug. 23, 1934. Miss Smith has dominated the festival ever since. Her moving appeal for a permanent shed after a disastrous concert during a severe thunderstorm under a tent when the god of nature even defied Serge Koussevitzky, is responsible for the present acoustically perfect open auditorium where the major concerts by the Boston Symphony Orchestra have been held ever since.

They are now in the second of a four-weeks' series of incomparable orchestral and vocal galas which, on a pleasant Sunday afternoon attract an audience of some 14,000 music lovers.

SECOND THOUGHTS

The Boston Symphony Orchestra, until recently, has been a man's world. The first break was the entry of Doriet Anthony Dwyer who became first flutist of the orchestra. This year, another young lady has been added to the 'cello section, being the only two members of the ensemble to work in short sleeves.

There is a comforting absence of dive-bombing insects in the shed this season, owing to the cool weather or perhaps, an allergy to Bach, Mozart, Brahms and Beethoven. A new lighting system, flooding the players with neon brilliance, is a great boon to the hundreds of camera addicts, intent upon getting action shots.

John G. W. Mah[illegible] of the Pittsfield, Mass., Berkshire Eagle, has compiled a wonderful history of Tanglewood, with innumerable pictures of the progress of the festival, titled, naturally: "Music Under the Moon." It is on sale at the festival book store. However, to get the [illegible] thrill of Tanglewood [illegible] attend the annual "Tanglewood on Parade," which explores every facet of the festival, Thursday evening, Aug. 7. We hope to see you there.

EAGLE 7/24

Lenox

Tel. Eagle Office Lee 683-W
or Lenox 881

New Parking Limits Passed By Selectmen

LENOX — Additional one-hour parking restrictions were approved by the Selectmen last night and sent to the state Department of Public Works for its approval.

The new regulations limit parking on the west side of Main Street between Cliffwood and West streets and on the north side of Franklin Street from Main to Church streets. There are presently no restrictions in those areas.

The new regulations won't go into effect until they are approved by the DPW. The Selectmen acted after receiving recommendations from the newly organized parking committee.

Also at their meeting last night, the Selectmen agreed to erect a sign at the corner of Hawthorne Street and Stockbridge Street to direct persons coming to Lenox from Tanglewood by way of Hawthorne Street.

The Boston Symphony Orchestra requested the sign be erected. The BSO also asked the Selectmen to erect a sign on the corner of Mahkeenac Road and Hawthorne Street. The board said they would notify the BSO that the corner is in Stockbridge.

The county commissioners informed the Selectmen that Chapter 90 work on West Street has been approved.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 28 1958

Best Weekend of '58 Season Reported Throughout County

Many of Berkshire County's hotels, motels and inns had the SRO sign out over the weekend for the first time this season, according to John F. Downing, executive director of the Berkshire Hills Conference.

At the Hotel Wendell-Sherwood in Pittsfield, Manager William H. Clifford said only a few rooms were vacant Friday and all 300 were filled by 7:15 Saturday evening. Mr. Clifford reported the hotel's dining room business about 25 per cent ahead of the same weekend last year.

The Kiwanis Information Center in Lenox reported a "very good" weekend with all rooms rented by Saturday noon. Miss Lucile Schefisch, who is in charge of the Chamber of Commerce information booth in Lee, said that for the first time this season, all 138 rooms registered there were filled.

1958 Tanglewood High

Tanglewood attendance hit a 1958 weekend high of 26,552, which was also much higher than the comparable 1957 weekend. Last year's weekend attendance at the second of the major weekend concerts was about 19,000. The breakdown: Friday, 6,437; Saturday, [illegible]; yesterday afternoon, 10,379.

The rain which fell shortly after the concert opened Saturday night drenched most of the crowd of about 3,700 on the lawns outside the Shed and many fled to their automobiles for shelter.

While yesterday afternoon's attendance of 10,379 was the highest for a single concert this year, due in part to the program and the appearance of Zino Francescatti as violin soloist, it did not come within striking distance of the two all-time attendance records set in 1951 when 15,800 showed up for Dr. Charles Munch's debut with the BSO at Tanglewood, and the crowd of 15,624 which turned out to hear the noted pianist, Rudolf Serkin, as soloist with the orchestra in 1955.

Better Up North

M. Warren Quadland, president of the Williamstown Board of Trade, reported that business in that area was "good, much better, almost hitting the normal stride" over the weekend. Mr. Quadland, attributing the area's slow start this season to poor weather, said the weather helped this weekend. "We had sun," he said, "and the only time it rained was at night, when we don't care what it does."

Mr. Quadland said area motels and inns filled early Saturday. By evening the surplus was spilling over into tourist homes and rooming houses.

Good business also was reported Friday and yesterday.

Personnel at the Southern Berkshire Chamber of Commerce information booth in Great Barrington reported "the best weekend so far." Of 224 persons who stopped at the booth Saturday, 132 were placed in rooms, they said. "We were sold out on rooms," Chamber officials said. A week ago several rooms were left unoccupied in the Great Barrington area.

Spot-Check Made

Following are some of the spot-check reports furnished The Eagle by the Berkshire Hills Conference:

Elwal Pines Motel and Restaurant, Williamstown. Motel booked solid over the weekend for an increase of 10 per cent over 1957. Dining business 15 per cent ahead of last year.

The Springs, New Ashford. Twenty per cent ahead of last year.

Breezy Knoll, Pontoosuc Lake. At capacity Friday and Saturday nights; had to farm out 25 guests to other places. Dining room business 20 per cent ahead.

Curtis Hotel, Lenox. Booked solid over weekend for a 20 per cent rise over same period in 1957. Dining business up 25 per cent.

Berkshire Inn, Great Barrington. Booked solid. Dining room filled to capacity Saturday and Sunday.

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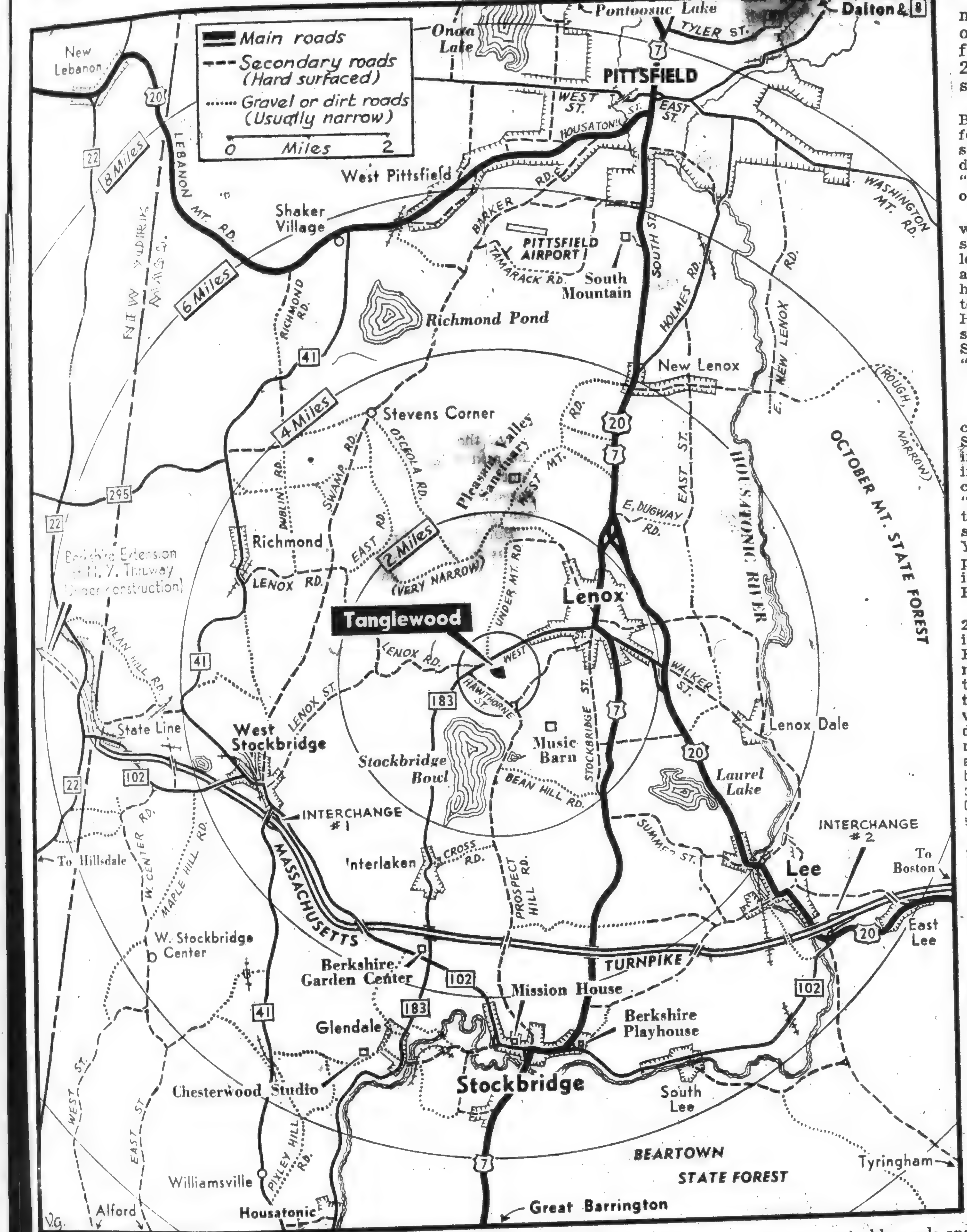
Birchwood Inn, Lenox. Booked solid. Many guests returning for second or third year. Best year Birchwood has had since it opened five years ago.

Blue Belton Inn, Sheffield. Best weekend of the year. Booked solid.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 26 1958

To Escape Tanglewood Traffic . . .


Main roads
Secondary roads (Hard surfaced)
Gravel or dirt roads (Usually narrow)
0 Miles 2
Pontoosuc Lake
Dalton & 8
Onota Lake
TYLER ST.
PITTSFIELD
New Lebanon
WEST ST.
EAST ST.
HOUSATONIC ST.
West Pittsfield
LEBANON MT. RD.
WASHINGTON MT. RD.
Shaker Village
PITTSFIELD AIRPORT
South Mountain
Richmond Pond
6 Miles
8 Miles
4 Miles
2 Miles
Stevens Corner
New Lenox
Pleasant Valley Sanctuary
OCTOBER MT. STATE FOREST
HOUSATONIC RIVER
Richmond
Berkshire Extension N.Y. Thruway (Under construction)
(VERY NARROW)
Tanglewood
Lenox
Lenox Dale
Stockbridge Bowl
Music Barn
Laurel Lake
West Stockbridge
State Line
INTERCHANGE #1
INTERCHANGE #2
To Hillsdale
Interlaken
Lee
To Boston
East Lee
MASSACHUSETTS TURNPIKE
W. Stockbridge Center
Berkshire Garden Center
Mission House
Glendale
Berkshire Playhouse
Chesterwood Studio
Stockbridge
South Lee
BEARTOWN STATE FOREST
Williamsville
Tyringham
Alford
Housatonic
Great Barrington
V.G.

EASIER DRIVING to and from Tanglewood is possible after studying this special map showing all practicable roads and by-ways in area. Berkshire Week staffer Jon Middlebrook checked roads; cartographer Vaughn S. Gray of Glendale drew map. Dotted-line roads display some of Berkshire's finest vistas and panoramas, but are not advised in wet weather.

TIMES-UNION * Albany, Wed., July 23, 1958

AROUND THE TOWN:

Berkshire Festival A Thing of Beauty

By EDGAR S. VAN OLINDA

If you cannot attend the Brussels Fair this Summer, do not despair. Right in Albany's back yard is one of the most cosmopolitan gatherings of people from every civilized nation in the world attending the 24th Symphonic Festival at Tanglewood in the Berkshires.

The elite of Boston's Back Bay mingles friendly like with fellow music lovers, probably secretly envying the Bermuda-shorted devotees of the "Three Bs" munching hot dogs or drinking Cokes.

Ralph Waldo Emerson, who was a Bostonian of sorts, once said: "An institution is the lengthened shadow of a man," a generic term for anyone who has contributed something for the betterment of mankind. However, it is the "lengthened shadow" of Gertrude Robinson Smith which hovers over the "Salzburg of America."

IN FOREFRONT

She gathered together a nucleus of music lovers of Lenox, Stockbridge and the surrounding Berkshire communities to institute a series of Summer concerts, which were known as "Music Under the Moon," with the late Henry Hadley and some 65 members of the New York Philharmonic Orchestra presenting a series of concerts in the horse show ring on the Hanna Farm.

The first concert was Aug. 23, 1934. Miss Smith has dominated the festival ever since. Her moving appeal for a permanent shed after a disastrous concert during a severe thunderstorm under a tent when the god of nature even defied Serge Koussevitzky, is responsible for the present acoustically perfect open auditorium where the major concerts by the Boston Symphony Orchestra have been held ever since.

They are now in the second of a four-weeks' series of incomparable orchestral and vocal galas which, on a pleasant Sunday afternoon attract an audience of some 14,000 music lovers.

SECOND THOUGHTS

The Boston Symphony Orchestra, until recently, has been a man's world. The first break was the entry of Doriet Anthony Dwyer who became first flutist of the orchestra. This year, another young lady has been added to the 'cello section, being the only two members of the ensemble to work in short sleeves.

There is a comforting absence of dive-bombing insects in the shed this season, owing to the cool weather or perhaps, an allergy to Bach, Mozart, Brahms and Beethoven. A new lighting system, flooding the players with neon brilliance, is a great boon to the hundreds of camera addicts, intent upon getting action shots.

John G. W. Mahanna of the Pittsfield, Mass., Berkshire Eagle, has compiled a wonderful history of Tanglewood, with innumerable pictures of the progress of the festival, titled, naturally: "Music Under the Moon." It is on sale at the festival book store. However, to get the [illegible] thrill of Tanglewood, [illegible] attend the annual "Tanglewood on Parade," which explores every facet of the festival, Thursday evening, Aug. 7. We hope to see you there.

EAGLE 7/24

Lenox

Tel. Eagle Office Lee 683-W
or Lenox 881

New Parking Limits Passed By Selectmen

LENOX — Additional one-hour parking restrictions were approved by the Selectmen last night and sent to the state Department of Public Works for its approval.

The new regulations limit parking on the west side of Main Street between Cliffwood and West streets and on the north side of Franklin Street from Main to Church streets. There are presently no restrictions in those areas.

The new regulations won't go into effect until they are approved by the DPW. The Selectmen acted after receiving recommendations from the newly organized parking committee.

Also at their meeting last night, the Selectmen agreed to erect a sign at the corner of Hawthorne Street and Stockbridge Street to direct persons coming to Lenox from Tanglewood by way of Hawthorne Street.

The Boston Symphony Orchestra requested the sign be erected. The BSO also asked the Selectmen to erect a sign on the corner of Mahkeenac Road and Hawthorne Street. The board said they would notify the BSO that the corner is in Stockbridge.

The county commissioners informed the Selectmen that Chapter 90 work on West Street has been approved.

Berkshire Eagle (e)
PITTSFIELD, Mass.
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Circ. 28,354

JUL 28 1958

Best Weekend of '58 Season Reported Throughout County

Many of Berkshire County's hotels, motels and inns had the SRO sign out over the weekend for the first time this season, according to John F. Downing, executive director of the Berkshire Hills Conference.

At the Hotel Wendell-Sherwood in Pittsfield, Manager William H. Clifford said only a few rooms were vacant Friday and all 300 were filled by 7:15 Saturday evening. Mr. Clifford reported the hotel's dining room business about 25 per cent ahead of the same weekend last year.

The Kiwanis Information Center in Lenox reported a "very good" weekend with all rooms rented by Saturday noon. Miss Lucile Schefisch, who is in charge of the Chamber of Commerce information booth in Lee, said that for the first time this season, all 138 rooms registered there were filled.

1958 Tanglewood High

Tanglewood attendance hit a 1958 weekend high of 26,552, which was also much higher than the comparable 1957 weekend. Last year's weekend attendance at the second of the major weekend concerts was about 19,000. The breakdown: Friday, 6,437; Saturday, [illegible]; yesterday afternoon, 10,379.

The rain which fell shortly after the concert opened Saturday night drenched most of the crowd of about 3,700 on the lawns outside the Shed and many fled to their automobiles for shelter.

While yesterday afternoon's attendance of 10,379 was the highest for a single concert this year, due in part to the program and the appearance of Zino Francescatti as violin soloist, it did not come within striking distance of the two all-time attendance records set in 1951 when 15,800 showed up for Dr. Charles Munch's debut with the BSO at Tanglewood, and the crowd of 15,624 which turned out to hear the noted pianist, Rudolf Serkin, as soloist with the orchestra in 1955.

Better Up North

M. Warren Quadland, president of the Williamstown Board of Trade, reported that business in that area was "good, much better, almost hitting the normal stride" over the weekend. Mr. Quadland, attributing the area's slow start this season to poor weather, said the weather helped this weekend. "We had sun," he said, "and the only time it rained was at night, when we don't care what it does."

Mr. Quadland said area motels and inns filled early Saturday. By evening the surplus was spilling over into tourist homes and rooming houses.

Good business also was reported Friday and yesterday.

Personnel at the Southern Berkshire Chamber of Commerce information booth in Great Barrington reported "the best weekend so far." Of 224 persons who stopped at the booth Saturday, 132 were placed in rooms, they said. "We were sold out on rooms," Chamber officials said. A week ago several rooms were left unoccupied in the Great Barrington area.

Spot-Check Made

Following are some of the spot-check reports furnished The Eagle by the Berkshire Hills Conference:

Elwal Pines Motel and Restaurant, Williamstown. Motel booked solid over the weekend for an increase of 10 per cent over 1957. Dining business 15 per cent ahead of last year.

The Springs, New Ashford. Twenty per cent ahead of last year.

Breezy Knoll, Pontoosuc Lake. At capacity Friday and Saturday nights; had to farm out 25 guests to other places. Dining room business 20 per cent ahead.

Curtis Hotel, Lenox. Booked solid over weekend for a 20 per cent rise over same period in 1957. Dining business up 25 per cent.

Berkshire Inn, Great Barrington. Booked solid. Dining room filled to capacity Saturday and Sunday.

Jug End Barn, South Egremont, and Eastover, Lenox. Booked solid, plus farming out some guests.

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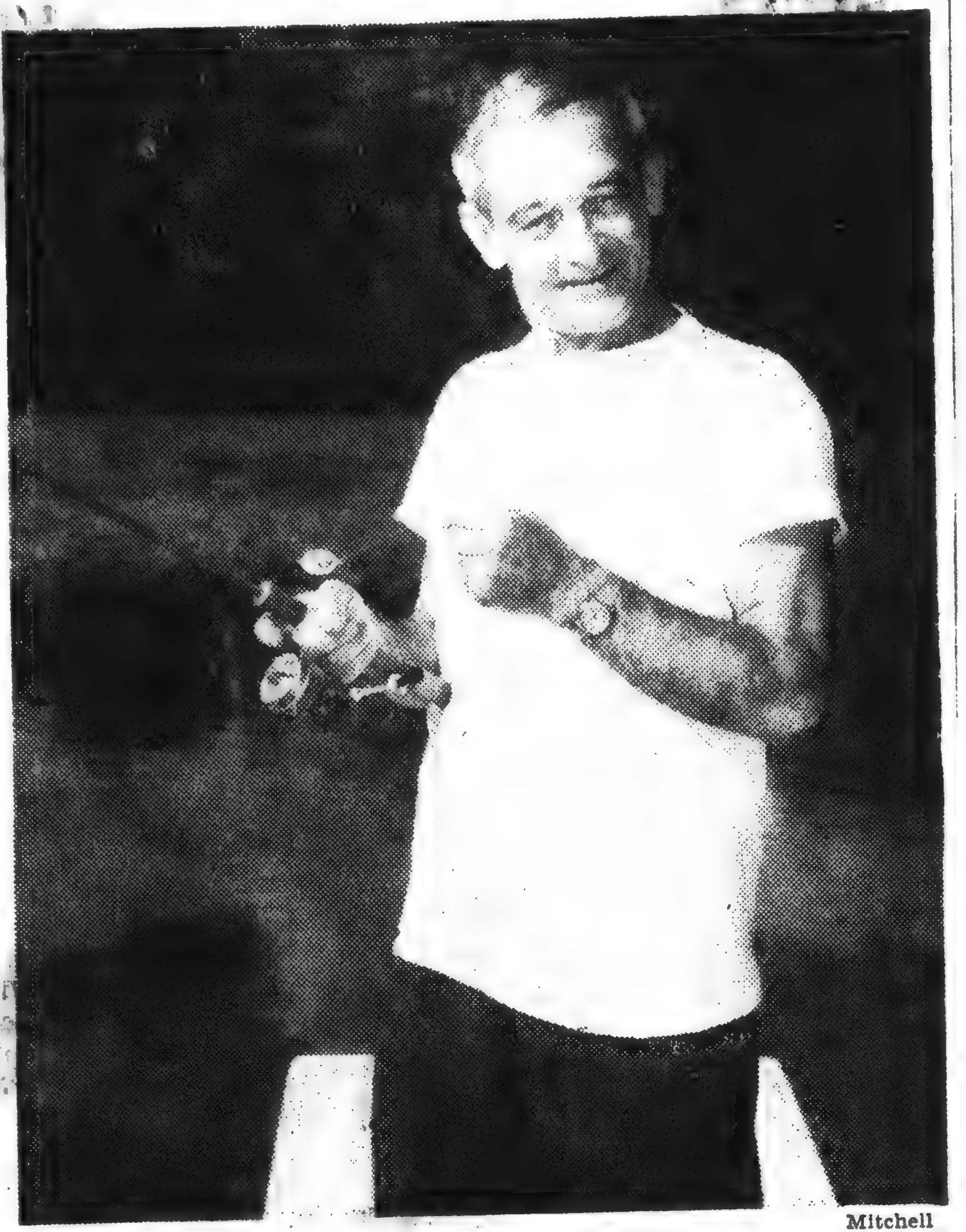
Birchwood Inn, Lenox. Booked solid. Many guests returning for second or third year. Best year Birchwood has had since it opened five years ago.

Blue Belton Inn, Sheffield. Best weekend of the year. Booked solid.

Our Berkshires

Dr. Munch's Man Masters Trout

By Theodore Giddings



Mitchell

PLASTIC BUBBLE AND FLY on the business end of a spinning rod have been catching big brown trout for Roger Toureau, chauffeur for Dr. Charles Munch, director of the BSO, who is spending the summer in Richmond.

ROGER TOUREAU, chauffeur and "man Friday" for Dr. Charles Munch, music director of the Boston Symphony Orchestra, has fished in some 20 countries and thinks the Berkshires are an angler's paradise. You would too if you could hoist braggin' size trout out of a pond where other anglers have been harvesting only sore arms for their fly tossing efforts.

* * *

THE POND (fishing by permission) is just across the road from the house in Richmond which maestro Munch leased from Donald B. Miller for the summer. Earlier in the season some fair catches of average size browns were made from the shallow, heavily weeded waters. The lunkers lurked, however, in the pond pockets and seldom were enticed by the flies, worms, and hardware tossed in their direction by anglers, young and old.

Then Roger came along, and the pond tempo, in the words of a Tanglewood program, suddenly changed from adagio to presto. The brown busters showed the explosive tendencies for which they are noted in blasting away at Roger's offerings. He hooked and beached (no net) several of them, the biggest 17 inches and topping two pounds.

How did he do it? One report was that he tied his own flies, using felt from an old hat for the body and chicken feathers for the wings.

"No, not chicken feathers," he explained when asked. "I use feathers I find under the birds' nests."

* * *

SOUNDS SIMPLE enough but really is misleading. For the secret of Roger's success isn't so much the fly as the equipment and method used in casting it. His choice for pond fishing is a spinning outfit rather than a fly rod. By attaching a plastic bubble to nylon line a few feet back of the fly he is able to cast great distances with great accuracy.

The bubble has a small stopper so that it can be filled with water to regulate its buoyancy. The bubble, like Roger, is of French origin and long familiar to him. He is 55 and says he caught his first fish when he was seven on the proverbial bent pin and "kitchen line."

Trouble with most anglers, Roger advises, is that they use "too big nylon." His Platyl monofilament is .008 diameter, four-pound test and about the equivalent of the fly fisherman's delicate 3 X tippet. He keeps it floating by passing it through ordinary household wax. "I try other ones," he explains, displaying a line dressing tin and pad, "but they not so good."

* * *

PATIENCE is said to be a virtue, especially for fishermen, and Roger is blessed with plenty of it. He lets the fly float until he gets a hit or it starts losing its buoyancy. The way he figures it, a fly out of the water is as useless as no fly at all.

He spends as much time studying the pond and the rises and movements of the trout as he does fishing. The other day, as an experiment, he switched from a fly to live bait—a small bullhead. He didn't catch anything but he had the pleasure of discovering that a trout is too smart to swallow a bullhead head first but consumes it from the tail up so as not to be injured by the "horns." He has been laughing off and on over this ever since.

Until this season Roger did most of his fishing in Stockbridge Bowl. He caught plenty of pickerel, perch, and bluegills there but mostly by "jigging," a method he doesn't enjoy as much as spincasting because he says it is too easy.

Much of his fishing knowledge he credits to nomads encountered in his travels in foreign countries. They fish for food and have to be skillful or go hungry, he explains.

* * *

NEXT TO FISHING his favorite activity is mushroom hunting. And the two go together because his wife, an excellent cook, uses them along with onions and a bit of garlic in frying the trout. When the fish is ready for the table she mashes the condiments through a strainer to provide a sauce. All that is then needed to make the fish fry complete, Roger says, is a bottle of white wine, Burgundy or Sauterne, whatever your choice.

Roger's equipment includes a magnifying glass. It's helpful in tieing flies and also for examining trouts' stomachs to see what they have been feeding on. However, he doesn't rely too heavily on trying to match artificial flies with real ones.

"You change colors and sizes," he says, "but trout don't always know. If they hungry they bite. Not hungry, no bite."

But that's all right with Roger. He fishes for the fun and the companionship that goes with it.

"When you fisherman you make friends everywhere you go—in every country," he says.

He certainly has made friends here and made them envious too. In their eyes he's as handy with a spinning rod as maestro Munch is with the baton.

* * *

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the village VOICE, *July* 30, 1958

the village square

139th

the column of lasting insignificance

by John Wilcock

Tanglewood, Mass., July 27

The rain thoughtfully held off until 8.20 last night and then began with a short, penetrating burst that sent all the $2 grass-sitters scurrying for shelter under the fringe of the open-sided music shed. Tanglewood fans are a doughty breed, however, and all through the Rachmaninoff piano concerto (No. 3) they were filtering back to sit on the wet grass under tables, umbrellas, newspapers, in sleeping bags and waterproof ponchos.

Toward the close, a tremendous deluge—which began, appropriately enough, during Debussy's "La Mer"—finally washed all but the most determined fans right out of the grounds.

This afternoon, fortunately, was better and re-established the wonderful feeling of camaraderie that always exists here on fine days, with hundreds of predominantly young people sprawled blanket to blanket, and the whole seething mass profusely punctuated with picnic lunches, beer-filled Scotch koolers, and brightly colored cushions. (Not far from me a group flaunted a sign bearing an arrow and the words: "Newport Jazz Festival this way.")

Tanglewood's organizers, who keep this summer center open partly as a music school, partly to keep the Boston Symphony employed throughout the year, and partly from sheer public-spiritedness, have suffered badly from rain in this their 21st year. Even at the best of times, they run the six-week season (it closes August 10) at a loss.

Ironically, it has made money for many other people—restaurants in Lenox (there are all too few, causing regular line-ups for all meals); the near-by Music Barn, with its program of jazz and folk music; and numerous inns, motels, and guesthouses.

The spot that everybody seems to find is *de rigeur*, both before and after the concerts, is the hilltop resort called Avalock, whose compulsively young guests, clad in elegant sports clothes, lining the swimming pool, led my companion to remark with unhappy memories of her youth that it "looks like the Catskills in the Berkshires."

It does, however, have a good dining room (try the barbecued spareribs, $2.50), old theatrical posters on the walls, and a jam-packed bar offering good beer and about two-dozen foreign cheeses. The customers talk even more than they drink.

[154]

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

AUG 3 - 1958

Second Thoughts On Music

Three Guest Artists Score Triumphs at Tanglewood

Byron Janis, Zino Francescatti and Adele Addison Give Fine Performances; Boston Orchestra in Top Form; Composers' Forum Stimulating

By WILLARD M. CLARK

LENOX—Highlights of the past week of the Berkshire Festival here at Tanglewood were headed by the magnificent performance of Rachmaninoff's third piano concerto as played by the young American pianist Byron Janis and the Boston Symphony Orchestra directed by Charles Munch. On the same program, Dr. Munch provided us with one of the finest performances of Debussy's "La Mer" we have heard in many years.

Another splendid performanec was provided by Zino Francescatti as he played the Tchaikowsky violin concerto under the direction of Dr. Munch, who on this same program offered a lucid, finely proportioned performance of "Music of Strings, percussion and Celesta" by Bela Bartok.

Milhaud's "Prelude"

Pierre Monteux, who is sharing the podium with Dr. Munch, had his triumphs also. His reading of the Debussy "Nocturnes" was one of extreme beauty. Few orchestras today match the beauty of tone of the Boston Symphony. Milhaud's Prelude to the third act of "Les Eumenides" caused some eyebrows to raise for it is a fierce, hair-raising piece of music, predominately loud. Personally it appealed to us for how could the Furies with snakes on their heads instead of hair be portrayed otherwise?

Mr. Monteux's reading of Tchaikowsky's fourth symphony was a tonal joy. It was a close knit performance, rich in detail, but it lacked the electric impact that we have become accustomed to at Tanglewood. The music of Tchaikowsky is so closely associated with the late Serge Koussevitzky that it was difficult to disassociate memories from realities during the performance.

Dr. Munch again wished Stravinsky's "Canticum Sacrum" upon his audience. It remains an ugly work, entirely cerebral, and it poses almost impossible demands upon the singers. Soloists Donald Gramm, bass, and Blake Stern, tenor, managed their music capably and the chorus sounded well.

Adele Addison in Recital

One of the finest chamber music recitals was given by soprano Adele Addison, who is a genuine favorite with Tanglewood audiences. As always, she held the audience spellbound. She whipped up a deal of audience emotion as she sang the Schumann cycle, "Frauenliebe und Leben." It was a warm, beautifully voiced realization of this fine cycle. She opened the program with four bewitching songs by Scarlatti and followed these with four songs by Schubert.

Particularly fine was her singing of Schubert's "Erlafsee" and "Ach um deine feuchten Schwingen." There was a fine bit of singing lavished on Debussy's "Chansons de Bilitis" and in three Hindemith songs. She was ably accompanied by pianist James Payne.

Composers' Forum

We stopped in for a glimpse of one of the Composers' Forum Sunday night. These are stimulating session during which the composers have an opportunity to hear their works played and their colleagues and more articulate members of the audience criticize them. Aaron Copland was the moderator and a fine one.

All the works had one thing in common—length. All seemed to emanate from the brain, rather than the heart. Bruce Archibald of White Plains, N. Y., offered two movements from his piano trio. The music was close knit and on the energetic side. Mr. Archibald played the piano part, playing much better than the usual composer.

Ilhan Usmanbas from Ankara, Turkey, offered his "Music of Children." There were some attractive tunes rather intricately handled, but they were tunes. Alvin Lucier conducted his "Partita for Flute, Harpsichord and Strings." He has written grateful music for the flute and harpsichord and the work on the whole was of a professional nature. Lucier comes from Greensboro, N. C.

The composition department of the Berkshire Center is doing a fine bit of work. It must be stimulating for a young person to work with such a man as Aaron Copland and to be among those who have the same interests. This being together with kindred spirits seems to us to be one of the most important opportunities the Center offers.

CHATHAM, N. Y.
COURIER
Circ. W. 3,500

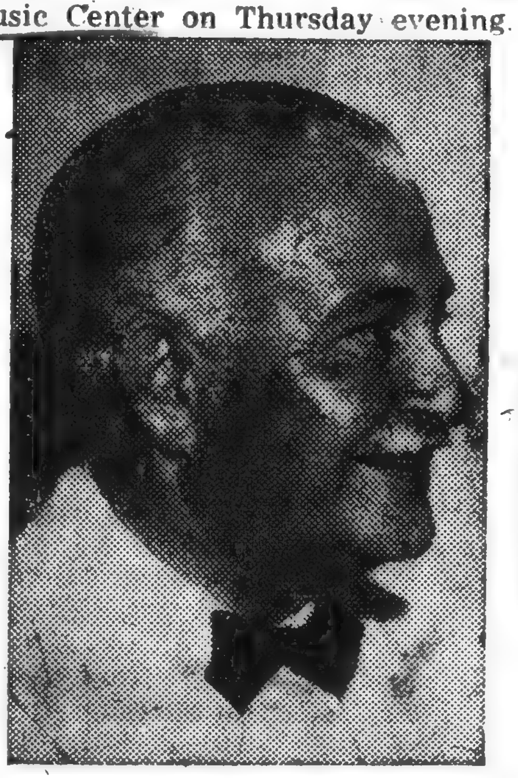
JUL 31 1958

VALATIE, N. Y.
ROUGH NOTES
Circ. W. 1,000

AUG 1 1958

76 Trombones Lead Tanglewood Parade

The gala concert in the Music Shed at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, Music Director, and the Boston Pops Orchestra, Arthur Fiedler, Conductor, will climax the annual benefit for the Berkshire Music Center on Thursday evening, August 7, at 8:15.



Arthur Fiedler conducts the famous Boston Pops Orchestra during the second half of the annual Tanglewood-on-Parade concert, Thursday evening, August 7, in the Music Shed.

Aaron Copland will appear as soloist in his own Piano Concerto for the first time with his orchestra in thirty-one years.

Arthur Fiedler will conduct the Boston Pops Orchestra in a group of Pops favorites in the second half of the program. Mr. Fiedler's program will include Offenbach's Suite from "Gaite Parisienne," Ginastera's Dance of Wheat and Malambo from "Estancia," a selection from the "West Side Story" by Leonard Bernstein, Dancing Through the Years, an arrangement by Richard Hyman of dance tunes from the cakewalk to rock and roll. The program will close with 76 Trombones from "The Music Man" by Meredith Willson, and Mr. Fiedler will also offer some of the traditional Pops encores.

There will be a drawing of door prizes in the intermission.

Weekly Independent
Circ. 2,290

JUL 31 1958

Reviewers Acclaim Weekend Offerings At Tanglewood

Pierre Monteux leading the Boston Symphony Orchestra Friday evening, and Byron Janes, pianist and Zino Francescatti, violinist in Saturday and Sunday performances received critical plaudits at the Berkshire Music Festival at Tanglewood last weekend as did the work of the women members of the Festival Chorus in the somewhat esoteric Stravinsky "Canticum Sacrum" Saturday.

Music critics particularly lauded Mr. Monteux and the orchestra in their interpretation of Debussy's "Nocturnes." Ross Parmenter, writing in the New York Times, said that "The three pieces, "Nuages", "Fetes", and "Sirenes", were each played "with a shimmering, atmospheric delicacy. And Mr. Monteux, as is his way with Debussy, managed to achieve remarkable clarity of texture without loss of the floating, gauzy mystery that holds these pieces together." "La Valse", next on the Friday program, was also hailed by reviewers for its poignancy and the skill with which it was conducted by Mr. Monteux.

Byron Janis received plaudits for his performance of the Rachmaninoff Piano Concerto with "brilliance and intensity", in the Saturday concert with Charles Munch conducting.

Zino Francescatti was a critical hit in his performance of the Tchaikovsky Violin Concerto on the Sunday afternoon program.

The audience was favored by a clear, cool night Friday, but heavy rains occured Saturday evening and cloudy skies cast their shadow over Tanglewood on Sunday, it was reported.

Tanglewood On Parade

The gala concert in the Music shed at Tanglewood, Lenox, Massachusetts, by the Boston Symphony Orchestra, Charles Munch, Music Director, and the Boston Pops Orchestra, Arthur Fiedler, Conductor, will climax the annual benefit for the Berkshire Music Center on Thursday evening, August 7, at 8:15.

Eleazar de Carvalho, who will open the program conducting Gomes' Overture to "Il Guarany' and Falla's "El Amor Brujo" is the head of the Department of Orchestral Conducting at the Berkshire Music Center and has been affiliated with the school for many years.

Aaron Copland will appear as soloist in his own Piano Concerto for the first time with this Orchestra in thirty-one years. Richard Burgin will conduct the performance. Mr. Copland last performed the work with the Boston Symphony under Serge Koussevitzky's direction in 1927. When the Concerto (sometimes called the "Jazz Concerto") was first performed, in 1927, it was the subject of some controversy. After a recent performance of the Concerto in Boston Rudolph Elie wrote "The. . . Concerto is both a milestone and a masterpiece. . . the critics of 1927 did not see it that way, nor could they have. the true creative artist is always ahead of his time." The Musical Quarterly has written of the work ". . a period piece of the best kind. . evoking the atmoshere of the 'twenties perhaps most effectively than any other work of 'serious' American music."

"Boston Pops"

Arthur Fiedler, who will conduct the Boston Pops Orchestra in a group of Pops favorites in the second half of the program, will come to Tanglewood from San Francisco where he has conducted nine concerts with the San Francisco Symphony Orchestra. Mr. Fiedler will return to San Francisco, following a week of Esplanade concerts in Boston, and in late August will conduct the Louisville Symphony Orchestra at the French Lick (Indiana) Music Festival. He then returns to San Francisco until September 7th. Mr. Fiedler's program will include Offenbach's Suite from "Gaite Parisienne", Ginastera's Dance of Wheat and Malambo from "Estancia", a Selection from the "West Side Story" by Leonard Bernstein, Dancing Through the Years, an arrangement by Richard Hayman of dance tunes from

(Continued on Page 11

AMSTERDAM, N.Y.
RECORDER
D. 13,783

JUL 29 1958

Music Festival At Tanglewood In Final Weeks

The Berkshire Music Festiva at Tanglewood has entered its final two weeks and many features are in store for music lovers, particularly during the fina week.

This week the regular concerts will be held Friday evening, Saturday evening and Sunday afternoon, the performances to be centered around Wagnerian works.

Next week's offerings will include the Tanglewood Opera Department in presentation of Rossini's comic opera, "Count Ory," this on Monday and Tuesday evenings. On Wednesday, Aug. 6, the Kroll Quartet will present a program of chamber music by Hayden, Bartok and Beethoven.

What is known as Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center, will be held Thursday. At 6 p.m. simultaneous sessions will be held, with the orchestra in the shed, compositions in the chamber music hall, and opera in the theater-concert hall. A lawn party will be held at 7 o'clock and those attending are invited to bring a picnic and hear a concert by the Tanglewood Choir.

Beginning at 8:15, Eleazar deCarvalho will conduct the Boston Symphony Orchestra in Gomes "Il Guarany" Overture and Falla's "El Amour Brujo." Richard Burgin will conduct the orchestra in Aaron Copland's Piano Concerto with Copland as pianist.

TOWN TIMES (WATERTOWN,

sic Hall will include works composed during the summer by students of the composition department performed by Fromm Fellowship players.

At 7 o'clock while visitors are enjoying a picnic supper on the grounds, the Tanglewood Choir will present a choral program on the porch of the Main House.

[155]

Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 30 1958

Composers' Forum To Discuss Works By Foss, Kirchner

The fifth session of the Seminar on Contemporary Music at Tanglewood will be held Friday afternoon, at 3:15 in the Chamber Music Hall, and will feature music of Lukas Foss and Leon Kirchner, discussed by Mr. Foss.

Among the works to be performed is Mr. Foss's "Psalms for Chorus With Two Pianos," a work which was commissioned by the Stockbridge Bowl Assn., and completed in 1956. The text is from four Psalms and opens with the verse "I will lift up mine eyes unto the hills." Mr. Foss's Concertino for Oboe and Eleven Instruments will also be performed, and works by Leon Kirchner include a Trio for Violin, Cello and Piano and a Sonata Concertante for Violin and Piano.

The Seminar in Contemporary Music is presented through the generosity of Paul Fromm, president of the Fromm Music Foundation of Chicago, and musical selections are performed by Fromm Fellowship players. The final lecture in the series Aug. 8 will feature Aaron Copland in a discussion of his own music.

ADVERTISEMENT

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 24 1958

Fifth Sunday Chamber Concert At Tanglewood

The fifth in the series of Sunday morning chamber music concerts will take place at 10 July 27 in the Chamber Music Hall. The concert will be under the auspices of the Friends of the Berkshire Music Center.

William Kroll, co-head of the Department of Chamber Music, has prepared the Boccherini Quintet which will begin the program. The principal trumpet of the Boston Symphony Orchestra, Roger Voisin, has directed the rehearsals of the Janacek Capriccio which is scored for two trumpets, three trombones, flute, tuba and piano. This is one of the larger ensembles to perform at these concerts this season. The concert will close with the Hindemith Quintet which has been supervised by Rosario Mazzeo, bass clarinet of the Boston Symphony Orchestra.

B Eagle - July 31

Perry Relates History of BSO And Tanglewood

LEE—The Berkshire Music Center at Tanglewood gives students the opportunity of rehearsing every day and playing in a concert once a week, an experience not available to students in a conservatory, Thomas D. Perry, manager of the Boston Symphony Orchestra, told the Rotary Club here Tuesday.

Mr. Perry reviewed the history of the BSO and Tanglewood. The orchestra was founded in 1881 by Henry Higginson, a banker who had studied music in Vienna. He supported the orchestra almost entirely alone until 1918, when he turned the organization over to a board of trustees, Mr. Perry said.

In regard to the history of the Berkshire Music Festival, Mr. Perry related that Miss Gertrude Robinson Smith of Glendale spearheaded its establishment. In 1934, a concert was held at the old Hanna Farm, now Stockbridge School, by an orchestra made up largely of members of the New York Philharmonic. In 1937, concerts by the BSO were given on the estate which is now Foxhollow School. The following year, the concerts were given at Tanglewood, where the Shed was built in 1938 and the school started in 1940.

July 31

Choral Group Appears Tonight With BMC Orchestra

TANGLEWOOD—The most ambitious program of the season will be performed by the Berkshire Music Center Orchestra at its fifth concert tonight at 8:30 in the Music Shed. Each of the student conductors appearing at this concert will be conducting for the second time this season. A number of soloists have been selected from the department of instrumental music, and for the first time this season the department of choral music will join with the orchestra in a performance of the Bach Magnificat.

Other works to be heard will be the Tombeau de Couperin of Ravel conducted by Joseph Krienes of Chicago. This will be followed by the playing of Mozart's Sinfonia Concertante in E Flat Major to be conducted by Claudio Abbado from Milan, Italy. Soloists in the Mozart work will be James Caldwell, oboe; Donald Rosenthal, bassoon; William Slocum, French horn.

Two modern pieces will precede the concluding Bach number. The first of these is the Concert Music for Piano, Brass and Two Harps of Hindemith. Gustav Meier of Zurich, Switzerland will conduct with Marilyn Neely as piano soloist. Arnold Schoenberg's Kammer Symphony For Fifteen Solo Instruments, conducted by Zuben Mehta of Bombay, India, completes the modern music on this program.

In the concluding Bach Magnificat in D, David Buttolph of New York will be the conductor. The Tanglewood Choir will be heard with the Berkshire Music Center Orchestra, and Aracy Bellas Campos, Doralene McNeely, Elaine Panaretos, Sopranos; Shirley Sudock, mezzo-soprano; Armando Pacheco, tenor; Cullen Maiden, baritone are to be the soloists.

With the Colors

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 31 1958

Library Opens Music Exhibit

LENOX — An exhibition of music scores, some of them autographed by Tanglewood personalities, is currently on view at the Lenox Library.

Among the six autographed scores exhibited is Lukas Foss' "Psalms," which he was commissioned to do by the Stockbridge Bowl Assn. Aaron Copland, who will be soloist at Tanglewood on Parade next Thursday, is represented by an autographed score of his opera, "The Second Hurricane."

Schuman's Second Symphony is autographed by Seymour Lipkin, who conducted the student orchestra in that piece in 1955. Other composers whose scores are autographed are Paul Hindemith, Milhaud and Jacques Ibert.

Scores by Mozart, Schubert and Johann Strauss printed from the original plates in Vienna are on exhibit in another case. These scores were loaned by Dr. L. D. McCarley of Lenox. He also loaned the library a commemorative medal issued at the unveiling of the statue of Mozart in Vienna in 1896.

Commemorative postage stamps issued in Vienna for the Mozart anniversaries in 1941 and 1956 are also on view. Schubert anniversary stamps from 1957 are also shown. Proofs of the 1956 Mozart stamps are autographed by G. Wimmer, the designer. The stamps were loaned by Alfons Stach of Lenox.

Photographs of Tanglewood and Tanglewood personalities are hung above the display cases.

EAGLE
8/2/58

Lukas Foss Moderator for Composer's Forum

TANGLEWOOD — The fourth composers' forum of the 1958 Berkshire Music Center season will be held in the chamber music hall tomorrow at 8:30 p.m. Lukas Foss of the department of composition will be the moderator. Six student composers will have work which has been done at least in part at Tanglewood performed by members of the Fromm Players and certain instrumentalists from the Berkshire Music Center Orchestra.

The program will include "Variations for Two Violins," by Frank Shallenberg of Guthrie, Okla.; Batholomeus Kool's trio for violin, viola and violoncello. Mr. Kool is a resident of Amsterdam, Holland although he has been studying in the United States for the past 18 months.

Also to be played is Henry Weinberg's Sinfonia for Eight Instruments. The Philadelphian's work will be conducted by Joseph Krienes of Chicago, a member of the orchestral conducting class. "Three Bugs — A Spider — A Caterpillar — A Beetle," by Thomas Putsche of West Hartford, Conn., will be followed by Marjorie Grief's movement for string quartet. The concluding number is the trio in one movement for piano, violin and violoncello by Joseph Lukewitz, also of Chicago.

EAGLE 8/2/58

Chamber Music Tomorrow at 10

TANGLEWOOD — Four pieces will be heard in the fifth concert by members of the department of chamber music of the Berkshire Music Center tomorrow morning at 10 in the chamber music hall.

BMC officials estimate that more than 2,000 people will have attended these chamber music concerts by the end of the season, Aug. 10.

The opening work of tomorrow's concert will be the Sextet in B-flat major of Johannes Brahms. This is scored for two violins, two violas and two violoncellos. Beverly Somach is to be the first violin with Joseph Roche, violin; Jesse Levine, viola; Arthur Lewis, viola; Rhoda Stern, and Jacqueline Simon, cellos, making up the remainder of the ensemble.

Following the Brahms will be Thompson's Suite for Oboe, Clarinet, and Violas, with Dorothy Kidney, oboe; Homer Lee, clarinet, and Arthur Lewis, viola, as the performers.

Sue Bourns, Peter Schoenbach, Shirley Vineyard, Mary MacKinnon, all bassoonists, will play the Prokofieff Scherzo for Four Bassoons, which is to be followed by the concluding work, a sextet of Martinu.

Ronald Knudsen, violin, and Olga Kwasniak, violoncello, have previously been heard as soloists with the Berkshire Music Center Orchestra as well as at earlier Sunday chamber music concerts. Joining them in the Martinu composition will be Miriam Wexler, violin; Walter Cogswell and Thomas Drumm, violas, and Takayori Atsumi, cello. Mr. Martinu is a former member of the faculty of the Berkshire Music Center's department of composition.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 28 1958

BSO Manager Rotary Speaker

LEE — Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, will be the speaker at tomorrow's 12:15 p.m. meeting of the Lee Rotary Club at the East Lee Inn.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 29 1958

On the Reviving Art Of Reading Aloud

A little while ago a young man took his wife to a Tanglewood concert. It was a moonlit night, and the BSO was to play several selections he particularly enjoyed. They spread their blanket on the lawn in an uncrowded spot and he contemplated an enjoyable, relaxed evening. Then the concert started. Quick as a wink, the wife whipped out a pocket flashlight, opened her program, snuggled up to her husband and began reading the program notes to him.

In vain his protests that he could read, too! In vain his hints that the music was what he had come to hear! Relentlessly his spouse went through the notes, repeating passages that struck her as especially helpful. When the concert was over, the husband had broadened his knowledge of musicology, but had received only scattered, dim impressions of the music itself.

The next week the couple happened to attend the Westbury (L.I.) Music Fair, where the reading performance was repeated. Then, at intermission, the husband found himself in a gathering of other men, all with remarkably similar complaints. All grumbled that their wives, models of courtesy and reserve at other times, began chattering like magpies as soon as a performance began. One wife insisted on telling her husband about every individual mentioned in the playbill, down to the assistant electrician. Another bombarded her spouse with questions about the actors. Whereupon, in a desperate gesture of self-defense, the husbands organized a new club known as the Society To Withhold Summer Theater Programs From Young Wives Until After the Conclusion of the Performance.

As yet the society is too young to prove its worth. But concert and theatergoers will agree it has a potential. And if its campaign against talking wives is successful, we trust it will move into related fields. There is, for example, much work to be done with the Clucking Hen playgoer, that motherly soul in the row behind who goes "Tsk, tsk" at every juncture in a show, be it dramatic, sorrowful or simply funny. There is also need for counter measures against those highly rhythmic individuals who kick your chair in time to the music. Not to mention the women, so frequently in large flowered hats, who swivel in their seats as if they were watching tennis.

Troublesome as they may be, in short, young wives who read program notes aloud are not the only afflictions to burden theater and concertgoers. We'd like to see the society wax strong and successful and take them all on—old wives as well as young, and even (if such exist) noisy middle-aged men.

Lenox

Fire Dept. Fights Blaze in Car at Tanglewood Lot

LENOX—The Fire Department truck stationed at Tanglewood during the concerts there extinguished a fire in a car Sunday afternoon.

Fire Chief Oscar R. Hutchinson reported that a cigarette apparently started the fire in a cushion of a car parked in the Tanglewood lot. The truck, parked on Under Mountain Road to be available for emergencies while heavy traffic clogs West Street, responded to the alarm.

Eagle Aug 2

Musical Fare: From Bus to Bus Boys

By STUART C. AUERBACH

YOU CAN'T live on music alone.

That was demonstrated in 1940 at Tanglewood when the Berkshire Music Center was faced [illegible] feeding its students on the [illegible]. The immediate solution [illegible] a mobile kitchen in the [illegible] bus equipped with [illegible].

[illegible] of summers in the Berkshires, [illegible] casual [illegible]. When the first Berkshire [illegible] held [illegible] at the [illegible] Stockbridge, the [illegible] ran [illegible] sum- [illegible] Boston Symphony [illegible] settled at Tanglewood [illegible] thousands [illegible] brought their [illegible].

[illegible] Club of [illegible] Pittsfield [illegible] Makes were [illegible] on the grounds [illegible]. A concession, serving [illegible] crowds, was run under agreement between the concessionaires and the BSO.

Rolling Diner

But until the bus rolled into Tanglewood in 1940, to serve Music Center students, feeding was largely a thing of snacks or picnics. Today, as an outgrowth, Tanglewood has its own quiet-eating cafeteria with a new, fully equipped kitchen, a bevy of bus boys and six service lines for speedy public service.

The cafeteria is "one of the most difficult feeding operations in the world," James J. Brosnahan, business administrator of the Boston Symphony Orchestra says. The BSO itself runs the feeding operation.

In addition to serving box lunches and snacks before concerts and during intermissions, the cafeteria is open daily for lunches for the 352 Berkshire Music Center students and Tanglewood staff members. Special events, like the opening day exercises, are also catered on the grounds.

Hungry Hordes

Mr. Brosnahan estimates that some 5,000 persons out of a possible 15,000 attending a big Shed concert will be served in some way by the cafeteria. George Phillips, now in his first year of managing the food served at Tanglewood, said that for the second Saturday night concert those attending spent an average of 25 cents at the cafeteria.

When the BMC was started, the faculty soon discovered that lunch for the students must be set up on the grounds. Otherwise, Mr. Brosnahan said, a good part of the day was wasted by students heading off the grounds for meals.

A bus was set up on the site of the present cafeteria, near the theater concert hall. A steam table was installed in the bus, and raised platforms ran along the outside of the vehicle. Students were served through the bus windows.

The food was prepared in the Curtis Hotel by chef Karl Grosser, who now runs Chef Karl's restaurant in Lenox. Lester Roberts, who owned the Curtis then, was in charge of the food.

The bus lasted only one season.

Breakdown in Plans

Original plans called for the bus to make a run daily from the Curtis Hotel kitchen to Tanglewood. The bus, however, had other ideas. It broke down at Tanglewood on the first run. From then on, it was left parked and the food was brought to it from the Curtis Hotel.

At Tanglewood in 1940: a mobile kitchen to feed students

A building was constructed with only one thought in mind, Mr. Brosnahan said, "To have it as far away from the music shed as possible." A prime requisite of the feeding operation here is that it be done with the utmost quiet so as not to disturb the music patrons.

The cafeteria concentrates on serving meals and snacks prior to a concert and during a 20-minute intermission. The new kitchen facilities were not designed with an eye to efficient management, but rather to quiet operation.

Went That-a-Way

The kitchen was moved this season from behind the serving lines in the food shed to a carriage house about 75 yards outside the Tanglewood grounds. Four cafeteria lines were added to the two already there to give faster food service on concert days. Rubber-tired carts carry the food from the kitchen to the serving area.

All the food — including pastries and rolls—is prepared on the grounds. The new kitchen is equipped with a freezer unit, range, ovens and work space. Much of the equipment was brought from Wheatleigh when the estate was sold by the BSO last fall.

Between $35,000 and $40,000 is spent in Berkshire County by the food operation at Tanglewood, Mr. Brosnahan said. Ninety per cent of all the food is bought locally.

Offers Variety

A choice of three box-lunch dinners—including either fried chicken or a choice of sandwiches, desert, fruit, relish and a beverage—is served at concert time. In addition, packages of cookies, ice cream and beverages are sold separately.

Prices range from a high of $2.50 for a box lunch of half a chicken with potato salad and the trimmings, to a low of 15 cents for milk or coffee and cookies.

A full-time staff of 18 with 6 additional members added during weekends takes care of the commissary department. Key staff members, like Mr. Phillips, are hired by the BSO through Treadway Inns Inc. The men spend the winter working at food concessions operated by the Treadway chain.

Mr. Phillips is in charge of the dining halls at Trinity-Pawling School during the winter. The chef is Earl Hughes, who works at the Bookshop Inn at Mount Holyoke College. Assistant manager is John Bennett, manager of dining halls at St. Mark's School.

Auerbach

At Tanglewood today: a modern cafeteria open to all

IS NOTHING sacred? An irreverent colleague of ours notes that one of the selections recently played at Tanglewood chamber music hall was Bartholomew Kool's trio for violin, viola and violoncello. "This Kool kid sure gets around," he quipped to a ringing silence.

—o—

SHADES OF Elsie Venner, snake girl of the Oliver Wendell Holmes novel of the 1860s! Chemists have developed a rattlesnake repellent that works. Charcoal lumps soaked in a solution of synthetic skunk juice and placed around their haunts drive the rattlers away. The odor is said to be not strong enough to disturb humans, but do you suppose it might attract real skunks?

—o—

ONE OF our colleagues, who really knows better, feigned confusion over Jay Rosenfeld's review of the recent Tanglewood concerts which featured Wagner's "Ring" music and a concerto by Piston. "I'm mixed up," he said, "shouldn't it be the Piston Ring?"

RICHARD V. HAPPEL.

Hearing New Music

To the Editor of THE EAGLE:—

Eagle readers are well informed on Tanglewood events. Few of them, though, seem to realize that American music is being made and played in the heart of Berkshire County. I refer to the Composers' Forums, presented each Sunday evening in the Chamber Music Hall at Tanglewood. This series of concerts, featuring works written by students of composition at Tanglewood, concludes with a program on Sunday, August 3.

Although other Tanglewood concerts are well attended, very few were on hand for the Forum last Sunday, July 27. I suggest that Composers' Forums be opened to the public free of charge. At present only Friends of the Berkshire Music Center are admitted, but there are many Berkshire residents who would attend if these Forums were open to the public, as are similar concerts sponsored by Columbia University and the New York Public Library.

To make these Composers' Forums real forums would seem the proper way to publicize new music. There is no use waiting for Washington to help the American artist if the Berkshires will not listen to him.

JOHN JOVANOVIC.

71 Easton Ave.,
Pittsfield.

Quotes

Another false idea is that newspapers are hounding busy public men for their own commercial advantage. This is palpably absurd. You just don't sell papers with hard news about government; I wish you did. Much of it unfortunately is dull. The newspaper concerned only with selling a product wastes no time on this I can assure you. They use more easily acquired and more glamorous lures.—*James S. Pope, executive editor, Louisville Courier-Journal.*

Civilization is a movement and not a condition, a voyage, and not a harbor.—*Arnold Toynbee, historian.*

The Hustings Include Tanglewood

Whitestone

Governor's Councilor Christian A. Herter Jr., Republican candidate for attorney general, chats with Mrs. Bruce Crane in her box at the Saturday evening concert by the Boston Symphony Orchestra at Tanglewood. Her husband, former Governor's Councilor Crane, was campaign manager for Herter in the preprimary campaign for governor. At the GOP convention Herter lost his bid for the gubernatorial nomination but was named the party's candidate for attorney general.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

PHILADELPHIA, PA.
INQUIRER
Circ. D. 637,561 - S. 1,124,395

AUG 10 1958

Berkowitz to Manage Albuquerque Orchestra

Ralph Berkowitz, Philadelphia pianist and dean of the Berkshire Music Center at Tanglewood, has been appointed manager of the Albuquerque Civic Symphony of New Mexico.

Berkowitz will continue as dean at Tanglewood, a post he has held since 1951. Previous to that he had been executive assistant to Serge Koussevitsky, founder of the Berkshire Festival. As a pianist he has for many years been associated with 'cellist Gregor Piatigorsky.

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 27,999 S. 28,943

JUL 30 1958

Chamber Music Concert Slated at Tanglewood

Tonight, 8:30 o'clock, in the Theater-Concert hall at Tanglewood, Lenox, Mass., the fifth in the series of Wednesday night chamber music concerts will be presented. The Kroll quarter will be heard in a program including Mozart's Quarter in C. major, K. 465; Easley Blackwood's Quartet No. 1 and Brahms' Quartet No. 1 in C minor, Op. 51, No. 1. Members of the quartet, which is headed by William Kroll, violinist and head of the Department of Chamber Music at the Berkshire Music center, include Louis Graeler, violin, David Mandovitz, viola; and Avron Twedowsky, cello. The Kroll quartet also will be heard in the final Wednesday night chamber music concert, 8:30 o'clock, Aug. 6.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 30 1958

THE KROLL QUARTET AT LENOX TONIGHT

The fifth in the series of Wednesday evening chamber music concerts at Tanglewood, Lenox, will be held tonight at 8.30 in the theater-concert hall.

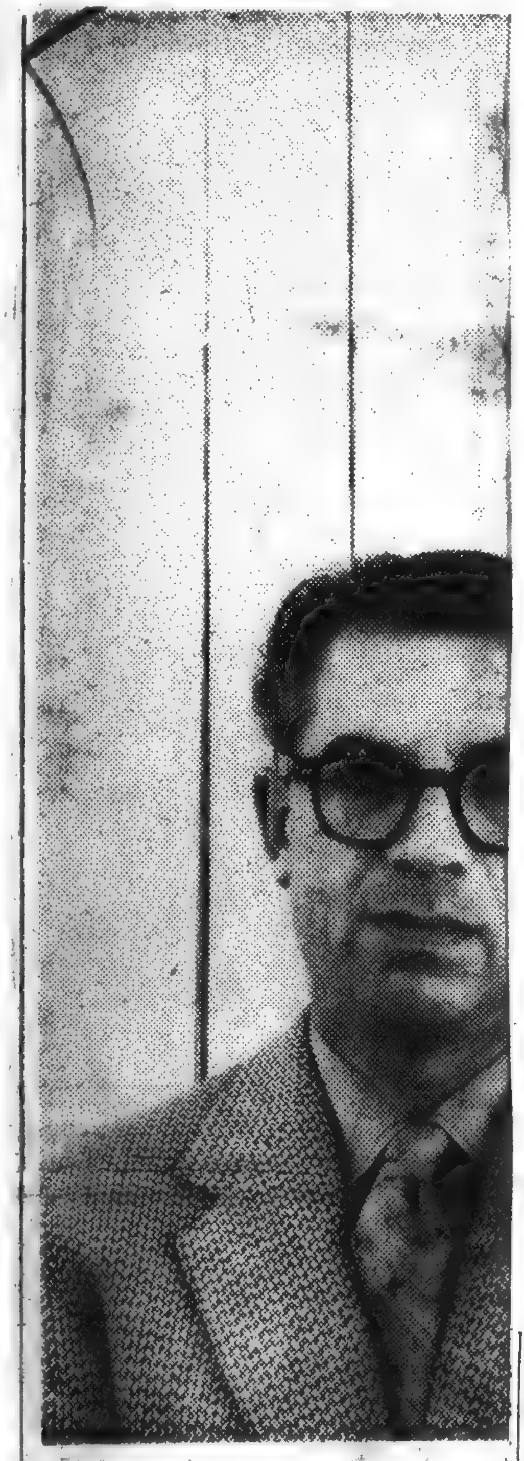
The Kroll Quartet will be heard in a program including Mozart's Quartet in C major, K. 465, Easley Blackwood's Quartet No. 1 and Brahms' Quartet No. 1 in C minor, Op. 51 No. 1. Mr. Black- in Indianap- f composition 48, 49 and 50. missioned by undation and at Tangle- now in the dapest Quar- roll Quartet. Mr. Blackwood's First Symphony was premiered by the Boston Symphony last winter and recently [illegible] Merit Award of the American International Music Fund. Mr. Blackwood, who has recently been appointed an instructor in the University of Chicago music department, will be at Tanglewood for the performance of his quartet.

Members of the Kroll Quartet, which is headed by William Kroll, violinist and head of the Department of Chamber Music at the Berkshire Music Center, include Louis Graeler, violin; David Mandovitz, viola, and Avron Twedowsky, cello.

The Kroll Quartet will also be heard in the final Wednesday evening chamber music concert Aug. 6 at 8.30.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 26 1958



NEW MANAGER of the New Mexico, Ralph Berkowitz, dean of the Berkshire Music Center, stands before some of his art work in the Exhibition House at Tanglewood where he showed more than 25 pastels, woodcuts and drawings this season.

Berkowitz Taking Post In New Mexico

Music Center Dean To Manage Civic Symphony

TANGLEWOOD — Ralph Berkowitz, pianist and dean of the Berkshire Music Center at Tanglewood, has been appointed manager of the Albuquerque Civic Symphony of New Mexico. Mr. Berkowitz will start his tenure this fall along with the orchestra's newly appointed conductor Maurice Bonney, formerly assistant to Leopold Stokowski in Houston, Texas.

Mr. Berkowitz will continue as dean at Tanglewood, a post he has held since 1951. Previous to that he had been executive assistant to Serge Koussevitzky, founder of the Berkshire Festival. Mr. Berkowitz is also a painter whose most recent one-man show took place this summer in the Exhibition House at Tanglewood. On view were more than 25 pastels, woodcuts and drawings.

As a pianist Mr. Berkowitz has for many years been associated with the eminent cellist, Gregor Piatigorsky, with whom he has played in the Orient, the Middle East, Europe and the Western Hemisphere. Among his numerous recordings the most recent is with the California violinist Eddice Shapiro with whom he made the 3 Sonatas for Violin and Piano of Brahms for Vanguard Records.

ALBUQUERQUE, N. M.
JOURNAL
Circ. D. 42,386 - S. 57,303

AUG 31 1958

Ticket Campaign Will Open Civic Symphony Activities

Mrs. W. M. Lowe, 635 Isleta SW, has been appointed general chairman of the 1958-1959 Albuquerque Civic Symphony ticket sales campaign by the symphony's board of directors.

Mrs. Lowe said the drive will be sparked by the orchestra's "New Look for a New Season."

Foremost in the new aspect of the twenty-seven year old symphony is Maurice Bonney, whose appointment as conductor was announced in June. Mr. Bonney comes to Albuquerque from three years' tenure as associate conductor of the Houston Symphony under Leopold Stokowski.

New Look

Also part of the Symphony's "New Look" is Ralph Berkowitz, dean of the Berkshire Music Center at Tanglewood, Mass., who has been appointed to the newly-created post of manager of the Symphony. As a pianist, Mr. Berkowitz has appeared in concerts with Gregor Piatigorsky, cellist, and has recorded with violinist Eudice Shapiro. For a number of years he has been familiar to Albuquerque music audiences as a member of La Quinta quintet in the June Music Festivals sponsored by Albert Simms.

Ralph Berkowitz, pianist and dean of the Berkshire Music Center at Tanglewood, has been appointed manager of the Albuquerque Civic Symphony of New Mexico. Mr. Berkowitz will start his tenure this Fall along with the orchestra's conductor, Maurice Bonney, formerly assistant to Leopold Stokowski in Houston, Texas.

Berkowitz will continue as dean at Tanglewood, a post he has held since 1951.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 29 1958

Tanglewood Dean Made Manager in N. Mexico

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JL 30 1958

Kroll Quartet Plays At Lenox Tonight

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The Kroll Quartet will be heard in a program including Mozart's Quartet in C major, K. 465, Easley Blackwood's Quartet No. 1 and Brahms' Quartet No. 1 in C minor, Op. 51 No. 1. Mr. Blackwood, who was born in Indianapolis, was a student of composition at Tanglewood in 1948, '49 and '50.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 29 1958

New Mexico Position For Tanglewood Dean

Ralph Berkowitz, pianist and Dean of the Berkshire Music Center at Tanglewood has been appointed manager of the Albuquerque Civic Symphony of New Mexico. Mr. Berkowitz will start his tenure this fall along with the orchestra's newly appointed conductor Maurice Bonney, formerly Assistant to Leopold Stokowski in Houston, Tex.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 30 1958

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

JUL 30 1958

Kroll Quartet To Perform This Evening

The fifth in the series of Wednesday evening chamber music concerts at Tanglewood, Lenox, Mass., will be held tonight at 8:30 in the Theatre - Concert Hall.

The Kroll Quartet will be heard in a program including Mozart's Quartet in C major, K. 465, Easley Blackwood's Quartet No. 1 and Brahms' Quartet No. 1 in C minor, Op. 51 No. 1. Mr. Blackwood. who was born in Indianapolis, was a student of composition at Tanglewood in 1948, 49 and 50. His Quartet was commissioned by the Fromm Music Foundation and was first performed at Tanglewood in 1956. It is now in the repertoire of the Budapest Quartet as well as the Kroll Quartet. Mr. Blackwood's First Symphony was premiered by the Boston Symphony last winter and recently won the Merit Award of the American International Music Fund. Mr. Blackwood, who has recently been appointed an instructor in the University of Chicago Music Department, will be at Tanglewood for the performance of his Quartet.

Members of the Kroll Quartet, which is headed by William Kroll violinist and head of the Department of Chamber Music at the Berkshire Music Center, include Louis Graeler, violin, David Mandovit, viola; and Avron Twedowsky, Cello.

The Kroll Quartet will also be heard in the final Wednesday Evening Chamber Music Concert on Aug. 6 at 8:30.

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BARTLEY

Berkshire
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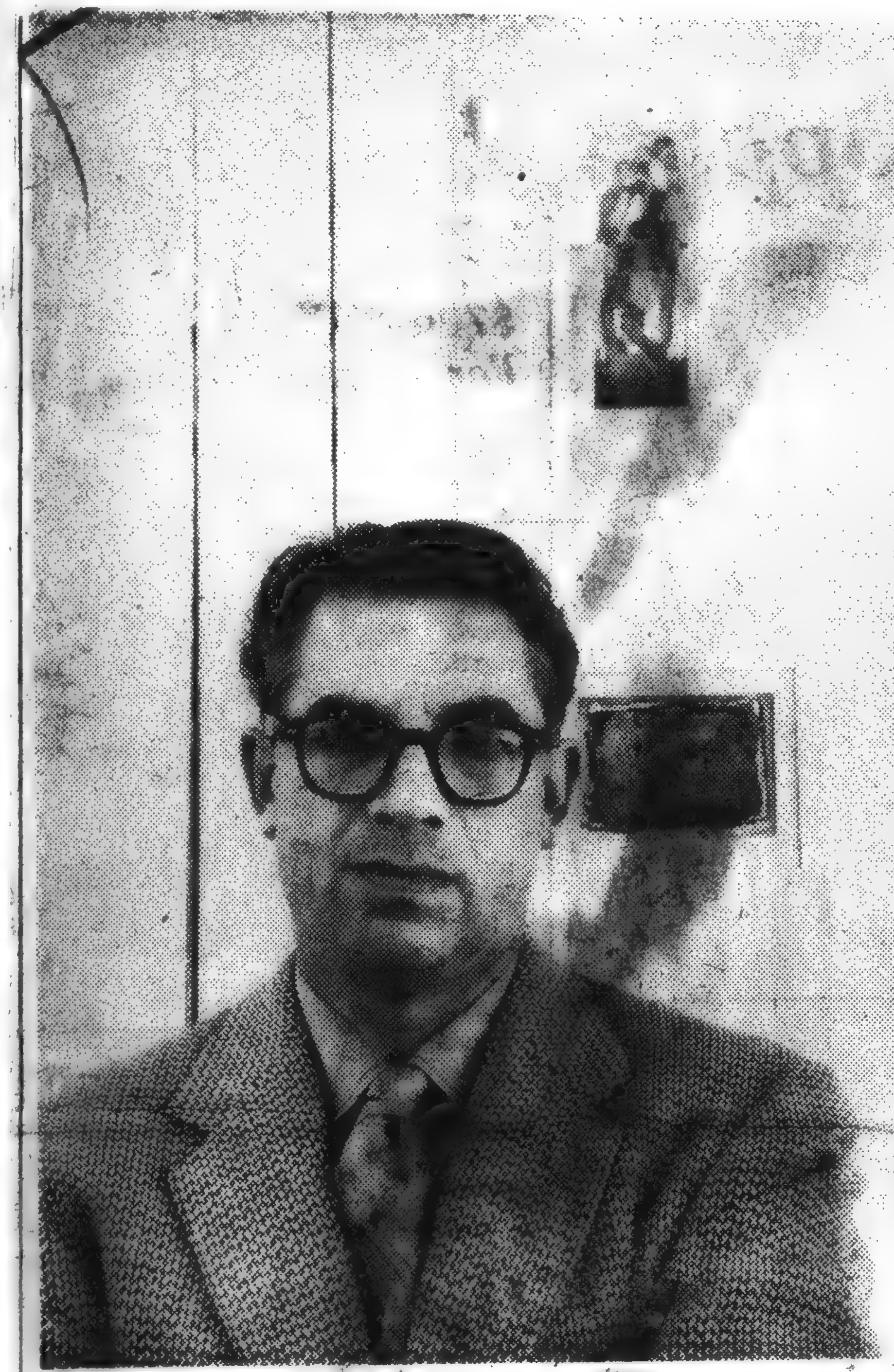
JUL 26 1958



Manos

NEW MANAGER of the Albuquerque Civic Symphony in New Mexico, Ralph Berkowitz, dean of the Berkshire Music Center, stands before some of his art work in the Exhibition House at Tanglewood where he showed more than 25 pastels, woodcuts and drawings this season.

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Music Center Dean To Manage Civic Symphony

TANGLEWOOD — Ralph Berkowitz, pianist and dean of the Berkshire Music Center at Tanglewood, has been appointed manager of the Albuquerque Civic Symphony of New Mexico. Mr. Berkowitz will start his tenure this fall along with the orchestra's newly appointed conductor Maurice Bonney, formerly assistant to Leopold Stokowski in Houston, Texas.

Mr. Berkowitz will continue as dean at Tanglewood, a post he has held since 1951. Previous to that he had been executive assistant to Serge Koussevitzky, founder of the Berkshire Festival. Mr. Berkowitz is also a painter whose most recent one-man show took place this summer in the Exhibition House at Tanglewood. On view were more than 25 pastels, woodcuts and drawings.

As a pianist Mr. Berkowitz has for many years been associated with the eminent cellist, Gregor Piatigorsky, with whom he has played in the Orient, the Middle East, Europe and the Western Hemisphere. Among his numerous recordings the most recent is with the California violinist Eddice Shapiro with whom he made the 3 Sonatas for Violin and Piano of Brahms for Vanguard Records.

[157]

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JUL 31 1958

B. Globe ~~July 3~~ Aug 1

Berkowitz New Manager In Albuquerque

Ralph Berkowitz, pianist and dean of the Berkshire Music Center at Tanglewood, has been appointed manager of the Albuquerque Civic Symphony of New Mexico. Mr. Berkowitz will start his tenure this Fall along with the orchestra's conductor, Maurice Bonney, formerly assistant to Leopold Stokowski in Houston, Texas.

Berkowitz will continue as dean at Tanglewood, a post he has held since 1951.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 29 1958

Tanglewood Dean Made Manager in N. Mexico

Ralph Berkowitz, pianist and dean of the Berkshire Music Center at Tanglewood, has been appointed manager of the Albuquerque Civic Symphony of New Mexico. Mr. Berkowitz will start his tenure this fall along with the orchestra's newly appointed conductor, Maurice Bonney, formerly assistant to Leopold Stokowski in Houston, Texas.

Ralph Berkowitz will continue as dean at Tanglewood, a post he has held since 1951. Previous to that he had been executive assistant to Serge Koussevitzky, founder of the Berkshire Festival. Mr. Berkowitz is also a painter whose most recent one-man show took place this summer in the Exhibition House at Tanglewood. On view were more than 25 pastels, wood-cuts and drawings.

As a pianist Ralph Berkowitz has for many years been associated with the eminent cellist, Gregor Piatigorsky, with whom he has played in the Orient, the Middle East, Europe and the Western Hemisphere. Among his numerous recordings the most recent is with the California violinist, Eddice Shapiro, with whom he made the 3 Sonatas for Violin and Piano of Brahms for Vanguard Records.

PHILADELPHIA, PA.
INQUIRER
Circ. D. 637,561 - S. 1,124,395

AUG 10 1958

Berkowitz to Manage Albuquerque Orchestra

Ralph Berkowitz, Philadelphia pianist and dean of the Berkshire Music Center at Tanglewood, has been appointed manager of the Albuquerque Civic Symphony of New Mexico.

Berkowitz will continue as dean at Tanglewood, a post he has held since 1951. Previous to that he had been executive assistant to Serge Koussevitsky, founder of the Berkshire Festival. As a pianist he has for many years been associated with 'cellist Gregor Piatigorsky.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 30 1958

THE KROLL QUARTET AT LENOX TONIGHT

The fifth in the series of Wednesday evening chamber music concerts at Tanglewood, Lenox, will be held tonight at 8.30 in the theater-concert hall.

The Kroll Quartet will be heard in a program including Mozart's Quartet in C major, K. 465, Easley Blackwood's Quartet No. 1 and Brahms' Quartet No. 1 in C minor, Op. 51 No. 1. Mr. Blackwood, who was born in Indianapolis, was a student of composition at Tanglewood in 1948, 49 and 50. His Quartet was commissioned by the Fromm Music Foundation and was first performed at Tanglewood in 1956. It is now in the repertoire of the Budapest Quartet as well as the Kroll Quartet. Mr. Blackwood's First Symphony was premiered by the Boston Symphony last winter and recently won the Merit Award of the American International Music Fund. Mr. Blackwood, who has recently been appointed an instructor in the University of Chicago music department, will be at Tanglewood for the performance of his quartet.

Members of the Kroll Quartet, which is headed by William Kroll, violinist and head of the Department of Chamber Music at the Berkshire Music Center, include Louis Graeler, violin; David Mandovitz, viola, and Avron Twedowsky, cello.

The Kroll Quartet will also be heard in the final Wednesday evening chamber music concert Aug. 6 at 8.30.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JL 30 1958

Kroll Quartet Plays At Lenox Tonight

The fifth in the series of Wednesday evening chamber music concerts at Tanglewood, Lenox, Mass., will be held tonight at 8:30 in the Theater-Concert Hall.

The Kroll Quartet will be heard in a program including Mozart's Quartet in C major, K. 465, Easley Blackwood's Quartet No. 1 and Brahms' Quartet No. 1 in C minor, Op. 51 No. 1. Mr. Blackwood, who was born in Indianapolis, was a student of composition at Tanglewood in 1948, '49 and '50.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 29 1958

New Mexico Position For Tanglewood Dean

Ralph Berkowitz, pianist and Dean of the Berkshire Music Center at Tanglewood has been appointed manager of the Albuquerque Civic Symphony of New Mexico. Mr. Berkowitz will start his tenure this fall along with the orchestra's newly appointed conductor Maurice Bonney, formerly Assistant to Leopold Stokowski in Houston, Tex.

Ralph Berkowitz will continue as Dean at Tanglewood, a post he has held since 1951. Previous to that he had been Executive Assistant to Serge Koussevitzky, founder of the Berkshire Festival. Mr. Berkowitz is also a painter whose most recent one-man show took place this summer in the Exhibition House at Tanglewood.

As a pianist Ralph Berkowitz has for many years been associated with the eminent cellist Gregor Piatigorsky with whom he has played in the Orient, the middle East, Europe and the Western Hemisphere.

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 27,999 S. 28,943

JUL 30 1958

Chamber Music Concert Slated at Tanglewood

Tonight, 8:30 o'clock, in the Theater-Concert hall at Tanglewood, Lenox, Mass., the fifth in the series of Wednesday night chamber music concerts will be presented. The Kroll quarter will be heard in a program including Mozart's Quarter in C. major, K. 465; Easley Blackwood's Quartet No. 1 and Brahms' Quartet No. 1 in C minor, Op. 51, No. 1. Members of the quartet, which is headed by William Kroll, violinist and head of the Department of Chamber Music at the Berkshire Music center, include Louis Graeler, violin, David Mandovitz, viola; and Avron Twedowsky, cello. The Kroll quartet also will be heard in the final Wednesday night chamber music concert, 8:30 o'clock, Aug. 6.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 30 1958

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

JUL 30 1958

Kroll Quartet To Perform This Evening

The fifth in the series of Wednesday evening chamber music concerts at Tanglewood, Lenox, Mass., will be held tonight at 8:30 in the Theatre - Concert Hall.

The Kroll Quartet will be heard in a program including Mozart's Quartet in C major, K. 465, Easley Blackwood's Quartet No. 1 and Brahms' Quartet No. 1 in C minor, Op. 51 No. 1. Mr. Blackwood, who was born in Indianapolis, was a student of composition at Tanglewood in 1948, 49 and 50. His Quartet was commissioned by the Fromm Music Foundation and was first performed at Tanglewood in 1956. It is now in the repertoire of the Budapest Quartet as well as the Kroll Quartet. Mr. Blackwood's First Symphony was premiered by the Boston Symphony last winter and recently won the Merit Award of the American International Music Fund. Mr. Blackwood, who has recently been appointed an instructor in the University of Chicago Music Department, will be at Tanglewood for the performance of his Quartet.

Members of the Kroll Quartet, which is headed by William Kroll violinist and head of the Department of Chamber Music at the Berkshire Music Center, include Louis Graeler, violin, David Mandovit, viola; and Avron Twedowsky, Cello.

The Kroll Quartet will also be heard in the final Wednesday Evening Chamber Music Concert on Aug. 6 at 8:30.

[158]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 29 1958

Kroll Quartet To Play at Tanglewood Tomorrow Night

Program Announced For Fifth in Series Of Chamber Concerts

The Kroll Quartet, originally the Coolidge Quartet, named for the late Elizabeth Sprague Coolidge, founder of South Mountain Music Assn. in this city, will present the fifth in a series of Wednesday evening chamber music concerts at the theater concert hall, Tanglewood, tomorrow night at 8:30. In 1945. the ensemble adopted the name of its leader, William Kroll, left, a member of the faculty of the chamber music department at the Berkshire Music Center. Tomorrow's program will include the works of Haydn, Bartok and Beethoven.

TANGLEWOOD—The fifth in the series of Wednesday evening chamber music concerts here, will open tomorrow night at 8:30 in the theater concert hall.

The Kroll Quartet will be heard in a program including Mozart's Quartet in C major, K. 465, **Easley Blackwood's Quartet No. 1 and Brahms' Quartet No. 1 in C minor, Op. 51 No. 1.**

Mr. Blackwood, who was born in Indianapolis, was a student of composition at Tanglewood in 1948, 1949 and 1950. His quartet was commissioned by the Fromm Music Foundation and was first performed at Tanglewood in 1956. It is now in the repertoire of the Budapest Quartet as well as the Kroll Quartet.

Blackwood To Attend

Mr. Blackwood's First Symphony was premiered by the Boston Symphony last winter and recently won the Merit Award of the American International Music Fund. Mr. Blackwood, who has recently been appointed an instructor in the University of Chicago music department, will be at Tanglewood for the performance of his quartet.

Members of the Kroll Quartet, which is headed by William Kroll, violinist and head of the department of chamber music at the Berkshire Music Center, include Louis Graeler, violin; David Mandovitz, viola; and Avron Twedowsky, cello.

The Kroll Quartet will also be heard in the final Wednesday evening chamber music concert on Aug. 6 at 8:30.

OBSCURED TEXT

Sunday News
BURLINGTON, Vt.
Independent
Circ. 11,783

JUL 27 1958

HERE TUESDAY NIGHT

Kroll Quartet to Feature Real Stradivarius Violin

When the Kroll Quartet appears here Tuesday evening, July 29, as the final presentation of the Summer Lane Series of the University of Vermont, its leader and founder—William Kroll—will bring with him an "Ernst" Stradivarius which has a reputation of its own among connoisseurs of violin lovers.

The chamber music group will be offered in the Ira Allen Chapel at UVM at 8:30 Tuesday evening. Their concert will close out a Lane summer season which has presented ballet, opera and last Tuesday evening's offering of Broadway and folksongs sung by Vermont alumnus Robert Goss of Wilder, and his wife, Louise Whetsel. The pair were honored in a press luncheon by the university.

Tanglewood Next

Tuesday's chamber music offering will precede the quartet's Wednesday appearance at Tanglewood.

Kroll's violin is regarded as exceptional in tone, even when compared with other Strads.

In the early years of the 19th century an Englishman named Andrew Fontaine, noted for his knowledge of fine instruments, presented this one to the Moravian violinist, Henri Ernst, who played it during his lifetime, and at his death left it to his widow. At first she decided to keep it, but after 15 years or so she put it in the hands of a dealer at a price he had considered prohibitive.

Dealer Had Violin

Nevertheless he was able to sell it for more. Thereafter it passed through the hands of other dealers, of violinists and of wealthy collectors in several countries until finally it was brought to the United States by the violin virtuoso Zlatko Balakovic. Eventually it landed, as do so many valuable "Strads," in the collection of Emiml Hermann, and was from this eminent dealer that Mr. Kroll acquired it in 1950.

It is of standard size; its "S" neck has recently been renewed (which is common practice with violins that are reaching their 300th birthday) and the chin rest was carved by Mr. Kroll himself. Spruce and curly maple from Appenine groves that were haunted by Signor Stradivari have gone into the making of the "Case." To quote Mr. Kroll who has been over the North Italian terrain:

"The old man was keen on wood. He married a woman a couple of decades his senior whose father seems to have had a store-room full of choice timber. When that was used up, Stradivari went out to choose his own trees. When he found a grove that was evenly grown he would pick a tree from the center. The outer ones would have been more exposed on one side, you see."

Some people say modern violin-makers are as competent as Amati, Guarnieri and Stradivari. Mr. Kroll cannot agree.

"Take the question of varnish," he says. "The wood could not be so wonderfully resonant if it were coated with anything produced today. The formula for Stradivari varnish has never been found or duplicated."

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 31 1958

Kroll String Quartet Gives 5th Program Of Chamber Music

The Kroll String Quartet last night presented the fifth in the series of Wednesday evening chamber music concerts in the theater-concert hall at Tanglewood. A capacity crowd was on hand.

One of the works performed was a string quartet by Easely Blackwood, a 25-year-old former student of composition at the Berkshire Music Center. It was the first time the work had been played at Tanglewood and the composer was present for the performance.

Also on the program were Mozart's "String Quartet in C Major" and Brahms' "String Quartet in C Minor Op. 51 No. 1."

The Berkshire Music Festival continues over the weekend, with concerts by the full Boston Symphony Orchestra Friday and Saturday evenings and Sunday afternoon. Those will be held in the music shed.

S Union - July 31

KROLL GROUP IS HEARD AT TANGLEWOOD

String Quartet Presents Work by Former Student

By WILLARD CLARK

LENOX—The fifth in the current cycle of chamber music concerts was given Wednesday by the Kroll String Quartet. The quartet will also play next Wednesday night. The theater-concert hall was filled to capacity with a discriminating audience.

The novelty on the program was a string quartet by Easely Blackwood, a 25-year-old former student of composition here. It was the first time the work has been played at Tanglewood. In sum total this is an interesting work. Mr. Easely has written fine passages for cello and viola and the second movement of the work, with its long pizzicato passages, has considerable charm. The final movement is extremely energetic and brilliant. The composer was present to share the applause with the quartet.

The program opened with a perceptive performanee of Mozart's "String Quartet in C Major," often labeled the "Dissonant" quartet on account of the introductory adagio. This quartet found Mozart at the height of his powers. It is music which delights the musician, both the listener and the participant. Mr. Kroll and his colleagues provided a full bodied performance, well balanced and satisfying.

Listening to the Kroll Quartet, one is conscious of the scholarship to be found in its readings. This was particularly true throughout the program, but never more so than in the performance of the Brahms' "String Quartet in C Minor Op 51 No. 1." In this quartet we find Brahms at his most lyrical. Seldom somber moments intrude on this flow of lyricism. The "Romanza" is truly a song without words. The finale is a broad, expansive movement, very dramatic. The Kroll Quartet played the work with thorough understanding providing fine detail and tonal beauty. This was the finest performance of the program.

Next week the quartet will be heard in quartets by Haydn, Bortek and Beethoven.

[159]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 31 1958

Music Review

Kroll String Quartet at Tanglewood

By JAY C. ROSENFELD

THE KROLL String Quartet concert in the Theater-Concert Hall at Tanglewood last night was the last but one of the Wednesday evening chamber music series. Their program was selected with almost century-long Brobdingnagian leaps from Mozart and Brahms to a 25-year-old American, Easley Blackwood.

The Mozart C major (K.465) has come to be called the "Dissonant" because of a contrapuntal situation in the very second bar where the first violin plays an A natural over an existing far-removed harmonic base. This, to ears of 1769, must have sounded strange indeed. Many thought it was incorrect and intolerable. Fetis, the famous historian and director of the Brussels conservatory, attempted to correct it by delaying the entrance of the violin until the offensive harmony has dissolved and a proper base for the conspicuous note prepared. Everyone of musical eminence of the day took sides. Cherubini, director of the Paris conservatory, called the harmony a barbarism. Mozart, quite unaware of the rumpus he had stirred up, seems to have endured and the music is played unaltered.

* * *

THE KROLLS are the standard bearers of a tradition in chamber music which is excelled in its brewing and distilling by few, if any, and, which in its authority is not equalled by many. Yet they maintain a fresh and vital approach to the masterpieces which they have undoubtedly played innumerable times. Kroll is a master violinist. Artists cannot be graded or compared, but probably of him it might be said, as Schumann in his day protested against a critic's attempt to assign him a rung on the ladder: "I am distressed," he wrote, "to be placed in second rank. I do not ask to stand in the first, but I think I have some pretension to a place of my own." No one disputes Kroll's right to a unique place in chamber music. He permits himself a few slight, violinistic coquetries at times, but it would concern purists more than a general audience which is always charmed by the elegance and virtuosity of his quartet's playing.

* * *

BRAHMS HAD trouble reducing his musical conceptions to four solo instruments. He was an orchestral writer up to the time the C minor, opus 51, no. 1, appeared, and he has always been the butt of comments, which have been doubtful compliments, to the effect that his quartet music, or the performers, sounded orchestral.

The Krolls: William Kroll and Louis Graeler, violins, David Mankovitz, viola, and Avron Twerdowsky, cello, displayed tremendous penetration of their Brahms. The first movement tempo, was deeply satisfactory. It can be so disturbing when taken faster and under less control as less mature quartets at times think required. The Romanza and the third movement allegretto are two of the most precious gems in quartet literature, and they are never more beautiful than when the artists, by their own sense of taste and reticence, make the music itself stand out in all it glories.

* * *

BLACKWOOD was in the audience last night, and was beckoned to the stage by Kroll at the completion of his quartet to acknowledge the genuine and spontaneous approval his music evoked. Blackwood is on familar terrain at Tanglewood as he was a student there himself for three years only a short time ago. His quartet, a Fromm Music Foundation commission, was played for the first time last year on this same stage. His first symphony was played by the Boston Symphony Orchestra in April of this year.

It is not a radical quartet, yet he leaves few devices of technic for resources of the instruments untapped. There are many occasions when he allows a single instrument to soliloquize or daydream. Indeed, the quartet begins with the cello singing a slow, long, wandering line after which the other three instruments join him in an agitated courant mood, gay and frivolous, possibly flippant, not by any means in the style of, but very possibly in the spirit of "West Side Story."

* * *

SOME of the novel effects are ingenious, and we could not discern whether it was the capabilities of the Krolls which were making them so or the originality of the composer. Mutes, string-plucking, ponticello, tremolo are made use of with reason, but there is a consistent forward urge to the musical line. The second movement begins with an incident which, fleetingly, recalls the dissonant Mozart cause celebre, but which proceeds to give the cello and viola, in turns, lovely fantasies which they developed with warm tone.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

JUL 27 1958

Wagner Tanglewood Feature

Excerpts from the operas and music-dramas by Richard Wagner will be featured at the concerts by the Boston Symphony Orchestra at ~~the Berk~~shire Festival in Tanglewood, Lenox, next week-end. Charles Munch and Pierre Monteux will conduct, and soprano Margaret Harshaw will be soloist.

Another highlight will be first Tanglewood performance of Walter Piston's Viola Concerto, with Joseph De Pasquale as soloist. The work was written for and dedicated to the first viola of the Orchestra.

The major production of the Summer for the Berkshire Music Center opera department will be Rossini's "Count Ory," which will receive two performances in the Theater-Concert Hall Monday and Tuesday evenings, Aug. 4 and 5.

Journal Record
AMHERST, Mass.
Weekly Independent
Circ. 1,353

JUL 24 1958

The Boston Symphony orchestra will present three concerts featuring the music of Wagner at Tanglewood, Lenox, Mass., Friday, Saturday and Sunday, Aug. 1, 2 and 3. Charles Munch will conduct programs including selections from "Die Meistersinger," "Tristan and Isolde," "Gotterdammerung," and "Tannhauser" and music by Piston, Vaughan Williams and Liszt Friday and Saturday.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ 3,408

JUL 24 1958

3 Wagner Concerts At Tanglewood

The Boston Symphony Orchestra will ~~present three~~ concerts featuring the music of Wagner next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood, Lenox, Mass. Charles Munch, the orchestra's music director, will conduct two of these Berkshire Festival concerts (on Aug. 1 and 2) and Pierre Monteux will conduct the concert of Aug. 3.

TANGLEWOOD SOLOIST — JOSEPH dePASQUALE, principal violist of the Boston Symphony Orchestra, makes his second solo appearance of the Berkshire Festival Friday, Aug. 1 at 8:30. Mr. de Pasquale will play the Viola Concerto of Walter Piston.

For the concert on Friday, Aug. 1, Dr. Munch will present Wagner's Prelude to "Die Meistersinger", Siegfried Idyll, and Prelude and Love-death from "Tristan and Isolde". Margaret Harshaw will sing the Love-death and will close the program in a performance of the "Immolation Scene", the finale of the opera "Gotterdammerung". Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the first Tanglewood performance of the Viola Concerto by Walter Piston.

Charles Munch will open the program of Aug. 2 with Wagner's Overture and Bacchanale from "Tannhauser". Leonard Pennario, pianist, will be heard in the Liszt First Piano Concerto. Following the intermission Dr. Munch will conduct Vaughan Williams' Symphony No. 8. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung".

Pierre Monteux will conduct an all-Wagner concert on Sunday afternoon, Aug. 3 at 2:30 with Margaret Harshaw, soprano, as soloist.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 25 19

Progr

Wagnerian
Works
Sche

The Boston Sympho
present three concerts
the music of Wagner
day and Saturday eve
8:30 and Sunday after
2:30 in the Music
Tanglewood, Lenox, Mas
Charles Munch will
the first two of these
and Pierre Monteux
duct the third. Soloists
weekend will include
Harshaw, soprano (Au
3), Joseph de Pasqua
(Aug. 1), and Leonard
piano (Aug. 2).
For the Friday con
Munch will present
Prelude to "Die Miest
Siegfried Idyll, and Pre
Love-Death from "Tri
Isolde." Miss Harshaw
the Love-Death and wi
program in a performa
Immolation Scene, the
the opera "Götterdäm
Mr. de Pasquale will
in the first Tanglewood
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Walter Piston.
Dr. Munch will open
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Overture and Baccha
"Tannhäuser." Mr. Pen
be heard in the Liszt F
Concerto. Following
mission Dr. Munch wi
Vaughan Williams' S
No. 8, also to receive
Tanglewood performa
concert will close wi
fried's Rhine Journe
"Götterdämmerung."
Pierre Monteux will
an all-Wagner concert
afternoon with Miss Ha
soloist. His program i
lows: Prelude to "Pars
of Kundry from
Prelude to "Lohengrin
Dream from "Lohengri
ture to "Rienzi," "Ov
"The Flying Dutchman
Ballad from "The Flyin
man," Forest Murmu
"Siegfried," "Dich, teur
from "Tannhäuser,"
Ride of the Valkyries
Walküre."

Rossini's 'Count

The major productio
season for the Berksh
Center Opera Depart
be Rossini's "Count Or
will receive two perf
in the Theater-Concert
Tanglewood, Lenox,
Monday and Tuesday
Aug. 4 and 5.
The English version
A. Simon was commiss
the Juilliard School of
the Juilliard Opera Th
has been released to t
shire Music Center for
ance at Tanglewood. T
the opera, to be under
rection of Boris Goldov
of the Opera Departm
include John McCollun
Ory); Angelica Lazada
ess Fourmoutiers); Na
liams (Isolier, the Pag
Okerson (Ragonda);
Smith (Raimbaud); Ro
gate (Tutor).
The opera will be
by Wyn Morris. Mr.
Llanelly, South Wales,
winner last year of t
sevitzky Memorial Sc
awarded to an outstan
dent conductor. He stu
ing the season just
George Szell, conduct
Cleveland Orchestra.
The scenery for the
consist of a Fiberglas
which 15 projectors, lo
hind the shell, will pr
different effects
signed by Dr. Elemer
scenery is part of the
undertaken with the
of the New Eng
Theater and a grant
Ford Foundation for
opment of new scenic
It is hoped that this
may do away with bu
ery difficult to handl
pensive to transport.
The comic opera
was the first of two
eras written by Rossi
Paris Opéra where it
performed in 1828.
by A. E. Scribe,
laboration of C.
Poirson. The opera
in Paris in 1926 a
in Turin in Italia
has recently been
the Glyndebourne
pany in England.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

JUL 27 1958

Tanglewood Lists Wagner Concerts

The Boston Symphony Orchestra will present three concerts featuring the music of Wagner next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood, Lenox, Massachusetts. Charles Munch, the orchestra's music director, will conduct two of these Berkshire Festival concerts (Aug 1 and 2) and Pierre Monteux will conduct the concert of August 3.

For the concert on Friday, Dr. Munch will conduct Wagner's Prelude to "Die Meistersinger," Siegfried Idyll, and Prelude and Love-death from "Tristan and Isolde." Margaret Harshaw, soprano, will sing the Love-death and will close the program in a performance of the "Immolation Scene," the finale of the opera "Gotterdammerung." Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the first Tanglewood performance of the Viola Concerto by Walter Piston, who dedicated it to him.

Charles Munch will open the Saturday program with Wagner's Overture and Baccahanale from "Tannhauser." Leonard Pennario, pianist, will be heard in the Liszt First Piano Concerto. Following the intermission Dr. Munch will conduct Vaughan Williams' Symphony No. 8 (first Tanglewood performance). The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

Pierre Monteux will conduct the all-Wagner concert on Sunday afternoon. His complete program is as follows. Prelude to "Parsifal," Air of Kundry from "Parsifal" (Miss Harshaw), Prelude to "Lohengrin," Elsa's Dream from "Lohengrin" (Miss Harshaw), Overture to "Rienzi," Overture to "The Flying Dutchman," Senta's Ballad from "The Flying Dutchman" (Miss Harshaw), Forest Murmurs from "Siegfried," "Dich, teure Halle" from "Tannhauser" and The Ride of the Valkyries from "Dire Walkure."

The Open Rehearsal of Saturday morning will be devoted to the preparation of the Saturday and Sunday Berkshire Festival concerts. Admission of $1 is donated to the Orchestra's Pension Fund.

The fifth in the series of Wednesday evening Chamber Music concerts for the benefit of the Tangle wood Revolving Scholarship Fund will be held July 30 at 8:30 in the Theater Concert Hall. The Kroll Quartet, headed by William Kroll, violinist, will be heard in a program including Mozart's Quartet in C major, K 465, Easly Blackwood's String Quartet No. 1 and Brahms Quartet in C minor, Op. 51, No. 1. Members of the Kroll Quartet in addition to William Kroll are Louis Graeler, Violin, David Mankovitz, Viola and Avron Twerdowsky, Cello.

Berkshire Music Center events open to friends will take place each day of this next to last week of the Tanglewood season. Tomorrow evening the Opera Department will present scenes from Puccine's "La Rondine," Verdi's "Aida" and "La Traviata." Tuesday evening the Tanglewood Choir will be heard, at 8:30, both concerts to be presented in the Theatre-Concert Hall. Wednesday afternoon at 3:15 in the Chamber Music Hall Hugh Ross, head of the Department of Choral Music will give a lecture. Thursday evening at 8:30 in the Music Shed the Student Orchestra presents its weekly concert, and on Friday afternoon at 3:15, the fifth program of the Seminar in Contemporary Music will feature Lukas Foss speaking on his own music and that of Leon Kirchner. Works of both composers will be performed by Fromm Fellowship players. More detailed information may be obtained from the Friends Office at Tanglewood.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

JUL 28 1958

Tanglewood Sets Wagner Concerts

The Boston Symphony Orchestra ~~will present three~~ concerts featuring the music of Wagner next Friday and Saturday at 8:30 p. m. and Sunday at 2:30 in the Music Shed at Tanglewood, Lenox, Mass.

On Friday, Charles Munch will conduct Wagner's Prelude to "Die Meistersinger," Siegfried Idyll, and Prelude and Lovedeath from "Tristan and Isolde." Margaret Harshaw will sing the Lovedeath and will close the program in a performance of the "Immolation Scene," the finale of the opera "Gotterdammerung."

Joseph de Pasquale, first violinist of the Boston Symphony Orchestra, will be soloist in the first Tanglewood performance of the Viola Concerto by Walter Piston. Mr. Piston wrote the Concerto for Mr. de Pasquale and dedicated it to him.

Dr. Munch will open the program Saturday with Wagner's Overture and Bacchanale from "Tannhauser." Leonard Pennario, pianist, will be heard in the Lizst First Piano Concerto. Dr. Munch will conduct Vaughan Williams' Symphony No. 8 in its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

Pierre Monteux will conduct an all-Wagner concert Sunday afternoon, with Margaret Harshaw, soprano, as soloist.

The Kroll Quartet will be heard Wednesday at 8:30 in a program including Mozart's Quartet in C major, K. 465, Easly Blackwood's String Quartet No. 1 and Brahms' Quartet in C minor, Op. 51, No. 1.

[160]

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 25 1958

Programs for Tanglewood-

Wagnerian Works On Schedule

[illegible] will [illegible] featuring [illegible] next Friday [illegible] evenings at [illegible] afternoon at [illegible] Shed at [illegible] Mass. [illegible] will conduct [illegible] concerts, [illegible] will con- [illegible] Soloists for the [illegible] Margaret [illegible] (Aug. 1 and [illegible] de Pasquale, viola [illegible] and Leonard Pennario, [illegible] Aug. 2.

[illegible] the Friday concert, Dr. [illegible] present Wagner's Prelude to "Die Miestersinger," Siegfried Idyll, and Prelude and Love-Death from "Tristan and Isolde." Miss Harshaw will sing the Love-Death and will close the program in a performance of the Immolation Scene, the finale of the opera "Götterdämmerung." Mr. de Pasquale will be soloist in the first Tanglewood performance of the Viola Concerto by Walter Piston.

Dr. Munch will open the Saturday program with Wagner's Overture and Bacchanale from "Tannhäuser." Mr. Pennario will be heard in the Liszt First Piano Concerto. Following the intermission Dr. Munch will conduct Vaughan Williams' Symphony No. 8, also to receive its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

Pierre Monteux will conduct an all-Wagner concert Sunday afternoon with Miss Harshaw as soloist. His program is as follows: Prelude to "Parsifal," Air of Kundry from "Parsifal," Prelude to "Lohengrin," Elsa's Dream from "Lohengrin," Overture to "Rienzi," "Overture to The Flying Dutchman," Senta's Ballad from "The Flying Dutchman," Forest Murmurs from Siegfried," "Dich, teure Halle" from "Tannhäuser," and the Ride of the Valkyries from "Die Walkure."

* * *

Rossini's 'Count Ory'

The major production of the [illegible] for the Berkshire Music Center Opera Department will [illegible] Rossini's "Count Ory," which will receive two performances in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on Monday and Tuesday evenings, Aug. 4 and 5.

The English version by Robert [illegible] Simon was commissioned by [illegible] ard School of Music for [illegible] ard Opera Theater and [illegible] been released to the Berkshire Music Center for performance at Tanglewood. The cast of the opera, to be under the direction of Boris Goldovsky, head of the Opera Department, will [illegible] John McCollum (Count [illegible] Angelica Lazada (Countess [illegible] Formoutiers); Nancy Wil[illegible] (Isolier, the Page); Doris [illegible] (Ragonda); David [illegible] (Raimbaud); Ronold Hol[illegible] (Tutor).

The opera will be conducted [illegible] Morris. Mr. Morris of [illegible] South Wales, was the [illegible] of the Kous[illegible] Scholarship, [illegible] to an outstanding student [illegible]. He studied during the season just past with George Szell, conductor of the [illegible] Orchestra.

[illegible] for the opera will [illegible] Fiberglas shell on [illegible] located be[illegible] produce the [illegible] needed. De[illegible] Elemer Nagy, the [illegible] is part of the program undertaken with the cooperation of the New England Opera Theater and a grant from the Ford Foundation for the development of new scenic materials. It is hoped that this innovation may do away with bulky scenery, difficult to handle and expensive to transport.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opéra where it was first performed in 1828. The text was by A. E. Scribe, with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 26 1958

Tanglewood Shed Concerts Feature Wagner Next Week

The Boston Symphony Orchestra will present three concerts featuring music of Wagner next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood, Lenox.

Munch and Monteux

Charles Munch, the orchestra's music director, will conduct two of these Berkshire Festival concerts Aug. 1 and 2 and Pierre Monteux will conduct the concert of Aug. 3. Soloists for the weekend will include Margaret Harshaw, soprano, Aug. 1 and 3, Joseph de Pasquale, viola, Aug. 1 and Leonard Pennario, piano, Aug. 2.

For the concert on Friday, Dr. Munch will present Wagner's Prelude to "Die Meistersinger," Siegfried Idyll, and Prelude and Lovedeath from "Tristan and Isolde." Margaret Harshaw will sing the Lovedeath and will close the program in a performance of the "Immolation Scene," the finale of the Opera "Gotterdammerung." Joseph de Pasquale, first violinist of the Boston Symphony Orchestra, will be soloist in the first Tanglewood performance of the Viola Concerto by Walter Piston. Mr. Piston wrote the Concerto for Mr. de Pasquale and dedicated it to him, and Mr. de Pasquale gave the work its first performance in Boston during the season just past.

Charles Munch will open the program of Saturday with Wagner's Overture and Bacchanale from "Tannhauser." Leonard Pennario, pianist, will be heard in the Liszt First Piano Concerto. Following the intermission Dr. Munch will conduct Vaughan Williams' Symphony No. 8 which will also be receiving its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

Sunday Afternoon

Pierre Monteux will conduct an all-Wagner concert on Sunday afternoon at 2:30 with Margaret Harshaw, soprano, as soloist. His complete program is as follows: Prelude to "Parsifal," Air of Kundry from "Parsif al" (Miss Harshaw), Prelude to "Lohengrin," Elsa's Dream from "Lohengrin" (Miss Harshaw), Overture to "Rienzi," Overture to "The Flying Dutchman," Senta's Pallad from "The Flying Dutchman" (Miss Harshaw), Forest Murmurs from "Siegfried," "Dich, teure Halle" from "Tannhauser" and The Ride of the Valkyries from "Dire Walkure."

The Open Rehearsal of Saturday morning, August 2, will be devoted to the preparation of the Saturday and Sunday Berkshire Festival concerts. Admission of $1 is donated to the Orchestra's Pension Fund.

The fifth in the series of Wednesday evening Chamber Music concerts for the benefit of the Tanglewood Revolving Scholarship Fund will be held on Wednesday, July 30 at 8.30 in the Theatre Concert Hall. The popular Kroll Quartet, headed by William Kroll, violinist and member of the Chamber Music faculty of the Berkshire Music Center, will be heard in a program including Mozart's Quartet in C. major, K. 465, Easly Blackwood's String Quartet No. 1 and Brahms Quartet in C minor, Op. 51, No. 1. Members of the Kroll Quartet in addition to William Kroll are Louis Graeler, Violin, David Mankovitz, Viola and Avron Twerdowsky, Cello.

Music Center Events

Berkshire Music Center events open to Friends will take place each day of this next to last week of the Tanglewood season. Monday evening the Opera Department will present scenes from Puccine's "La Rondine," Verdi's "Aida" and 'La Traviata." Tuesday evening the Tanglewood Choir will be heard, at 8.30, both concerts to be presented in the Theatre-Concert Hall. Wednesday afternoon at 3.15 in the Chamber Music Hall Hugh Ross, head of the Department of Choral Music will give a lecture. Thursday evening at 8.30 in the Music Shed the Student Orchestra presents its weekly concert, and on Friday afternoon at 3.15, the fifth program of the Seminar in Contemporary Music will feature Lukas Foss speaking on his own music and that of Leon Kirchner. Works of both composers will be performed by Fromm Fellowship players. More detailed information may be obtained from the Friends Office at Tanglewood.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 26 1958

Anthony di Gesù

Leonard Pennario will be piano soloist with the Boston Symphony at Tanglewood on Saturday night, Aug. 2.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 28 1958

Wagner Featured At Tanglewood Next Weekend

The Boston Symphony Orchestra will present three concerts featuring the music of Wagner next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood, Lenox. Charles Munch will conduct two of these Berkshire Festival concerts and Pierre Monteux will conduct the concert of August 3. Soloists for the weekend will include Margaret Harshaw, soprano, Joseph de Pasquale, viola and Leonard Pennario, piano.

For the concert on Aug. 1, Dr. Much will present Wagner's Prelude to "Die Meistersinger", Siegfied Idyll, and Prelude and Lovedeath from "Tristan and Isolde". Margaret Harshaw will sing the Love-death and will close the program in a performance of the "Immolation Scene", the finale of the opera "Gotterdammerung". Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the first Tanglewood performance of the Viola Concerto by Walter Piston.

Charles Munch will open the program of Aug. 2, with Wagner's Overture and Bacchanale from "Tannhauser". Leonard Pennario, pianist, will be heard in the Liszt First Piano Concerto. Dr. Munch will conduct Vaughan Williams' Symphony No. 8 which will also be receiving its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung".

Pierre Monteux will conduct an all-Wagner concert on Sunday afternoon, Aug. 3, with Margaret Harshaw, soprano, as soloist. His complete program is as follows. Prelude to "Parsifal", Air of Kundry from "Parsifal" (Miss Harshaw), Prelude to "Lohengrin", Elsa's Dream from "Lohengrin" (miss Harshaw), Overture to "Rienzi", Overture to "The Flying Dutchman", Senta's Pallad from "The Flying Dutchman" (Miss Harshaw), Forest Murmurs From "Siegfried", "Dich, teure Halle" from "Tannhauser" and The Ride of the Valkyries from "Dire Walkure".

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American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

JUL 28 1958

Tanglewood Offers Music Of Wagner

The Boston Symphony Orchestra will present three concerts featuring the music of Wagner Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood, Lenox, Mass. Charles Munch, the orchestra's music director, will conduct two of these Berkshire Festival concerts Friday and Saturday and Pierre Monteux will conduct the Sunday concert. Soloists for the week end will include Margaret Harshaw, soprano, Joseph de Pasquale, viola, and Leonard Pennario, piano.

For the concert on Friday, Dr. Munch will present Wagner's Prelude to "Die Meistersinger." Siegfried Idyll, and Prelude and Lovedeath from "Tristan and Isolde." Margaret Harshaw will sing the Lovedeath and will close the program in a performance of the "Immolation Scene," the finale of the opera "Gotterdammering.

Charles Munch will open the program of Saturday with Wagner's Overture and Bacchanale from "Tannhauser." Leonard Pennario, pianist, will be heard in the Liszt First Piano Concerto. Following the intermission, Dr. Munch will conduct Vaughan Williams' Symphony No. 8 which will also be receiving its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

Mr. Monteux will conduct an all-Wagner concert Sunday afternoon at 2:30 with Margaret Harshaw, soprano, as soloist.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,025

JUL 27 1958

3 Concerts Slated At Tanglewood

The Boston Symphony Orchestra will present three concerts featuring the music of Wagner Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood, Lenox, Mass. Charles Munch, the orchestra's music director, will conduct two of these Berkshire Festival concerts Friday and Saturday and Pierre Monteux will conduct the Sunday concert. Soloists for the week end will include Margaret Harshaw, soprano, Joseph de Pasquale, viola, and Leonard Pennario, piano.

For the concert on Friday, Dr. Munch will present Wagner's Prelude to "Die Meistersinger." Siegfried Idyll, and Prelude and Lovedeath from "Tristan and Isolde." Margaret Harshaw will sing the Lovedeath and will close the program in a performance of the "Immolation Scene," the finale of the opera "Gotterdammerung." Joseph de Pascuale, first violist of the Boston Symphony Orchestra, will be soloist in the first Tanglewood performance of the Viola Concerto by Walter Piston. Mr. Piston wrote the concerto for Mr. de Pasquale and dedicated it to him, and Mr. de Pasquale gave the work its first performance in Boston during the season just past.

Charles Munch will open the program of Saturday with Wagner's Overture and Bacchanale from "Tannhauser." Leonard Pennario, pianist, will be heard in the Liszt First Piano Concerto. Following the intermission, Dr. Munch will conduct Vaughan Williams' Symphony No. 8 which will also be receiving its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

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[101]

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

JUL 27 1958

More Freedom Of Action For Russian Composers

By GORDON E. ARMSTRONG

In our preoccupation with the cold war, we are apt to forget that the Soviets have been conducting a "war" against their own artists and composers for an even longer period of time. We are reminded of the latter fact in recent dispatches from Moscow concerning the revocation of the Stalin edict which has hampered and regimented Russian composers for over a decade. With the lifting of the restrictions against "formalistic tendencies" in their music, composers in the Soviet State will henceforth be free to exercise their God-given talents without interference. Will there now be a feverish resurgence of activity among Soviet composers comparable to that currently evident in the fields of science and technology where the Russians have made rapid strides forward? We can only wait and see!

It might be well to review briefly the situation which has confronted Soviet composers for many years. Creative musicians in that country had to turn their backs on the West and ignore what the government called "western decadence." They were told to avoid modern technical practices in both harmony and counterpoint and there were official bans on any suggestions of the abstract, the mystical, and the erotic in their music. Soviet composers were not supposed to use modern dissonance, the most intriguing element in present day music, but were urged to remember and be guided by classical heritage in their compositions. It might be added, parenthetically, that few if any of the Soviet composers in recent years were able to keep out of the government's "doghouse" for any length of time. Leading composers like Shostakovich and Prokofieff were constantly out of favor with the state and many of their compositions were placed on the official "black list." Blacklisted works were prohibited from performance within the Soviet Union.

It was indeed a most serious matter when a Soviet composer incurred the displeasure of the state. Officially, he lost both his social and professional standing when his music was deemed to ignore the government's decree against formalism, naturalism, aestheticism, cosmopolitanism, and against what were called "manifestations of anti-popular bourgeois ideology." A composer's first step in restoring himself to governmental favor was to write an open confession of "guilt" to Pravda (official government newspaper) and the Central Committee. The creative musician was a pathetic figure in this aesthetic farce since it requires no effort of the imagination to appreciate what this whole false procedure did to his artistic integrity and his self respect.

The cumulative effect of the Soviet government's efforts of long standing to make music an arm of the state's social policy may be detected with regard to the music of Shostakovich, one of the potentially great contemporary Russian composers. His earlier career, which marked him as one of the most brilliant and significant composers of our time, has recently deteriorated to the point where his docile conformism with official dictates of the Soviet State has robbed his music of its former originality and exciting qualities. Evidence of this fact may be found in his latest piano concerto and string quartet which fail miserably to measure up to the great artistic successes and accomplishments of which he is provedly capable. Shostakovich, as some will remember, once took to drinking some years ago when the government removed him from his professorship at the Moscow Conservatory and stopped the salary which all Soviet composers have received from the Composer's Union. Who could blame him?

It would be idle to speculate on the reasons for the complete about-face of Soviet officials in the present musical scene. Perhaps, like the ghosts in Macbeth, such revered Russian composers of the past—Glinka, Dargomizsky, Rubinstein, Tchaikovsky, Rimsky-Korsakoff, and "The Russian Five"—have risen to belatedly confound and refute the self-appointed masters of recent Soviet musical ideology. Even the greatest living Russian composer, Igor Stravinsky, an expatriate from his native land for many years, may be restored to his rightful place in the Kremlin's musical hall of fame. The unpredictable Soviets are like that!

JAZZ FESTIVAL TONIGHT AT OAKDALE

Anyone who resides in the vicinity of the Oakdale Musical Theater in Wallingford should forget [illegible] he has provided himself with earmuffs! Jazz festivals don't [illegible] respectable hours! The one scheduled for this evening at [illegible] may go on indefinitely if the one held there last summer is any criterion. The goings-on at that previous event were loud and long!!!

Of course, a better idea would be to join in the boisterous musical proceedings this evening for the audience is sure to have as much fun in listening as the performers invariably have in playing. With two bands providing continuous music, there shouldn't be a dull moment since the promised "battle" — Swing vs. Dixieland — will be fought [illegible] musicians.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

JUL 27 1958

Hub Symphony Plans Tanglewood Concerts

THE Boston Symphony Orchestra will present three concerts featuring the music of Wagner next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood, Lenox, Mass. Charles Munch will conduct Aug. 1 and 2 and Pierre Monteux will conduct the concert of Aug. 3. Soloists for the weekend will include Margaret Harshaw, soprano (Aug. 1 and 3), Joseph de Pasquale, viola (Aug. 1) and Leonard Pennario, piano (Aug. 2).

For the concert Friday Dr. Munch will present Wagner's Prelude to "Die Meistersinger," Siegfried Idyll, and Prelude and Lovedeath from "Tristan and Isolde". Margaret Harshaw will sing the Lovedeath and will close the program in a performance of the "Immolation Scene", the finale of the opera "Gotterdammerung".

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Charles Munch will open the program Saturday with Wagner's Overture and Bacchanale from "Tannhauser." Leonard Pennario, pianist, will be heard in the Liszt First Piano Concerto. After the intermission Dr. Munch will conduct Vaughan Williams' Symphony No. 8 which will also be receiving its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

Pierre Monteux will conduct an all-Wagner concert Sunday afternoon, Aug. 3, at 2:30 with Margaret Harshaw, soprano, as soloist. His complete program is as follows. Prelude to "Parsifal," Air of Kundry from "Parsifal" (Miss Harshaw), Prelude to "Lohengrin," Elsa's Dream from "Lohengrin" (Miss Harshaw), Overture to "Rienzi," Overture to "The Flying Dutchman," Senta's Ballad from "The Flying Dutchman" (Miss Harshaw), Forest Murmurs from "Siegfried," "Dich, teure Halle" from "Tannhauser" and The Ride of the Valkyries from "Die Walkure."

The open rehearsal of Saturday morning, Aug. 2, will be devoted to the preparation of the Saturday and Sunday Berkshire Festival concerts.

The fifth in the series of chamber music concerts will be held Wednesday at 8:30 p.m. in the Theatre Concert Hall. The popular Kroll Quartet, headed by William Kroll, violinist and member of the Chamber Music Faculty of the Berkshire Music Center, will be heard in a program including Mozart's Quartet in C major, K, 465, Easly Blackwood's String Quartet No. 1 and Brahms Quartet in C minor, Op. 51, No. 1. Members of the Kroll Quartet in addition to William Kroll are Louis Graeler, Violin, David Mankovitz, Viola and Avron Twerdowsky, Cello.

Berkshire Music Center events open to friends will take place each day of this next to last week of the Tanglewood season. Tomorrow evening (Monday) the opera department will present scenes from Puccini's "La Rondine," Verdi's "Aida" and "La Traviata." Tuesday evening the Tanglewood Choir will be heard at 8:30, both concerts to be presented in the Theatre-Concert Hall. Wednesday afternoon at 3:15 in the Chamber Music Hall Hugh Ross, head of the Department of Choral Music will give a lecture. Thursday evening at 8:30 in the Music Shed the Student Orchestra presents its weekly concert, and on Friday afternoon at 3:15, the fifth program of the Seminar in Contemporary Music will feature Lukas Foss speaking on his own music and that of Leon Kirchner. Works of both composers will be performed by Fromm Fellowship players.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

JUL 31 1958

Boston Symphony to Play Wagner Music

To Feature This Week-End's Tanglewood Program

Munch Will Conduct Friday and Saturday Night Programs.—Monteux In Charge of Sunday Afternoon Concert.—Opera Department to Present "Count Ory".

The Boston Symphony Orchestra will present three concerts featuring the music of Wagner on Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood in Lenox. Charles Munch, the orchestra's music director, will conduct two of these Berkshire Festival concerts on August 1 and 2, and Pierre Monteux will conduct the concert of August 3. Soloists for the week-end will include Margaret Harshaw, soprano, August 1 and 3; Joseph de Pasquale, viola, August 1; and Leonard Pennario, piano, August 2.

For the concert on tomorrow night, Dr. Munch will present Wagner's Prelude to "Die Meistersinger," Siegfried Idyll, and Prelude and Lovedeath from "Tristan and Isolde." Margaret Harshaw will sing the Lovedeath and will close the program in a performance of the "Immolation Scene," the finale of the opera "Gotterdammerung."

Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the first Tanglewood performance of the Viola Concerto by Walter Piston. Mr. Piston wrote the concerto for Mr. de Pasquale and dedicated it to him, and Mr. de Pasquale gave the work its first performance in Boston during the season just past.

Charles Munch will open the program Saturday night with Wagner's Overture and Bacchanale from "Tannhauser." Leonard Pennario, pianist, will be heard in the Liszt First Piano Concerto. Following the intermission Dr. Munch will conduct Vaughan Williams' Symphony No. 8 which will also be receiving its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

Tanglewood

(Continued from first page)

Pierre Monteux will conduct an all-Wagner concert on Sunday afternoon at 2:30 with Margaret Harshaw, soprano, as soloist. His complete program is as follows. Prelude to "Parsifal," Air of Kundry from "Parsifal" (Miss Harshaw), Prelude to "Lohengrin," Elsa's Dream from "Lohengrin" (Miss Harshaw), Overture to "Rienzi," Overture to "The Flying Dutchman," Senta's Ballad from "The Flying Dutchman" (Miss Harshaw), "Forest Murmurs" from "Siegfried," "Dich, teure Talle" from "Tannhauser" and The Ride of the Valkyries from "Dire Dalkure."

The major production of the season for the Berkshire Music Center Opera Department will be Rossini's comic opera "Count Ory," which will receive two performances in the Theatre-Concert Hall at Tanglewood on Monday and Tuesday evenings, August 4 and 5. The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood.

The cast of the opera, which will be under the direction of Boris Goldovsky, head of the Opera Department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doris Okerson (Radonga); David Smith (Raimbaud); and Ronald Holgate (Tutor).

The opera will be conducted by Wyn Morris. Mr. Morris of Llanelly, South Wales, was the winner last year of the Koussevitzky Memorial Scholarship, awarded to an outstanding student conductor. He studied during the season just past with George Szell, conductor of the Cleveland Orchestra.

The scenery for the opera will consist of a fiberglass shell on which 15 projectors, located behind the shell, will produce different effects needed.

ATHENS, N. Y.
HERALD

JUL 31 1958

CAIRO, N. Y.
HERALD
Circ. W. 415

JUL 31 1958

New Lebanon Echo - July 29

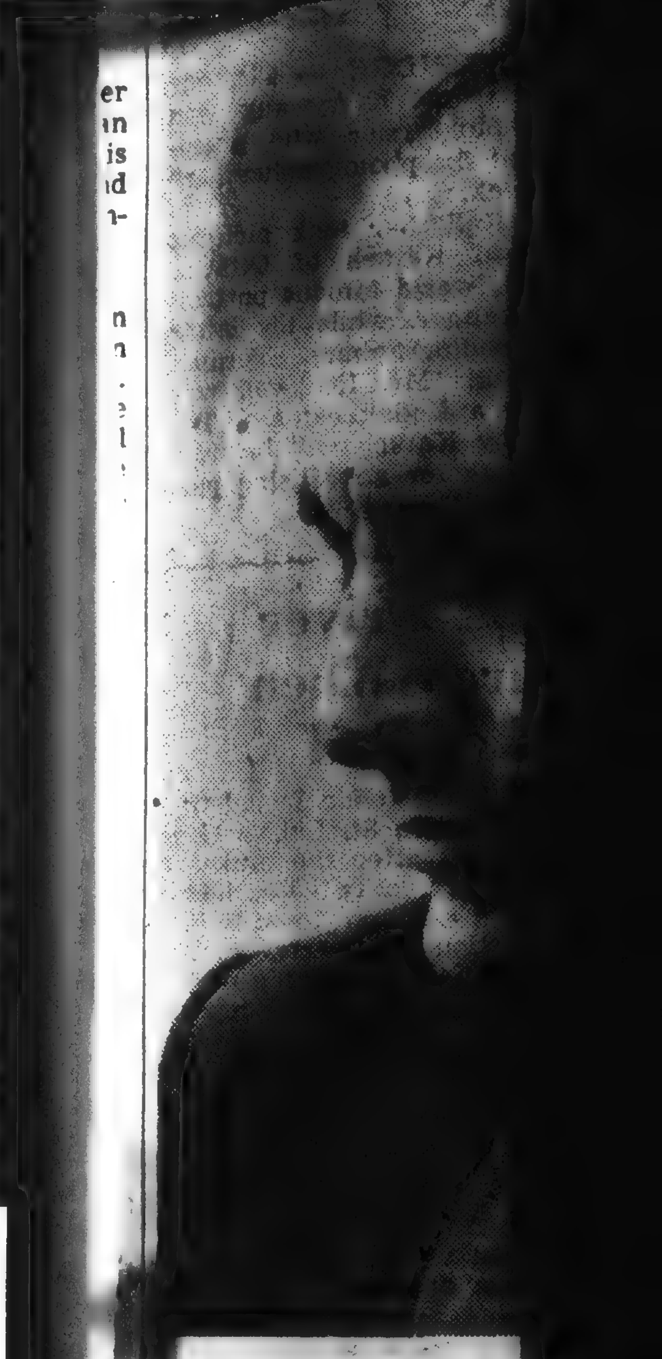
Wagner Concerts At Tanglewood

The Boston Symphony Orchestra will present three concerts featuring the music of Wagner next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood, Lenox. Charles Munch, the Orchestra's Music Director, will conduct two of these Berkshire Festival concerts (on August 1 and 2) and Pierre Monteux will conduct the concert of August 3rd. Soloists for the week-end will include Margaret Harshaw, soprano (August 1 and 3), Joseph de Pasquale, viola (August 1) and Leonard Pennario, piano (Aug. 2nd)

The Boston Symphony Orchestra announces the program for its gala concert "Tanglewood - on - Parade" which will take place on Thursday evening, Aug. 7th in the Music Shed.

Three members of the Berkshire Music Center faculty will be heard with the Boston Symphony orchestra in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo". Richard Burgin, Associate Conductor of the Orchestra and members of the faculty of the School will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the Faculty and head of the Department of Composition.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program.



FRIDAY'S SOLOIS
in the Music Shed wi
of the orchestra. He
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concerto for Mr. de
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Violist, Pia
With BSO

TANGLEWOOD — Three
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Symphony Orchestra's con
the Music Shed this weeke
Dr. Charles Munch, mus
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Monteux sharing the podiu

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dedicated it to him. Mr.
quale performed the con
its first performance in
last season.

Dr. Munch will also cond

greatest living Russian composer, Igor Stravinsky, an expatriate from his native land for many years, may be restored to his rightful place in the Kremlin's musical hall of fame. The unpredictable Soviets are like that!

JAZZ FESTIVAL TONIGHT AT OAKDALE

Anyone who resides in the vicinity of the Oakdale Musical Theater in Wallingford should forget about retiring early this evening unless he has provided himself with earmuffs! Jazz festivals don't hold with respectable hours! The one scheduled for this evening at Oakdale may go on indefinitely if the one held there last summer is any criterion. The goings-on at that previous event were loud and long!!!

Of course, a better idea would be to join in the boisterous musical proceedings this evening for the audience is sure to have as much fun in listening as the performers invariably have in playing. With two bands providing continuous music, there shouldn't be a dull moment since the promised "battle" — Swing vs. Dixieland — will be fought out by 14 of the leading jazz musicians.

If you are a jazz fan, the names of tonight's performers form an exciting lineup! If you are not, your jazz friends may feel sorry for you. In any case, here is the roster of the two ensembles. In the Dixieland group will be the following: Red Allen, trumpet; Coleman Hawkins, tenor saxophone; Cozy Cole, drums; Buster Bailey, clarinet; "Big Chief" Moore (he's a full-blooded Indian), trombone; Marty Napoleon, piano; and Benny Moten, bass. The Swing group notables are to be: Buck Clayton, trumpet; Buddy Tate, tenor saxophone; Jo Jones, drums; Earl Warren, clarinet; Benny Morton, trombone; Ray Bryant, piano; and Tommy Bryant, bass. All of the latter ensemble are alumni of Count Basie's Band!

Last, but definitely not least, the vocals this evening will be handled by the incomparable Billie Holiday. If you haven't heard her, a jazz fan might ask, "Where have you been, man, for the last 20 years? That's a good question as is another one pertinent to tonight's festival. The program will start at 8 p. m. sharp but when it will conclude is anybody's guess!

STARLIGHT FESTIVAL OF CHAMBER MUSIC

The Starlight Festival of Chamber Music will present its third concert on Tuesday evening at 8:30 in the courtyard of the Yale Art Gallery. The guest artist of the occasion is to be pianist Donald Currier of the Yale Music School faculty. He has added considerably to his following here through recent guest appearances with the New Haven Symphony. He was the soloist with the orchestra in two performances of the popular Tchaikovsky Piano Concerto in B flat, the first of which was given in Woolsey Hall and the other during the Festival of Arts on the Green in June.

The accomplished young pianist will be heard in two of the works scheduled for Tuesday's concert. These are Beethoven's Piano Trio No. 7 in B flat, Op. 97 (Archduke Trio) and Schumann's Piano Quintet in E flat. The other players to be heard with Currier are regular members of the festival group. They are Julius Scheir and Ann Barak, violins; Meyer Katz, viola and Nathan Stutch, cello.

YALE NORFOLK MUSIC SCHOOL

The current chamber music series of Yale's Norfolk Music School will conclude with the concert on Wednesday afternoon at 3:30 in the Music Shed at Norfolk. The final program will be devoted entirely to 17th century German Baroque cantatas, to be presented by soloists, chorus, and string orchestra under the direction of Howard Boatwright. Soprano Helen Boatwright and baritone Benjamin De Loache will have the solo roles.

Conductor Boatwright now enjoys an enviable reputation in the field of cantata performances, a number of which he has directed both in New Haven and at the Metropolitan Musuem of Art in New York. The young Yale pedagogue prepared some of the cantatas heard in these programs from rare manuscripts and thus they were given first performances in this country under his direction. Wednesday's Norfolk program of cantatas by Tunder, Buxtehude, and Rosenmueller will include both solo and group offerings.

CONCERTS BY BOSTON SYMPHONY

The music of Richard Wagner will be featured in this week's three concerts by the Boston Symphony at the Berkshire Music Festival. Charles Munch ~~will conduct the concerts~~ on Friday and Saturday evenings while Pierre Monteux is to be on the podium for next Sunday afternoon's all-Wagner program.

Margaret Harshaw, soprano, and Joseph de Pasquale, first violist of the Boston Orchestra, are to be the soloists in Friday's concert. Miss Harshaw will sing the Love-death from "Tristan and Isolde" and the Immolation Scene from "Gotterdammerung." The violist will perform Walter Piston's Viola Concerto, which was dedicated to him by the composer, and first performed in Boston last season with de Pasquale as soloist. The other Wagner works—the Prelude to "Die Meistersinger" and the Siegfried Idyll complete Friday's program.

Music by Wagner to be heard in Saturday's concert includes the Overture and Bacchanale from "Tannhauser" and Siegfried's Rhine Journey from "Gotterdammerung." Pianist Leonard Pennario will have the guest role in this concert, playing the Liszt Concerto No. 1. The Symphony No. 8, by Vaughan Williams, is to be the featured orchestral offering.

Miss Harshaw will appear again in Sunday's concert. Her offerings will include: Air of Kundry ("Parsifal"); Elsa's Dream ("Lohengrin"); and Senta's Pallad ("The Flying Dutchman"). Monteux will conduct the orchestra in the following: Prelude to "Parsifal"; Prelude to "Lohengrin"; Overture to "Rienzi"; Overture to "The Flying Dutchman"; Forest Murmurs from Siegfried"; Dich, teure Halle, from "Tannhauser"; and The Ride of the Valkyries from "Die Walkure."

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RO, N. Y.
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c. W. 415

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FRIDAY'S SOLOIST at the Boston Symphony's concert in the Music Shed will be Joseph de Pasquale, first violist of the orchestra. He will play in the first Tanglewood performance of Walter Piston's viola concerto, who wrote the concerto for Mr. de Pasquale and dedicated it to him. He gave the work its first performance in Boston last season with the BSO in Symphony Hall.

Violist, Pianist and Soprano With BSO Over the Weekend

TANGLEWOOD — Three soloists will be featured at the Boston Symphony Orchestra's concerts in the Music Shed this weekend with Dr. Charles Munch, musical director of the BSO, and Pierre Monteux sharing the podium.

Friday night at 8:30, Dr. Munch will present Wagner's prelude to "Die Meistersinger," Siegfried Idyll, and prelude and love death from "Tristan and Isolde." Margaret Harshaw, Metropolitan Opera star, will sing the love death and close the program in a performance of the "Immolation Scene," the finale of the opera, "Gotterdammerung."

Joseph de Pasquale, first violist of the Boston Symphony, will be soloist in the first performance at Tanglewood of the viola concerto by Walter Piston, who wrote the work for Mr. de Pasquale and dedicated it to him. Mr. de Pasquale performed the concerto at its first performance in Boston last season.

Dr. Munch will also conduct the orchestra at Saturday night's concert, with Wagner's Overture and Bacchanale from "Tannhauser."

Leonard Pennario, pianist, will be heard in the Liszt first piano concerto. Following the intermission Dr. Munch will conduct Vaughan Williams' Symphony No. 8 which will also be receiving its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

All-Wagner Concert

Pierre Monteux will conduct an all-Wagner concert on Sunday afternoon at 2:30 with Margaret Harshaw, soprano, as soloist. His complete program follows. Prelude to "Parsifal," Air of Kundry from "Parsifal" (Miss Harshaw), prelude to "Lohengrin," Elsa's Dream from "Lohengrin" (Miss Harshaw), overture to "Rienzi," overture to "The Flying Dutchman," Senta's Ballard from "The Flying Dutchman" (Miss Harshaw), Forest Murmurs from "Siegfried," "Dich, teure Halle" from "Tannhauser" and "The Ride of the Valkyries" from "Dire Walkure."

The open rehearsal of Saturday morning will be devoted to the preparation of the Saturday and Sunday Berkshire Festival concerts. Admission of $1 is donated to the orchestra's pension fund.

The fifth in the series of Wednesday evening Chamber Music concerts for the benefit of the Tanglewood Revolving Scholarship Fund will be held tonight at 8:30 in the theater concert hall. The Kroll Quartet, headed by William Kroll, violinist and member of the chamber music faculty of the Berkshire Music Center, will be heard.

Friends Events

Berkshire Music Center events open to Friends will take place each day of this next to the last week of the Tanglewood season. Last evening the opera department presented scenes from Puccini's "La Rondine," Verdi's "Aida" and "La Traviata." This evening the Tanglewood choir will be heard at 8:30, both concerts to be presented in the theater concert hall. Tomorrow afternoon at 3:15 in the Chamber Music Hall Hugh Ross, head of the department of choral music will give a lecture. Thursday evening at 8:30 in the Music Shed the Student Orchestra presents its weekly concert, and on Friday afternoon at 3:15, the fifth program of the seminar in contemporary music will feature Lukas Foss speaking on his own music and that of Leon Kirchner. Works of both composers will be performed by Fromm Fellowship players. More detailed information may be obtained from the Friends office at Tanglewood.

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 24 1958

Joseph de Pasquale, principal violist of the Boston Symphony Orchestra, makes his second solo appearance of the Berkshire Festival Friday, August 1 at 8:30. Mr. de Pasquale will play the Viola Concerto of Walter Piston.

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,480

JUL 28 1958

Music For Everybody

By SIGMUND SPAETH

The recent celebration of the diamond jubilee of Phi Mu Alpha Sinfonia, America's unique musical fraternity, produced some stimulating and practical ideas, to which the country's leading authorities on music contributed significantly. (This columnist admits a particular personal interest as the unexpected recipient of the organization's highly prized "Man of Music" award, a memorial to the late, great music educator, Charles E. "Casey" Lutton.)

Prominent in the discussions at this important convention were Congressman Carroll D. Kearns (R., Pa.), Dr. Harold Spivacke, head of the Music Division of the Library of Congress, Dr. William McBride, past President of the Music Educators National Conference, and Edwin Hughes, Executive Secretary of the National Music Council, with Archie N. Jones, of the University of Texas, presiding.

Among those elected to honorary membership were Brian Sullivan and William Wilderman of the Metropolitan Opera, Ferde Grofe, Don Gillis and Gail Kubik, composers, and Oliver Daniel, outstanding expert on America's contemporary composers.

Congressman Kearns, who spoke eloquently on "The Importance of Our Cultural Relations," is himself a musician, having sung with Mary Garden as a concert and operatic baritone and served as Music Supervisor in Greenville, Pa., before his election to the House of Representatives.

Both he and Dr. Spivacke expressed optimism as to the attitude of the Federal Goverment toward music, emphasizing the fact that the Senate had voted favorably on a bill for establishing a cultural center in Washington and that the State Department is increasingly active in its cooperation with ANTA in sending musical ambassadors of good will abroad.

It was generally agreed, however, that there is much to be done, and that the time has come for definite action rather than mere words and gestures to prove to the world that the United States of America can no longer be considered a purely materialistic nation, interested only in financial success.

The latest demonstrations of the value of music as a literally universal language and a common meeting ground for all people, regardless of racial or political differences, hardly required special emphasis.

In a lively discussion panel our sincere and well-equipped music lovers were urged to reach out beyond their little circle of serious appreciators in an effort to transfer some of their own enthusiasm to those of lesser talent or experience. "Music for Everybody" was presented as far more than a mere slogan—actually a practical possibility. While the current Rock 'n' Roll was roundly condemned, there was no suggestion of a "holier than thou" attitude.

If any proof were needed of the solid achievements of these American college students and teachers, it was amply provided in the band and choral programs given almost at sight under the direction of Mark Hindsley of the University of Illinois and Harry Robert Wilson of Columbia respectively. Music was allowed to speak for itself, and it spoke in no uncertain terms. National repercussions may be expected in the near future.

* * *

It is not often that a book on music gets into the best seller lists. Mary Lewis Coakley has made the grade, however, with her biographical "Mister Music Maker, Lawrence Welk" (Doubleday & Co.). The current popularity of this unpretentious little volume is a tribute to its author as well as to the prodigiously successful conductor-accordionist.

Half-Notes — Frank Luther's musical version of "Tom Sawyer" in its world premiere at Kansas City . . . New York's City Symphony Orchestra completing a schedule of four concerts in Central Park . . . Benjamin Britten's latest opera "Noye's Fludde" ("Noah's Flood") presented over New York's FM station, WBAI . . . Angna Enters' unique combination of dance and pantomime at Ravina Park, Chicago, August 6 and 8 . . . Gershwin Memorial Contest for Young Composers open until the end of August, with details available through the Foundation at 55 W. 42nd St., New York City . . .

Duke Ellington writing songs for a Broadway musical, "Saturday Laughter" . . . Antioch College, Yellow Springs, Ohio, presenting five "Pops" concerts conducted by Evan Whallon . . . S. Hurok offering a film version of Puccini's opera, "Tosca," in honor of the centenary of the composer's birth . . . Charles Munch featuring Wagner on next week's Berkshire Festival programs . . . The People's Symphony Concerts at Washington Irving High School emphasizing chamber music and individual recitals this fall . . . Pizzetti's operatic treatment of "Murder in the Cathedral" to have its American premiere at Ellenville, N.Y., August 14.

* * *

Verdi, Mozart, Kurt Weill and Richard Rodgers are the composers to be featured in the closing week of New York's Stadium Concerts. Alfedo Antonini, Samuel Matlovsky and Savatore Dell' Isola are the conductors, with soloists including Roberta Peters, Claramae Turner, Jan Peerce, Lotte Lenya and Elaine Malbin.

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HUDSON, N. Y.
REGISTER-STAR
D.

[143]

JUL 25 1958

Boston Symphony Orchestra To Feature Wagner

The Boston Symphony Orchestra will present three concerts featuring the music of Wagner next Friday and Saturday evening at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood, Lenox, Massachusetts. Charles Munch, the Orchestra's Music Director, will conduct two of these Berkshire Festival concerts (on August 1 and 2) and Pierre Monteux will conduct the concert of August 3. Soloists for the weekend will include Margaret Harshaw, soprano (August 1 and 3), Joseph de Pasquale, viola (August 1) and Leonard Pennario, piano (August 2).

For the concert on Friday, August 1, Dr. Munch will present Wagner's Prelude to "Die Meistersinger," Siegfried Idyll. and Prelude and Lovedeath from "Tristan and Isolde." Margaret Harshaw will sing the Lovedeath and will close the program in a performance of the "Immolation Scene," the finals of the opera "Gotterdammerung." Joseph de Pasquale, first violinist of the Boston Symphony Orchestra, will be soloist in the first Tanglewood performance of the Viola Concert by Walter Piston. Mr. Piston wrote the Concerto for Mr. de Pasquale and dedicated it to him, and Mr. de Pasquale gave the work its first performance in Boston during the season just past.

Charles Munch will open the program of Saturday, August 2, with Wagner's Overture and Bacchanale from "Tannhauser." Leonard Pennario, pianist, will be heard in the Liszt First Piano Concerto. Following the intermission Dr. Munch will conduct Vaughan Williams' Symphony No. 8 which will also be receiving its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

Pierre Monteux will conduct an all-Wagner concert on Sunday afternoon, August 3 at 2:30 with Margaret Harshaw, soprano, as soloist. His complete program is as follows: Prelude to "Parsifal," Air of Kundry from "Parsifal" (Miss Harshaw), Overture to "Rienzi," Overture to "The Flying Dutchman," Senta's Ballad from "The Flying Dutchman" (Miss Harshaw), Forest Murmura from "Siegfried," "Dich, teure Halle" from "Tannhauser" and The Ride of the Valkyries from "Dire Walkure."

A mural and sculpture competition "Art For Our Town" is announced by the Munson-Williams-Proctor Institute of Utica. This competition is open to all artists in New York State. It is a cooperative project of business and professional organizations of the Utica area.

"The purpose is to stimulate and encourage an appreciation and use of art in public places." There are 15 different design projects ranging from a decorative mural for a bank to a sculpture design for a fountain.

The sum of $150 is the award for the jury-selected design for each project with an additional prize of $250 each for the best one in the mural and the best one in the sculpture competition.

The sponsor of each project plans wherever possible to complete the project by a commission. This final decision of commissioning rests with the individual project sponsor. All projects are in the greater Utica area.

The artist is requested to write to the Institute for a prospectus with specifications and full information of the competition including a post card entry-form on which the artist may enter his name and his preference as to the project for entry. The application entry-forms close August 16, 1953, and the competition project designs are due on or before November 15, 1958.

The jury of selection consists of five members: Roy R. Neuberger, president of the American Federation of Arts: Anton Refregier, mural painter: and Jose deCreeft, sculptor; a representative of the Institute and one from each of the sponsors.

An artist desiring to enter the competition should write for the prospectus and the entry-card to Munson - Williams - Proctor Institute, 310 Genesee Street, Utica 4, New York.

The Open Rehearsal of Saturday morning, August 2, will be devoted to the preparation of the Saturday and Sunday Berkshire Festival concert. Admission of $1 is donated to the Orchestra's Pension Fund.

The fifth in the series of Wednesday evening Chamber Music concerts for the benefit of the Tanglewood Revolving Scholarship Fund will be held on Wednesday, July 30 at 8:30 in the Theatre Concert Hall. The popular Kroll Quartet, headed by William Kroll, violinist and member of the Chamber Music faculty of the Berkshire Music Center, will be heard in a program including Mozart's Quartet in C. major, K. 465, Easy Blackwood's String Quartet No. 1 and Brahms Quartet in C. minor. Op. 51, No. 1. Members of the Kroll Quartet in addition to William Kroll are Louis Graeler, Violin, David Mankovitz, Viola and Avon Twerdowsky, Cello.

Berkshire Music Center event open to Friends will take place each day of this next week to last week of the Tanglewood season. Tomorrow evening (Monday) the Opera Department will present scenes from Puccine's "La Rondine," Verdi's "Adia" and "La Traviata." Tuesday evening the Tanglewood Choir will be heard, at 8:30 both concerts to be presented in the Theatre-Concert Hall. Wednesday afternoon at 3:15 in the Chamber Music Hall Hugh Ross, head of the Department of Choral Music will give a lecture. Thursday evening at 8:30 in the Music Shed the Student Orchestra presents its weekly concert and on Friday afternoon at 3:15, the fifth program of the Seminar in Contemporary Music will feature Lukas Foss speaking on his own music and that of Leon Kirchner. Works of both composers will be performed by Fromm Fellowship players. More detailed information may be obtained from the Friends Office at Tanglewood.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 31 1958

FIFTH PIANIST to appear at Tanglewood this season will be Leonard Pennario, who will play the piano concerto No. 1 in E flat of Liszt with the Boston Symphony in the Shed Saturday night at 8:30. The young American pianist made his concert debut with the Dallas Symphony at age of 12. Since then he has appeared with many major orchestras.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

JUL 31 1958

Wagner Program For Tanglewood Concerts

The Boston Symphony Orchestra will present three concerts featuring the music of Wagner next Friday and Saturday evenings at 8:30 and Sundayday afternoon at 2:30 in the Music Shed at Tanglewood. Charles Munch, the Orchestra's Music Director, will conduct two of these Berkshire Festival concerts (on August 1 and 2) and Pierre Monteux will conduct the concert of August 3. Soloists for the weekend will include Margaret Harshaw, soprano (August 1 and 3), Joseph de Pasquale, viola (August 1) and Leonard Pennario, piano (August 2).

For the concert on Friday, August 1, Dr. Munch will present Wagner's Prelude to *Die Meistersinger*, *Siegfried Idyll*, and Prelude and Lovedeath from *Tristan and Isolde*. Margaret Harshaw will sing the Lovedeath and will close the program in a performance of the *Immolation Scene*, the finale of the opera *Gotterdammerung*. Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the first Tanglewood performance of the*Viola Concerto* by Walter Piston. Mr. Piston wrote the *Concerto* for Mr. de Pasquale and dedicated it to him, and Mr. de Pasquale gave the work its first performance in Boston during the season just past.

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The Open Rehearsal of Saturday morning, August 2, will be devoted to the preparation of the Saturday and Sunday Berkshire Festival concerts. Admission is donated to the Orchestra's Pension Fund.

CHATHAM, N. Y.
COURIER
Circ. W 3,500

JUL 24 1958

Wagner Concerts Next at Tanglewood

The Boston Symphony Orchestra will present three concerts featuring the music of Wagner next Friday and Saturday evening at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood, Lenox. Charles Munch, the Orchestra's Music Director, will conduct two of these Berkshire Festival concerts on August 1 and 2 and Pierre Monteux will conduct the concert of August 3. Soloists for the weekend will include Margaret Harshaw, soprano; Joseph de Pasquale, viola; and Leonard Pennario, piano.

For the concert on Friday, August 1, Dr. Munch will present Wagner's Prelude to "Die Meistersinger" Siegfried Idyll, and Prelude and Lovedeath from "Tristan and Isolde."

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Pierre Monteux will conduct an all-Wagner concert on Sunday afternoon, August 3 at 2:30 with Margaret Harshaw, soprano, as soloist, including prelude to "Parsifal," "Elsa's Dream from Lohengrin," and Overture to "Rienzi."

[103]

HUDSON, N. Y.
REGISTER-STAR
D.

JUL 25 1958

Boston Symphony Orchestra To Feature Wagner

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Charles Munch will open the program of Saturday, August 2, with Wagner's Overture and Bacchanale from *Tannhauser*. Leonard Pennario, pianist, will be heard in the Liszt *First Piano Concerto*. Following the intermission Dr. Munch will conduct Vaughan Williams' *Symphony No. 8* which will also be receiving. its first Tanglewood performance. The concert will close with *Siegfried's Rhine Journey* from *Gotterdammerung*.

Pierre Monteux will conduct an all-Wagner concert on Sunday afternoon, August 3, at 2:30 with Margaret Harshaw, soprano, as soloist. His complete program is as follows: Prelude to *Parsifal*, Air of Kundry from *Parsifal* (Miss Harshaw), Prelude to *Lohengrin*, Elsa's Dream from *Lohengrin* (Miss Harshaw), Overture to *Rienzi*, Overture to *The Flying Dutchman*, Senta's Pallad from *The Flying Dutchman* (Miss Harshaw), Forest Murmurs from *Siegfried*, *Dich, teure Halle* from *Tannhauser* and The Ride of the Valkyries from *Dire Walkure*.

The Open Rehearsal of Saturday morning, August 2, will be devoted to the preparation of the Saturday and Sunday Berkshire Festival concerts. Admission is donated to the Orchestra's Pension Fund.

[redacted]

Wagner Concerts Next at Tanglewood

The Boston Symphony Orchestra will present three concerts featuring the music of Wagner next Friday and Saturday evening at 8:30 and Sunday afternoon at 2:30 in the Music Shed at Tanglewood, Lenox, Charles Munch, the Orchestra's Music Director, will conduct two of these Berkshire Festival concerts on August 1 and 2 and Pierre Monteux will conduct the concert of August 3. Soloists for the weekend will include Margaret Harshaw, soprano; Joseph de Pasquale, viola; and Leonard Pennario, piano.

For the concert on Friday, August 1, Dr. Munch will present Wagner's Prelude to "Die Meistersinger" Siegfried Idyll, and Prelude and Lovedeath from "Tristan and Isolde."

Charles Munch will open the program of Saturday, August 2, with Wagner's Overture and Bacchanale from "Tannhauser." Leonard Pennario, pianist, will be heard in the Liszt First Piano Concerto. Following the intermission Dr. Munch will conduct Vaughan Williams' Symphony No. 8 which will also be receiving its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

Pierre Monteux will conduct an all-Wagner concert on Sunday afternoon, August 3 at 2:30 with Margaret Harshaw, soprano, as soloist, including prelude to "Parsifal," "Elsa's Dream from Lohengrin," and Overture to "Rienzi."

[104]

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

1958

Munch's Music—A Sacred Calling

Charles Munch, in his recent book "I Am a Conductor," describes his profession as "a sacred calling, sometimes a priesthood." It will be nine years this fall that Dr. Munch has practiced this calling with what is perhaps the world's most famous orchestra, the Boston Symphony.

"Fifteen years of work and study do not make a conductor of a man if he is not infused with an inner exhaltation, an all-consuming flame and a magnetism that can bewitch both the musicians of his orchestra and the audience," he wrote.

Every summer (since 1936) the Boston Symphony leaves the lowlands of Boston and journeys to a high valley in the Massachusetts Berkshires, where the 200-acre Tanglewood estate overlooks a peaceful lake. The crowds that fill the big Music Shed, with its sides opening to the Tanglewood lawn, and the smaller concert halls attest to Dr. Munch's magnetism.

The six weeks of the Berkshire Festival (July and early August) form the major music event of the summer months in this continent. Each weekend is devoted to a composer (but this week there are two, Debussy and Ravel, and next weekend it returns to one, Wagner), on Wednesdays there are chamber-music concerts, and in between there are numerous performances by students.

On the Cover

★ ★ ★

THE MAN responsible for the continued success of the Booston Symphony — and of the Berkshire Festival — was born in Strasbourg in Alsace. Despite the guttural sound of his last name, he was the most French of his family, but was drafted to serve with the Germans during World War I.

Thereafter, he turned to his love of music, left Alsace (to avoid becoming a German citizen) and went to Paris. There he conducted the Straram Orchestra in 1932, founded the Orchestre Symphonique de Paris and became conductor of the Paris Conservatory Orchestra in 1937.

Because of the war, Dr. Munch was unable to visit his country until 1946, when he was guest conductor of the Boston Symphony and New York Philharmonic. He was invited to succeed Serge Koussevitsky as the Boston Symphony conductor, and thus, in 1949, began his present career.

★ ★ ★

THIS CAREER has been one of brilliant success. In 1952 Dr. Munch took the orchestra on its first tour of Europe, and in 1956 his second tour included concerts in Moscow and Leningrad.

KROLL QUARTET——The ensemble will play chamber music Wednesday at the Berkshire Festiyal. From left: William Kroll, Louis Graeler, Avron Twedowsky, David Mankovitz.

MARGARET HARSHAW—The Metropolitan soprano will sing Wagner works Friday and Aug. 3 at Tanglewood.

WORDS and MUSIC

By Harriett Johnson

Wagner to Be Featured at Lenox

The music of Wagner will be featured during the coming weekend's trio of concerts by the Boston Symphony at Tanglewood, Lenox, Mass. This is the third week of Berkshire Festival programs by the full complement of the Bostonians in the 6,000-seat Music Shed. The festival closes Sunday, Aug. 10.

At Friday night's event, Metropolitan Opera soprano Margaret Harshaw will be soloist, singing the "Love Death" from "Tristan and Isolde" and Bruennhilde's "Immolation Scene" from "Die Goetterdaemmerung."

The prelude to "Die Meistersinger" and the "Siegfried Idyll," are also listed. In addition, Joseph de Pasquale, first violist of the Boston Symphony Orchestra, will be heard in the initial Tanglewood performance of the viola concerto by Walter Piston.

Charles Munch, who will lead this concert, will also be on the podium for Saturday night's program in which pianist Leonard Pennario will be soloist in the Liszt First Piano Concerto in E Flat Major. Vaughan Williams' Symphony No. 8 is also scheduled. The Wagnerian fare will include Siegfried's Rhine journey from "Die Goetterdaemmerung."

Pierre Monteux Sunday

Pierre Monteux is the maestro for Sunday afternoon's all-Wagner Concert in which Miss Harshaw will again be soloist. She will sing Kundry's Air from "Parsifal" and Elsa's Dream from "Lohengrin," Senata's Ballad from "The Flying Dutchman," and "Dich Teure Halle" fron "Tannhaeuser."

In addition, the preludes to "Parsifal" and "Lohengrin" are scheduled plus "The Ride of The Valkyries" from "Die Walkuere."

MARGARET HARSHAW
As Bruennhilde

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REGISTER
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JUL 27 1958

Margaret Harshaw, world famous soprano of the Metropolitan Opera, will appear with the Boston Symphony Orchestra with Charles Munch, directing, at Tanglewood, Lenox, Mass., on Friday, and again with the orchestra under the baton of Pierre Monteux, next Sunday. Miss Harshaw will sing selected works of Richard Wagner.

SCHENECTADY GAZETTE WED. JULY 30 1958

Weekend Performances at Berkshire Festival to Feature Wagner's Music

Music of Wagner will be featured at the weekend programs of the Boston Symphony Orchestra in the Berkshire Festival at Tanglewood, near Lenox, Mass.

* * *

CHARLES MUNCH will conduct the programs on Friday and Saturday evenings and Pierre Monteux will conduct the Sunday afternoon program.

All evening programs at Tanglewood open at 8:30 o'clock and afternoon programs at 2:30 o'clock.

The Friday evening program will include the Prelude to "Die Meistersinger," Siegfried Idyll and the Prelude and Love-death from "Tristan and Isolde." Margaret Harshaw will sing the Love-death and will close the program in a performance of the "Immolation Scene" from "Gotterdammerung." Joseph de Pasquale, first violist of the Boston Symphony, will be soloist in the first Tanglewood performance of the Viola Concerto by Walter Piston. Piston wrote the concerto for de Pasquale and dedicated it to him. De Pasquale gave the work its first performance in Boston during the past season.

* * *

THE SATURDAY evening program will open with the Overture and Bacchanale from "Tannhauser." Leonard Pennario will be heard in the Liszt First Piano Concerto and after intermission Dr. Munch will conduct Vaughan Williams' Symphony number 8 for its first Tanglewood performance. The concert will close with Siegfried's Rhine Journey from "Gotterdammerung."

The all-Wagner concert on Sunday afternoon will feature Margaret Harshaw, soprano, as soloist. Monteux' complete program includes the Prelude to "Parsifal," Air of Kundry from "Parsifal," Prelude to "Lohengrin," Elsa's Dream from "Lohengrin," Overture to "Rienzi," Overture to "The Flying Dutchman," Senta's Ballad from "The Flying Dutchman," Forest Murmurs from "Siegfried," "Dich, teure Halle" from "Tannhauser," and the Ride of the Valkyries from "Die Walkure."

* * *

THE SATURDAY morning open rehearsal at 10 a.m. will be devoted to preparation of the Saturday and Sunday Berkshire Festival concerts. Proceeds benefit the orchestra's pension fund.

The Kroll Quartet will present their chamber program this evening. Quartet members are William Kroli and Louis Graeler, violins; David Mankowitz, viola; and Avron Twerdowsky, cello. The program will include the Mozart Quartet in C major, K. 465; Easly Blackwood's String Quartet number 1; and the Brahms Quartet in C minor, opus 51, number 1.

[165]

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

JUL 26 1958

THE KNICKERBOCKER NEWS
Saturday
The Week's TV Programs
★ Radio ★ Books ★ Movies ★ Records ★ Music
Albany, N. Y., Saturday, July 26, 1958

CHARLES MUNCH:

Cool Nights and Sweet Sounds in Tanglewood's Music Shed

See B-12

Second Thoughts On Music

Boston Symphony Performs Major Works by Brahms

Fourth Symphony, First Piano Concerto, 'German' Reguiem Heard in Music Shed at Tanglewood; 'Petrouchka' Presented in Entirety

By WILLARD M. CLARK

Lenox, July 26—The Berkshire Festival really got under way last week with concerts starting in the big Shed. These first week-end concerts by the Boston Symphony Orchestra served to introduce regular conducter Dr. Charles Munch and the ever popular guest conductor Pierre Monteux.

The week-end concerts devoted to the music of Bach and Mozart, and the weekly chamber music concerts, bring to Tanglewood a distinguished audience of musicians However, it is those concerts in the Shed which draw to Tanglewood people from far and near. Indeed, the parking space here would be a mecca for collectors of license plates were they not well guarded, for there are plates from every state in the union and many from Canadian provinces.

Brahms and Copland

Johannes Brahms and Aaron Copland were the composers represented on the first Friday night program. Dr. Munch conducted a finely proportioned, rich-voiced performance of the "Serenade No. 1 in D major, Op. 11" by Brahms. The texture was opalescent and the phrasing rich in musicality. Brahms was also served well as Dr. Munch conducted his fourth symphony. This is a spacious work, capable of many interpretations, but Dr. Munch was wise in letting the music speak for itself. It was a less hurried performance than some which Dr. Munch has given us this season.

Aaron Copland wrote his "Variations for Orchestra" on commission from the Louisville Symphony Orchestra. He took his piano variations and orchestrated them. This is a massive piece of music without a moment of letup in its volume. It must be a percussionist's delight. The opening theme is enunciated in heroic style and is plainly heard throughout the piece. It is the sort of piece that the Boston Symphony men play magnificently.

Koussevitzky Memorial

Each year the orchestra plays a concert in memory of Serge Koussevitzky, its long-time conductor and founder of the Berkshire Festival. This year, the work chosen was the "German" Requiem by Brahms. It was an entirely appropriate work, and, as performed, a worthy memorial. The soloists were Hilda Gueden, making her first festival appearance, and Donald Gramm, bass. The Festival Chorus had been prepared by Hugh Ross.

The choruses are the glory of this work and the Festival Chorus sang them with enthusiasm and plentitude of tone. There have been better choruses in the past, but Mr. Ross can work miracles with any material. Miss Gueden sang beautifully and Mr. Gramm displayed his fine musicianship and knowledge of style, even though the music alloted him was not wholly congenial to his voice. More than 8000 people were on hand.

Last Sunday, Pierre Monteux took on his first conducting assignment. He is a prime favorite with the orchestra and audience and the reasons for this popularity are clear. At the age of 83, he conducts with the enthusiasm of a man much younger. The years have deepened his knowledge of his scores. One listended to a vigorous highly styled performance of the "Academic Festival Overture" by Brahms, one rich in detail and contrasts.

Fleisher's Debut

Leon Fleisher, one of the best of the young American pianists, made his first appearance at this festival playing Brahms' Piano Concerto No. 1 in D minor. He had played the work with Mr. Monteux before and a beautiful collaboration was the result. Fleisher has ample technique and a piano tone which never fails to sing. His playing has been more immaculate in the past, particularly in rapid passages, but the performance, on the whole, was one of understanding and brilliance.

The final work was one which Mr. Monteux has been associated with for many years. Stravinsky's "Petrouchka" received its debut performance in Paris in 1911 under his baton. We seldom hear the entire work in concert presentation, but Mr. Monteux chose to give it in its entirety. It was a wonderful vital and detailed performance, one which might well be called difinitive. Mr. Monteux conducts easily these days, but the climaxes are always there and one hears the orchestra at its best.

The New York Pro Musica

There was a distinguished audience on hand last Wednesday night to hear the New York Pro Musica musicians perform a program of the music of Flanders and Spain. Under the direction of Noah Greenberg one listened to performances which rang with authority. The 10 performers are both singers and instrumentalists, doubling in such instruments as recorders, treble viol, Portative organ and harpsicord. There was some fine singing, particularly by counter-tenor Russe Oberin, a true artist.

The Student Orchestra

Eleazar de Carvalho, the Brazilian coductor in charge of the student orchestra, has fine material this season. There are also some very clever student conductors as was revealed Tuesday night. Monsik Lim from Seoul, Korea, led the orchestra through a stimulating performance of Von Weber's overture to "Der Freischutz." Zubin Kehta provided excellent collaboration with Olga Kwasniak from Toronto, Can. during her performance of the Concerto in D minor for Violincello and Orchestra by Lalo. Miss Kwasniak revealed a large tone and ample technique.

A movement from Bruckner's Symphony No. 9 in D minor was conducted by Thomas Griswold of Williamstown. It was evident that Mr. Griswold is a profound student. He knew just what he was doing all the time and was able to communicate his wishes to the players. It would have been interesting to hear him conduct less demanding work at this time.

Sibelius Festival Taped From Canada

New York, July 26 — The cordial relations which prevail between CBS and CBC (Canadian Broadcasting Corporation) made it possible for a listener to enjoy a portion of this year's Sibelius Festival in Helsinki under conditions far more pictureque than those which prevail on the shores of the Gulf of Finland. That is to say, high in the Canadian Rockies overlooking the Bow River Valley, where it was being dispensed by radio from a tape recording made by Jim Fassett some weeks ago.

Paul Kletzki's performances of the fourth and seventh symphonies seemed as germane to the fir-covered Rockies as they are to the pine forests of Finland, at least to the point in the seventh when the broadcast was curtailed because of atmospheric disturbances between Winnipeg (the local relay point) and the home station in Toronto. I. K.

10 Top Records

(Selected from a poll of listening audiences)

Popular

"Purple People Eater," Sheb Wooley (M-G-M).

"Secretly," Jimmie Rodgers (Roulette).

"All I Have to Do Is Dream," Everly Bros. (Cadence).

"Patricia," Perez Prado (RCA Victor).

"Return to Me," Dean Martin (Capitol).

Classical

Concerto No. 1 (Tchaikovsky), Van Cliburn, piano (RCA Victor).

"Andrea Chenier," R. Tebaldi-M. Del Monaco (London).

"Rumanian Rhapsody No. 2 (Enesco), etc., E. Ormandy-Phila. Orch. (Columbia).

"Medea" (Cherubini), M. Callas-T. Serafin (Mercury).

"Music of the Strausses," F. Slatkin-Hollywood Bowl Orch. (Capitol).

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Featured Artists at Tanglewood This Week

MARGARET HARSHAW

ZINO FRANCESCATTI

JOSEPH DePASQUALE

DYER - BENNET ON TODAY'S PROGRAM AT FALLS VILLAGE

Folk Singer and Natasha Magg Will Appear With Quartet

Falls Village, Conn., July 26—Richard Dyer-Bennet, renowned folk singer and Natasha Magg, pianist, will be the assisting artists with the Berskhire qurtet in the fifth concert of the 29 season of chamber music concerts at Music Mountain here tomorrow at 4 p. m. The program yill include the Quartet in D major, Opus 18, No. 3, by Beethoven; the Scottish and Irish songs for piano, violin and cello by Beethoven; the Quartet in E flat major Opus 51, by vorak; and a group of songs by Dyer-Bennet to his guitar accompaniment.

Pianist Next Week

The program for the sixth concert on Sunday, Aug. 3, will present Walter Bricht pianist, in a program which will include the Quartet in G major, K 387 by Mozrt; the Piano Quartet in E flat major, Opus 47, by Schumann, and the Quartet "Voces intimae" by Sibelius.

Assisting artists for the remaining concerts will include John Barrows, French horn, and Janna Dawson, pianist, in the Horn Trio in E flat major, Opus 40, by Brahms on Aug. 10; Natasha Magg, pianist, and Fritz Magg, cellist of the Berkshire Quartet, in the Sonata for cello and piano in A major, Opus 69, by Beethoven and the Piano Trio in E flat major, Opus 100, by Schubert on Aug. 17; Frederick Baldwin, pianist, in the Piano Quintet No. 1 by Bloch on Aug. 24; and Frank Glazer, pianist, in the Piano Quintet in F minor, Opus 34, on Aug. 31.

TRINITY CARILLON RECITAL TUESDAY

The third in the series of the carillon recitals at Trinity Methodist Church on Sumner Ave. will be held Tuesday evening at 7.30. The musician will be Robert Donnell, dominion carillonneur of the houses of parliament, Ottawa, Can. The program will consist of numbers by such noted composers as J. S. Bach, J. Strauss, J. Offenbach and others.

One of the best places to hear these recitals is from the park area in the rear of the church where benches are provided.

The fourth recital will be held on Tuesday evening, Aug. 19, at 7.30 p. m. The guest artist is the noted carillonneur, Wendell Prescott of Michigan State University.

Mr. Donnell's program:

Carillon Prelude	
Sheep May Safely Graze	J. S. Bach
Toccata	G. Frescobaldi
Two American Folk Songs	
(a) Young Charlotte	
(b) Stars of the Summer Night	
Die Fledermaus - Waltzes	J. Strauss
Suite for Carillon (Prelude, Folk Song, Ballad, Flemish Dance)	G. Nees
Tales of Hoffman—Barcarolle	J. Offenbach
Lento	E. Tinel
La Legere	J. H. Fiocco
Hymn Tunes	
(a) Wiltshire; Through All the Changing Scenes;	
(b) Vesper Hymn; Saviour, Breathe an Evening Blessing	

Hyannis, July 26—The Cape Cod Conservatory of Music and Arts closes its 1958 summer season concert program with Sophia Delza in a program of Chinese dances Aug. 10th. A concert Aug. 17 will include Mrs. Truman Fassett, cellist, Carleton Sprague Smith, flutist, and Ralph Lawton, pianist.

Tanglewood Topics

Dr. Dardo Cuneo, press secretary and special envoy to President Frondizi of Argentina, spent a Sunday at Tanglewood recently. He attended a festival concert conducted by Pierre Monteux and afterwards met Mr. Monteaux and the piano soloist, Leon Fleisher. He also spoke with three Argentine students who are attending the Berkshire Music Center this summer: Efrain Guigui, clarinet, Gerardo Levy, flutist, and Mario Davidovsky, composer.

Dr. Dardo Cuneo, who is visiting the United States as a guest of the State Department, expressed the thanks of the Argentine government for the help of the Berkshire Music Center in furthering musical exchanges between this country and Argentina, to Mrs. Serge Koussevitzky, widow of the school's founder.

* * *

George Phillips, in charge of the Tanglewood cafeteria, is celebrating the recent birth of his first child, a daughter. Mr. Phillips, who in winter is in charge of the catering for the Trinity Pawling School in Pawling, N. Y., feeds some 600 students and staff members each day and approximately 8000 people each week end. He provides a variety of box lunches which are enjoyed of each of their rehearsals. The cafeteria and picnic-style on the surrounding lawns. The cafeteria is open at 6 p. m. before evening concerts and at noon on Sundays.

* * *

Two sons of members of the Boston Symphony Orchestra are students this summer at the Berkshire Music Center, both playing in the student orchestra. Everett Beale, son of Minot Beale of the violin section, is a percussionist and James Freeman follows in the footsteps of his father, Henry Freeman, as a performer on the double bass.

Howard Burkat, son of Leonard Burkat, administrator of the Berkshire Music Center, sang in the Festival Chorus in last week's performance of the Brahms "Requiem," and Rodney Perry, son of Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, has been entrusted with the important job of "coffee boy" for the orchestra, supplying coffee and doughnuts for orchestra members during the intermission of each of ther rehearsals. The Boston Symphony is one of the only orchestras that observes this pleasant custom of a players "coffee break."

* * *

Students from 17 foreign countries are attending the 16th session of the Berkshire Music Center this summer. Among these is Wadad Mouzannar from Beirut, Lebanon. Miss Mouzannar learned about the school from its director, Dr. Munch, and Leonard Burkat, Administrator, during their visit to Lebanon last year for Dr. Munch's conducting engagements at the Baalbeck Festival. She is a pianist and is visiting this country under the auspices of the State Department program for International Education leader and specialist exchange.

* * *

Several newly married students studying this year at Tanglewood originally met there in previous years. Mr. and Mrs. Sidney Schwartz of Shaker Heights, O., met in the Tanglewood Study Group last summer and have returned to spend two weeks again this year. Alfred Troppe of Miami, Fla., has returned with his wife whom he met in the Berkshires last year. He plays clarinet in the student orchestra. Also newly married are Harold Farberman, percussionist of the Boston Symphony Orchestra, and Corinne Curry, soprano. Mrs. Farberman is this summer one of the Fromm Foundation Fellows who are working in contemporary music at the school.

* * *

Leonard Pennario, young American pianist, who will appear at the Berkshire Festival on Saturday evening in a performance of Liszt's Piano Concerto No. 1, finds an antidote to performing music in writing it and has published many pieces for the piano. He was a student of composition at the Berkshire Music Center some years ago.

* * *

Margaret Harshaw, soprano, will perform a total of six Wagnerian selections during the two concerts devoted to music of this composer next Friday evening and Sunday afternoon. Miss Harshaw comes to Tanglewood directly from a performance of "Die Walkure" at the Denver Red Rocks Festival, where she appeared for the second summer in this spectacular outdoor setting against the mammoth rocks of the Colorado mountains.

RECORD ROUNDUP

Classical

"John Sebastian Plays Bach." This title may seem devised for the purpose of sounding pat, but the fact is that John Sebastian is both a brilliant harmonica player and a sensitive student of Bach. His performance of two Bach flute sonatas with piano (B minor and E flat) and an unaccompied one in A minor are fluent, deft and always understanding. (Columbia.)

Sonatas (Bartok, Hindemith). Wolfgang Schneiderhan, violinist, joins to the Bartok No. 2 and the Hindemith Sonata in C the Duo Concertant of Stravinsky. Each work is strongly representative of the composer under consideration, and very well served by Schneiderhan and pianist Carl Seemann. (Decca.)

"Pictures at an Exhibition." The latest version—and one of the most brilliantly reproduced—of the Ravel transcription of Mussorgsky's piano pieces, with Fritz Reiner conducting the Chicago Symphony Orchestra. The "effects," to me, often usurp the place rightfully occupied by the music. (RCA Victor.)

"Hines in Recital." Jerome Hines runs the bassist's gamut from "On the Road to Mandalay" to "Jonah and the Whale," with a scholarly detour on behalf of Beethoven's setting of the "Song of the Flea," as well as the more familiar one of Mussorgsky. (London.)

I. K.

(Copyright 1958, the Saturday Review)

To Play at Tanglewood Wednesday

The Kroll Quartet, which will appear at Tanglewood Wednesday in the fifth of the regular Wednesday series of chamber music concerts in the Theater at 8.30. Originally the Coolidge Quartet, named for Elizabeth Sprague Coolidge, this distinguished group has been prominent in the performance of chamber music for more than two decades. In 1945 the ensemble adopted the name of its renowned leader, William Kroll, a member, of the faculty of the Department of Chamber Music of the Berkshire Music Center.

TOP PRODUCTION BY OPERA GROUP DUE NEXT WEEK

Rossini's 'Count Ory' Will Be Presented On Aug. 4 and 5

Lenox, July 26—The major production of the season for the Berkshire Music Center Opera Department will be Rossini's "Count Ory," which will receive two performances in the Theater-Concert Hall at Tanglewood Monday and Tuesday evenings, Aug. 4 and 5. The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center for performance here.

The case of the opera, which will be under the direction of Boris Goldovsky, head of the opera department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doeris Okerson (Ragonda); David Smith (Raimbaud); Ronald Holgate (Tutor).

Morris Conductor

The opera will be conducted by Wyn Morris of Llanelly, South Wales. Winner last year of the Koussevitzky Memorial Scholarship, awarded to an outstanding student conductor, he has studied during the season just past with George Szell, conductor of the Cleveland Orchestra.

The scenery for the opera will consist of a fibreglass shell on which 15 projectors, behind the shell, will produce the different effects needed. Designed by Dr. Eelmer Nagy, of the Hartt College of Music in Hartford, and the Berkshire Music Center faculty, the scenery is part of the program undertaken with the cooperation of the New England Opera Theater and a grant from the Ford Foundation for the development of new scenic materials.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera, where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Co. in England.

DEERFIELD CONCERT IS THIRD OF SERIES

Deerfield, July 26—The third of this summer's Memorial Hall series of Sunday afternoon concerts will take place in Memorial Hall, Deerfield, tomorrow at 4 p. m. Participants in the concert will be Frederick Hyde, harsichord, William McClelland, flute, Robin Stone, violin and piano, and Kenneth Josephson, cello.

The program will consist of solo and ensemble selections from the works of Quantz, Handel, Scarlatti, Vivaldi, Haydn, Rameau, Chopin and Milhaud.

Sweden, alarmed by the shortage of physicians in that country, is inviting doctors of other countries to practice there.

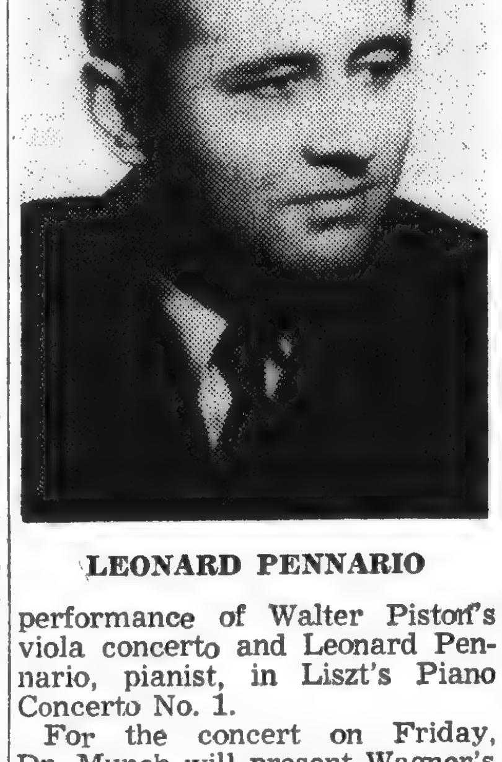
Zino Francescatti Soloist At Tanglewood Shed Today

Famed Violinist to Play Tchaikowsky Concerto; Works by Bartok and Ravel On Program; Music of Wagner Featured This Week

Today's concert by the Boston Symphony Orchestra in the Music Shed at Tanglewood at 2.30 p. m. will be conducted by the orchestra's music director, Charles Munch. Zino Francescatti, the French violinist, will appear as soloist in Tchaikovsky's violin concerto. Dr. Munch opens his program with Bartok's "Music for Strings, Percussion and Celesta" and the second suite from "Daphnis and Chloe" by Ravel.

Wagner Programs

The third week end of Berkshire Festival concerts by the orchestra at Tanglewood, Lenox, on Friday and Saturday evenings (Aug. 1-2) and Sunday afternoon (Aug. 3) will feature the music of Richard Wagner. Concerts will be conducted by Dr. Munch and Pierre Monteux and soloists will include Margaret Harshaw, soprano, who will sing a number of selections from Wagner operas; Joseph de Pasquale, violist, in a performance of Walter Piston's viola concerto and Leonard Pennario, pianist, in Liszt's Piano Concerto No. 1.



LEONARD PENNARIO

For the concert on Friday, Dr. Munch will present Wagner's Prelude to "Die Meistersinger", "Siegfried Idyll," and Prelude and "Love-death" from "Tristan and Isolde." Margaret Harshaw will sing the "Love-death" and will close the program in a performance of the "Immolation Scene," the finale of the opera "Gotterdammerung."

Joseph de Pasquale, first violist of the Boston Symphony, will be soloist in the first Tanglewood performance of the viola concerto by Walter Piston. Piston wrote the concerto for De Pasquale and dedicated it to him, and the latter gave the work its first performance in Boston during the season just past.

Pennario Soloist

Dr. Munch will open the program of Saturday with Wagner's Overture and "Bacchanale" from "Tannhauser." Leonard Pennario, pianist, will be heard in the Liszt first piano concerto. Following the intermission Dr. Munch wil conduct Vaughan Williams' Symphony No. 8, which will also be receiving its first Tanglewood performance. The concert will close with "Siegfried's Rhine Journey" from "Gotterdammerung."

Piere Monteux will conduct an all-Wagner concert on Sunday afternoon, Aug. 3 at 2.30 with Margaret Harshaw, soprano, as soloist. His complete program is as follows: Prulude to "Parsifal", "Air of Kundry" from "Parsifal" (Miss Harshaw), prelude to "Lohengrin", Elsa's Dream from "Lohengrin" (Miss Harshaw), Overture to "Rienzi," Overture to "The Flying Dutchman," "Senta's Ballad" from "The Flying Dutchman" (Miss Harshaw), "Forest Murmurs" from "Siegfried," "Dich, teure Halle" from "Tannhauser" and "The Ride of the Valkyries" from "Die Walkure."

The open rehearsal of Saturday morning will be devoted to the preparation of the Saturday and Sunday Berkshire Festival concertssss. Admission of $1 is donated to the Orchetra's Pension Fund.

Kroll Quartet

The fifth in the series of Wednesday evening Chamber Music concerts for the benefit of the Tanglewood Revolving Scholarship Fund will be held Wednesday at 8.30 p. m. in the Theater Concert Hall. The popular Kroll Quartet, headed by William Kroll, violinist and member of the Chamber Music faculty of the Berkshire Music Center, will be heard in a program including Mozart's Quartet in C major, K. 465, Easly Blaackwood's String Quartet No. 1 and Brahms' Quartet in C minor, Op. 51, No. 1.

Members of the Kroll Quartet in addition to William Kroll are Louis Graeler, violin, David Mankovitz, viola, and Avron Twerdowsky, cello.

Berkshire Music Center events open to Friends will take place each day of this month to last week of the Tanglewood season. Tomorrow evening (Monday) the scenes from Puccini's "La Rondine," Verdi's "Aida" and "La Traviata." Tuesday evening the Tanglewood Choir will be heard, at 8.30, both concerts to be presented in the Theater-Concert Hall.

Wednesday afternoon at 3.15 in the Chamber Music Hall Hugh Ross, head of the Department of Choral Music will give a lecture, and Thursday, evening at 8.30 in the Music Shed the Student Orchestra presents its weekly concert.

Friday afternoon at 3.15, the fifth program of the Seminar in Contemporary Muic will feature Lukas Foss speaking on his own muic and that of Leon Kirchner. Work of both composers will be performed by Fromm Fellowship players. More detailed information may be obtained fromn the Friends Office at Tanglewood.

WEEK'S PROGRAMS AT TANGLEWOOD

Programs for the week at Tanglewood are as follows:—

TODAY, 2.30 P. M.
Boston Symphony Orchestra, Music Shed
Charles Munch, conductor
Music for Strings, Percussion & Celesta .... Bartok
"Daphnis and Chloe," second suite .... Ravel
Violin Concerto .... Tchaikowsky
Zino Francescatti, soloist

WEDNESDAY, JULY 30, 8.30 P. M.
Chamber Music by the Kroll Quartet
Quartet in C major, K. 465 .... Mozart
Quartet No. 1 .... Blakwood
Quartet No. 1 in C minor, Op. 51, No. 1 .... Brahms

FRIDAY, AUG. 1, 8.30 P. M.
Boston Symphony Orchestra, Music Shed
Charles Munch, conductor
Prelude to "Die Meistersinger" .... Wagner
"Siegfried" Idyll .... Wagner
Prelude and "Love Death," "Tristan and Isolde" .... Wagner
Violin Concerto .... Piston
Immolation Scene, "Gotterdammerung" .... Wagner
Margaret Henshaw, soprano
Joseph De Pasquale, viola

SATURDAY, AUG. 2, 8.30 P. M.
Boston Symphony Orchestra, Music Shed
Charles Munch, conductor
Overture and Bacchanale, "Tannhauser" .... Wagner
Piano Concerto No. 1 in E flat ... Liszt
Leonard Pennario, soloist
Symphony No. 8 .... Vaughan Williams
"Siegfried's Rhine Journey" .... Wagner

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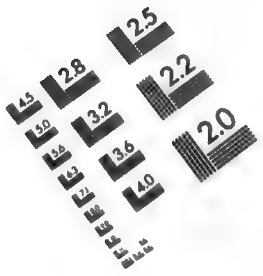

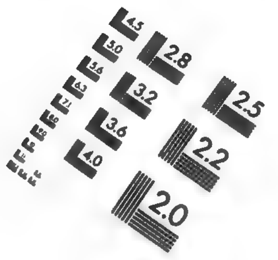

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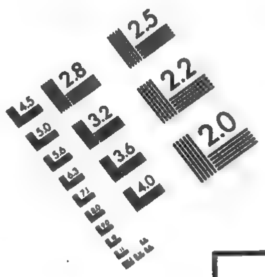

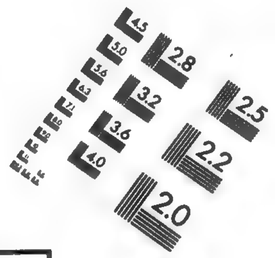

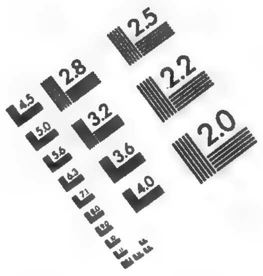

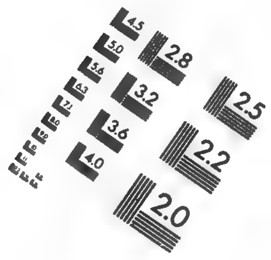

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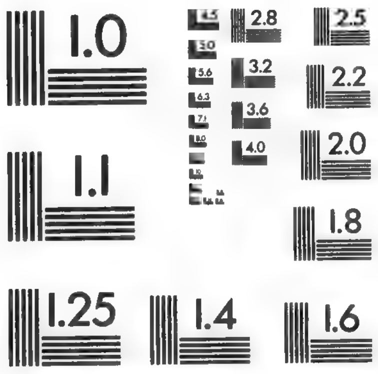

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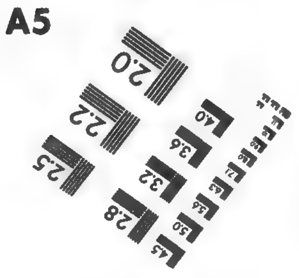

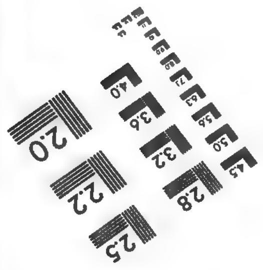

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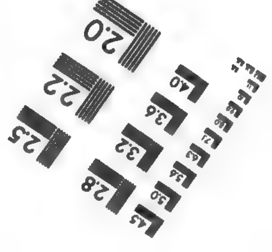

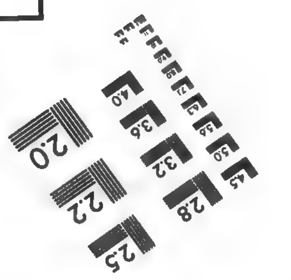

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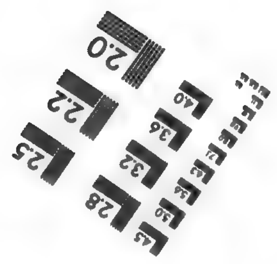

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Best Weather of the Season Greets Weekend at Tanglewood

Manos

Pierre Monteux, guest conductor of the Boston Symphony Orchestra, shown here during a performance of Tchaikovsky's Fourth Symphony with the BSO, will return to the podium tomorrow afternoon at 2:30 to conduct the all-Wagner concert. He will also appear again with orchestra Aug. 9.

TANGLEWOOD — The best weather of the 1958 Berkshire Festival weekend greeted the fifth and next to last weekend of concerts by the Boston Symphony Orchestra in the Music Shed. Last night's concert of the BSO, with Dr. Charles Munch conducting featured two soloists, Margaret Harshaw, Metropolitan Opera soprano, and Joseph de Pasquale, violist, who is first violist in the orchestra. A crowd of more than 6,300 attended.

First Performance

Tonight at 8:30 Dr. Munch will return to the podium, conducting the Boston Symphony in Wagner's Overture and Bacchanale from "Tannhauser." Leonard Pennario, pianist, will be heard in the Liszt First Piano Concerto. Following the intermission, Dr. Munch will conduct Vaughan Williams' Symphony No. 8, which will also be receiving its first Tanglewood performance. The concert will close with Siegfried's Rhine [illegible] "Gotterdammerung."

Pierre Monteux will conduct an all-Wagner concert tomorrow afternoon at 2:30, with Margaret Harshaw as soloist. His complete program follows: Prelude to "Parsifal," Air of Kundry from "Parsifal" (Miss Harshaw), Prelude to "Lohengrin," Elsa's Dream from "Lohengrin" (Miss Harshaw), Overture to "Rienzi," Overture to "The Flying Dutchman," Senta's Ballad from "The Flying Dutchman" (Miss Harshaw), Forest Murmurs from "Siegfried," "Dich, teure Halle" from "Tannhauser" and "The Ride of the Valkyries" from "Die Walkure."

The last in the series of Wednesday evening Chamber Music concerts for the benefit of the Tanglewood Revolving Scholarship Fund will be held on Wednesday at 8:30 in the theater concert hall. The Kroll Quartet, headed by William Kroll, violinist and member of the Chamber Music faculty of the Berkshire Music Center, will be heard. Members [illegible] viola, and Avron Twerdowsky, cello.

Music Review

Program of Wagner, Piston Called Tanglewood Triumph

By JAY C. ROSENFELD

THE MUSIC of Richard Wagner is the predominant part of the three programs of this next-to-the-last weekend at Tanglewood. The Boston Symphony Orchestra under Charles Munch played the first program last night. Soprano Margaret Harshaw was the soloist in two of her most impressive Wagnerian roles, Isolde and Brunhilde. The sole departure of the evening from Wagner was the performance of Walter Piston's new viola concerto with Joseph de Pasquale as soloist.

Piston was in the audience and was called to the stage at the completion of the concerto to share the applause with De Pasquale and the orchestra. Its initial performance was only four months ago in Boston, where it also was played by the Boston orchestra's solo violist, to whom the concerto is dedicated.

* * *

IT HAS NEVER been possible to analyze inspiration and thus to determine how much of a composition is out of the air, or the mind or the heart, or out of diligent application to one's task. Piston's wisdom in the fortification of the viola's best tonal areas is a large factor in the first good impression the work makes. He has given the instrument, particularly in the first two of the three movements, most of its long lines below the chanterelle, in the most graceful and luscious parts of a viola and certainly ones where De Pasquale is most eloquent.

Except for the vigor and gaiety of the last movement, it is a lyric piece. The orchestra, kept well in the background by Munch, allowed the soloist to enjoy the spotlight while still a part of the larger ensemble. De Pasquale's tone and true intonation in the far-from-conventional double stops, and, again, in the cadenza of the finale, were high-lights of a fine performance.

* * *

IS THERE a more lasting birthday present in the world than the "Idyll" which Wagner wrote for his wife Cosima? The orchestra which Munch directed last night was a bit different in size from the select little band Wagner assembled on the stairs of his villa at Lucerne on Christmas morning in 1871. But it is a tribute to the Boston orchestra and its conductor to note that the performance had a fervor which the audience appreciated almost as much as the lady at the top of the stairs of Tribschen.

The prelude to "Die Meistersinger von Nuernberg" opened the evening. Munch kept asking for more and more from his men. The Boston orchestra's "all" is quite a massive response and the tremendous chords of the noble march alternated with the more gentle motifs in as colorful a performance as one needs to hear on this planet.

The singing of Miss Harshaw above the passion-filled pages of the orchestral background was the most telling part of the evening. She needs no operatic costume to portray the heroic characters of Wagner's dramas. Her regal posture and stature and imperturbable attitude are stage-settings before a note is sounded, and when she allows her easy-but-powerful and majestic voice to be heard her domination is both vocal and graphic.

* * *

THE GREAT Boston orchestra was at its most expressive last night. The sighing arch which the celli play at the beginning of the Prelude which preceded Miss Harshaw's singing of the Liebestod from "Tristan and Isolde" was a miniature but mighty detail of the orchestra's magnificence during the whole program. Miss Harshaw achieved her memorable success entirely vocally, for she makes no emotional display and stands with immobile majestic dignity.

The formidable intensity of her grief was a supreme demonstration of her art and Munch drew the orchestral narrative with a vivid brush.

Again in the "Immolation Scene" from "The Twilight of the Gods" there was a sense of overwhelming tragedy and sublime sacrifice. The prodigious culmination and climax of Wagner's vast "Ring" could not have been communicated much more expressively in an opera house than Miss Harshaw and the orchestra conveyed with such triumphal glory.

Music: Mostly Wagner

His Works Highlight Lenox Week-End

By EDWARD DOWNES
Special to The New York Times.

LENOX, Mass., Aug. 1—Perfect weather, a clear, sunny afternoon and a cool evening blessed refugees from the heat of New York and music lovers from all over, who gathered here for the next to last week-end of the Berkshire Festival.

This week-end is to be devoted largely to Richard Wagner, with Margaret Harshaw, soprano, as the principal soloist with the Boston Symphony Orchestra, conducted by Charles Munch. Tonight's concert consisted entirely of Wagner except for one work, which seemed to have nothing whatever to do with the rest of the program.

Margaret Harshaw

This was the new Viola Concerto of Walter Piston, which was introduced to Boston and New York audiences last spring by the Boston Symphony Orchestra. The concerto was sandwiched in between the Prelude and Love-Death from "Tristan und Isolde" and the Immolation scene from "Goetterdaemmerung."

On paper Mr. Piston's gracious little work looked fair to be crushed between the two collossal Wagnerian climaxes.

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The event turned out quite differently. It was the concerto and its superb performance that brought down the house with cheers, excited applause and many recalls for the soloist, Joseph de Pasquale; Dr. Munch and Mr. Piston, who seemed obviously delighted by the roars of enthusiasm.

The composer had every reason to be pleased. Mr. de Pasquale, for whom he wrote the concerto, played with such musicianly finish and, especially in the slow movement, with such ingratiating tenderness and warmth that one could hardly fail to respond to what may be one of Mr. Piston's most beautiful and moving inspirations. Dr. Munch, too, seemed clearly absorbed in his task, an alert and appreciative conductor.

In the Wagner works, which included the prelude to "Die Meistersinger" and "A Siegfried Idyll" as well as the "Tristan" and "Goetterdaemmerung" excerpts, he was less happy. There even were poor orchestral balances in the "Meistersinger" prelude, overpowering timpani and brasses for example.

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But aside from such technical details, Dr. Munch gave the impression of one not overfond of or particularly excited by these works. He emphasized especially the more obvious sides of the music, which is one way in which Wagner needs no help. The subtler moments came off less well.

Miss Harshaw's interpretations of the final scenes of "Tristan" and the "Goetterdaemmerung" are familiar to New York audiences from her impersonations of Isolde and Bruennhilde at the Metropolitan Opera. She was not in her best voice tonight, and one felt, particularly in the "Goetterdaemmerung" scene, that she had to fight to make herself heard over the big climaxes of the great orchestra on stage behind her. But she sang with dignity and assurance, and she was warmly applauded.

Sunday-Aug 4

FINAL WAGNER PROGRAM HEARD AT TANGLEWOOD

Margaret Harshaw Again Soloist With Monteux As Conductor

By WILLARD M. CLARK

LENOX — Pierre Monteux, soprano Margaret Harshaw and the Boston Symphony Orchestra shared honors on the all-Wagner program given Sunday afternoon in the shed. During the week end we have had a cross section of the works of Wagner under the direction of Charles Munch and Mr. Monteux. Miss Harshaw has been soloist on both occasions.

Dignity and Splendor

Proceedings Sunday afternoon started off with a fine performance of the prelude to "Parsifal." What wonderful music this is, with its motifs of love, faith and hope. Mr. Monteux gave the music that dignity, splendor and even the humility which is within it. Following the prelude, Miss Harshaw sang Kundry's great air, "Ich Sah Das Kind." The soprano was not in her best voice at the opening, the lower notes and those of the middle register sounded breathy, but she poured out some thrilling top notes. The interpretation had little color or contrast.

Wagner's prelude to "Lohengrin" is one of the loveliest bits of music he has written. Under Mr. Monteux's easy, deft direction the orchestral tone was

See FINAL WAGNER
Page Seven

Final Wagner

Continued From Page 1

transparent, crystal clear and the details were meticulously met. Miss Harshaw's singing of "Elsa's dream" differed little from her pronouncement of the aria from "Parsifal." The feeling of ecstasy was there in a limited degree. One felt that she was never wholly at ease. The audience was very cordial and she returned to the stage several times, twice with Mr. Monteux, towering over the little Frenchman to the delight of the audience.

Most Exciting Moment

The really exciting moments of the first portion of the program came during the performance of the overture to "Rienzi." This was a spacious, vibrant performance such as Monteux can summon on occasion.

The second portion of the program was of the same format as the opening portion. The dark hued overture to "The Flying Dutchman" was provided a penetrating, zestful reading and Miss Harshaw's utterance of "Senta's ballad" almost reach the exciting stage. The voice was warm and often colored expressively. It is no small task to sing four great Wagnerian arias, but there must have been an added inspiration in singing them to the accompaniment of the Boston Symphony Orchestra.

Mr. Monteux provided a beautiful tapestry of tone as the forest murmurs from "Siegfried" were unfolded. One can find within this music practically anything one wishes. It remained for the Dich Teure Halle from "Tannhauser" to witness Miss Harshaw at her best.

Audience Enthusiastic

It was a performance marked by vocal [illegible] and interpretive depth. The audience, which had seemed a bit [illegible] of so much monumental music, waxed really enthusiastic and was ready for the tremendous performance of the ride of the Valkyries from "Die Walkure" which closed the program.

Wagner has had his day at Tanglewood and was well served. An estimated 6866 persons heard this concert. The total attendance of the three shed concerts this past week end was 21,946. Where are the audiences? The weather has been favorable during the three concerts and the music has been great. What do people want?

NGFIELD, MASS., SATURDAY, AUGUST 2, 1958

WAGNER, PISTON WORKS OFFERED AT TANGLEWOOD

Margaret Harshaw, Joseph De Pasquale Soloists In Lenox

By WILLARD M. CLARK

LENOX, Tanglewood—The music of Richard Wagner and Walter Piston was featured on the program Friday night by the Boston Symphony Orchestra under the direction of Charles Munch. To add splendor to the occasion there was Margaret Harshaw, a dramatic soprano in the true Wagnerian tradition, and violist Joseph De Pasquale who was soloist in the "Concerto for Viola and Orchestra" by Walter Piston, a work dedicated to him by the composer.

Prelude Opens Program

The program opened with a spacious performance of the prelude to "Die Meistersinger von Nurmburg." It was a brilliant performance, powerful and yet finely contrasted. What was large was very large, but Mr. Munch made the most of the numerous opportunities for contrast and did not eliminate or gloss over the humor.

Wagner's "A Siegfried Idyll" is a work of great charm, one of the most gracious he ever wrote. A birthday present to Cosima Wagner, and a surprise, there is within this work a deep personal devotion expressed through glorious music. This music came from the heart of the composer. It was played with real insight into its mood and realization of its depth of feeling.

To this listener, there is a little music more beautiful than that within "Tristan and Isolde." Mr. Munch offered the prelude and "love-death" from this opera, with Margaret Harshaw as soloist in the "love-death."

In Excellent Voice

The soprano was in excellent voice and was able to cut through the torrents of tone from the orchestra. Indeed, she sang every note, rather than declaiming them, as is often the case. The prelude is a thing of poignant beauty, a work of limitless breadth and depth. Mr. Munch was particularly eloquent in his perusal of the prelude and the sounds which came from the orchestra were wonderful to hear.

Walter Piston wrote his "Concerto for Viola and Orchestra" for the Boston Symphony Orchestra and dedicated it to the first violist, Joseph De Pasquale, who played the first performance in Boston in March of this year. The work is written with all the craftsmanship of this fine American composer. It undertakes to explore all the possibilities of the viola in melodic expressivity as well as technical agility throughout its range. However, it is more than a showpiece. Its purely musical ideas and their development in a formal design remain predominant. The orchestra is always a collaborating partner.

Mr. De Pasquale's great gifts and musicianship were at the service of this music and one heard a performance rich in tone and technically flawless.

Mr. Piston has individual ideas about melody and they are usually effective. He was well served by Mr. Munch, Mr. De Pasquale and the orchestra.

Listening to the Immolation scene from Wagner's "Die Gotterdamerung," we are often tempted to write that there is no more effective music for voice and orchestra. Margaret Harshaw sang it magnificently and the orchestra sounded inspired.

The music runs the gamut of emotion. Lofty passion, devotion and the will to die are in it and the voice must be an instrument. We have seldom heard Miss Harshaw sing with such freedom and brilliance and depth of understanding. Mr. Munch provided fine collaboration.

An estimated 6310 persons attended the concert. It is expected that the audiences Saturday and Sunday will be much larger if the weather continues as fine as it has been.

Boston
Wagner,

By Francis D. Pe

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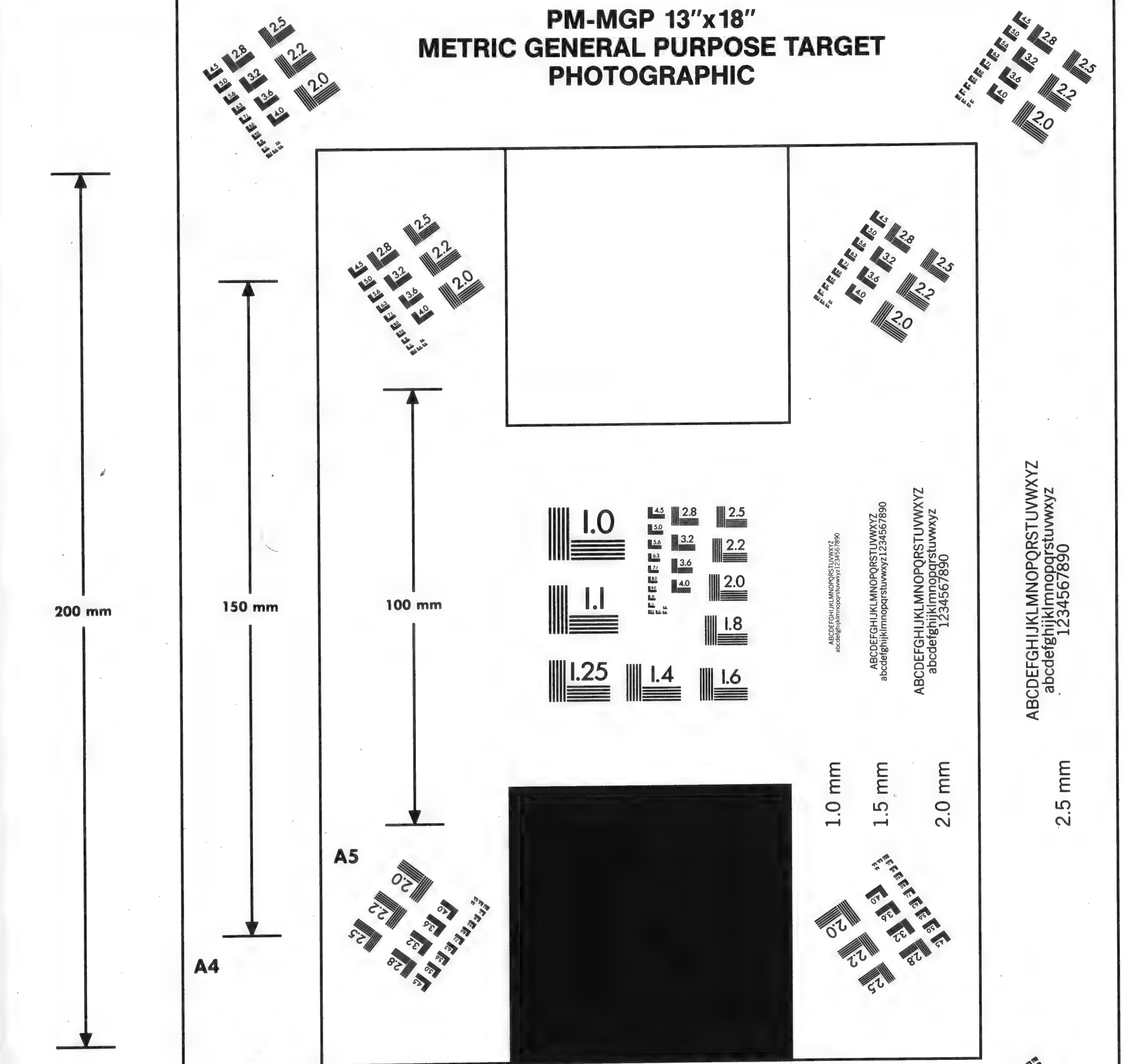
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Best Weather of the Season Greets Weekend at Tanglewood

Manos

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The last in the series of Wednesday evening Chamber Music concerts for the benefit of the Tanglewood Revolving Scholarship Fund will be held on Wednesday at 8:30 in the theater concert hall. The Kroll Quartet, headed by William Kroll, violinist and member of the Chamber Music faculty of the Berkshire Music Center, will be heard. Members of the Kroll Quartet in addition to William Kroll are Louis [illegible] viola, and Avron Twerdowsky, cello.

Music Review

Program of Wagner, Piston Called Tanglewood Triumph

By JAY C. ROSENFELD

THE MUSIC of Richard Wagner is the predominant part of the three programs of this next-to-the-last weekend at Tanglewood. The Boston Symphony Orchestra under Charles Munch played the first program last night. Soprano Margaret Harshaw was the soloist in two of her most impressive Wagnerian roles, Isolde and Brunhilde. The ner assembled on the stairs of his villa at Lucerne on Christmas morning in 1871. But it is a tribute to the Boston orchestra and its conductor to note that the performance had a fervor which the audience appreciated almost as much as the lady at the top of the stairs of Tribschen.

The prelude to "Die Meistersinger von Nuernberg" opened the evening. Munch kept asking for more and more from his men.

Music: Mostly Wagner

His Works Highlight Lenox Week-End

By EDWARD DOWNES

Special to The New York Times.

LENOX, Mass., Aug. 1—Perfect weather, a clear, sunny afternoon and a cool evening blessed refugees from the heat of New York and music lovers from all over, who gathered here for the next to last week-end of the Berkshire Festival.

This week-end is to be devoted largely to Richard Wagner, with Margaret Harshaw, soprano, as the principal soloist with the Boston Symphony Orchestra, conducted by Charles Munch. Tonight's concert consisted entirely of Wagner except for one work, which seemed to have nothing whatever to do with the rest of the program.

Margaret Harshaw

This was the new Viola Concerto of Walter Piston, which was introduced to Boston and New York audiences last spring by the Boston Symphony Orchestra. The concerto was sandwiched in between the Prelude and Love-Death from "Tristan und Isolde" and the Immolation scene from "Goetterdaemmerung."

On paper Mr. Piston's gracious little work looked fair to be crushed between the two collossal Wagnerian climaxes.

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The event turned out quite differently. It was the concerto and its superb performance that brought down the house with cheers, excited applause and many recalls for the soloist, Joseph de Pasquale; Dr. Munch and Mr. Piston, who seemed obviously delighted by the roars of enthusiasm.

The composer had every reason to be pleased. Mr. de Pasquale, for whom he wrote the concerto, played with such musicianly finish and, especially in the slow movement, with such ingratiating tenderness and warmth that one could hardly fail to respond to what may be one of Mr. Piston's most beautiful and moving inspirations. Dr. Munch, too, seemed clearly absorbed in his task, an alert and appreciative conductor.

In the Wagner works, which included the prelude to "Die Meistersinger" and "A Siegfried Idyll" as well as the "Tristan" and "Goetterdaemmerung" excerpts, he was less happy. There even were poor orchestral balances in the "Meistersinger" prelude, overpowering timpani and brasses for example.

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But aside from such technical details, Dr. Munch gave the impression of one not overfond of or particularly excited by these works. He emphasized especially the more obvious sides of the music, which is one way in which Wagner needs no help. The subtler moments came off less well.

Miss Harshaw's interpretations of the final scenes of "Tristan" and the "Goetterdaemmerung" are familiar to New York audiences from her impersonations of Isolde and Bruennhilde at the Metropolitan Opera. She was not in her best voice tonight, and one felt, particularly in the "Goetterdaemmerung" scene, that she had to fight to make herself heard over the big climaxes of the great orchestra on stage behind her. But she sang with dignity and assurance, and she was warmly applauded.

Sun.-Aug 4

FINAL WAGNER PROGRAM HEARD AT TANGLEWOOD

Margaret Harshaw Again Soloist With Monteux As Conductor

By WILLARD M. CLARK

LENOX — Pierre Monteux, soprano Margaret Harshaw and the Boston Symphony Orchestra shared honors on the all-Wagner program given Sunday afternoon in the shed. During the week end we have had a cross section of the works of Wagner under the direction of Charles Munch and Mr. Monteux. Miss Harshaw has been soloist on both occasions.

Dignity and Splendor

Proceedings Sunday afternoon started off with a fine performance of the prelude to "Parsifal." What wonderful music this is, with its motifs of love, faith and hope. Mr. Monteux gave the music that dignity, splendor and even the humility which is within it. Following the prelude, Miss Harshaw sang Kundry's great air, "Ich Sah Das Kind." The soprano was not in her best voice at the opening, the lower notes and those of the middle register sounded breathy, but she poured out some thrilling top notes. The interpretation had little color or contrast.

Wagner's prelude to "Lohengrin" is one of the loveliest bits of music he has written. Under Mr. Monteux's easy, deft direction the orchestral tone was

See FINAL WAGNER
Page Seven

Final Wagner

Continued From Page 1

transparent, crystal clear and the details were meticulously met. Miss Harshaw's singing of "Elsa's dream" differed little from her pronouncement of the aria from "Parsifal." The feeling of ecstasy was there in a limited degree. One felt that she was never wholly at ease. The audience was very cordial and she returned to the stage several times, twice with Mr. Monteux, towering over the little Frenchman to the delight of the audience.

Most Exciting Moment

The really exciting moments of the first portion of the program came during the performance of the overture to "Rienzi." This was a spacious, vibrant performance such as Monteux can summon on occasion.

The second portion of the program was of the same format as the opening portion. The dark hued overture to "The Flying Dutchman" was provided a penetrating, zestful reading and Miss Harshaw's utterance of "Senta's ballad" almost reach the exciting stage. The voice was warm and often colored expressively. It is no small task to sing four great Wagnerian arias, but there must have been an added inspiration in singing them to the accompaniment of the Boston Symphony Orchestra.

Mr. Monteux provided a beautiful tapestry of tone as the forest murmurs from "Siegfried" were unfolded. One can find within this music practically anything one wishes. It remained for the Dich Teure Halle from "Tannhauser" to witness Miss Harshaw at her best.

Audience Enthusiastic

It was a performance marked by vocal splendor and interpretive depth. The audience, which had seemed a bit tired of so much monumental music, waxed really enthusiastic and was ready for the tremendous performance of the ride of the Valkyries from "Die Walkure" which closed the program.

Wagner has had his day at Tanglewood and was well served. An estimated 6866 persons heard this concert. The total attendance of the three shed concerts this past week end was 21,946. Where are the audiences? The weather has been favorable during the three concerts and the music has been great. What do people want?

NGFIELD, MASS., SATURDAY, AUGUST 2, 1958

WAGNER, PISTON WORKS OFFERED AT TANGLEWOOD

Margaret Harshaw, Joseph De Pasquale Soloists In Lenox

By WILLARD M. CLARK

LENOX, Tanglewood—The music of Richard Wagner and Walter Piston was featured on the program Friday night by the Boston Symphony Orchestra under the direction of Charles Munch. To add splendor to the occasion there was Margaret Harshaw, a dramatic soprano in the true Wagnerian tradition, and violist Joseph De Pasquale who was soloist in the "Concerto for Viola and Orchestra" by Walter Piston, a work dedicated to him by the composer.

Prelude Opens Program

The program opened with a spacious performance of the prelude to "Die Meistersinger von Nurmburg." It was a brilliant performance, powerful and yet finely contrasted. What was large was very large, but Mr. Munch made the most of the numerous opportunities for contrast and did not eliminate or gloss over the humor.

Wagner's "A Siegfried Idyll" is a work of great charm, one of the most gracious he ever wrote. A birthday present to Cosima Wagner, and a surprise, there is within this work a deep personal devotion expressed through glorious music. This music came from the heart of the composer. It was played with real insight into its mood and realization of its depth of feeling.

To this listener, there is a little music more beautiful than that within "Tristan and Isolde." Mr. Munch offered the prelude and "love-death" from this opera, with Margaret Harshaw as soloist in the "love-death."

In Excellent Voice

The soprano was in excellent voice and was able to cut through the torrents of tone from the orchestra. Indeed, she sang every note, rather than declaiming them, as is often the case. The prelude is a thing of poignant beauty, a work of limitless breadth and depth. Mr. Munch was particularly eloquent in his perusal of the prelude and the sounds which came from the orchestra were wonderful to hear.

Walter Piston wrote his "Concerto for Viola and Orchestra" for the Boston Symphony Orchestra and dedicated it to the first violist, Joseoh De Pasquale, who played the first performance in Boston in March of this year. The work is written with all the craftsmanship of this fine American composer. It undertakes to explore all the possibilities of the viola in melodic expressivity as well as technical agility throughout its range. However, it is more than a showpiece. Its purely musical ideas and their development in a formal design remain predominant. The orchestra is always a collaborating partner.

Mr. De Pasquale's great gifts and musicianship were at the service of this music and one heard a performance rich in tone and technically flawless.

Mr. Piston has individual ideas about melody and they are usually effective. He was well served by Mr. Munch, Mr. De Pasquale and the orchestra.

Listening to the immolation scene from Wagner's "Die Gotterdamerung," we are often tempted to write that there is no more effective music for voice and orchestra. Margaret Harshaw sang it magnificently and the orchestra sounded inspired.

The music runs the gamut of emotion. Lofty passion, devotion and the will to die are in it and the voice must be an instrument. We have seldom heard Miss Harshaw sing with such freedom and brilliance and depth of understanding. Mr. Munch provided fine collaboration.

An estimated 6310 persons attended the concert. It is expected that the audiences Saturday and Sunday will be much larger if the weather continues as fine as it has been.

Boston Sym Wagner, P

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LENOX, Mass., Aug. Boston Symphony Orchestra gan the largely Wagner semifinal week end of the B shire Festival last night w 6,310 persons heard Marg Harshaw as soprano soloist the musicians under Ch Munch's direction in the bestod from "Tristan und olde" and the Immolation S from "Goetterdaemmeru The American work w shared the program Wagner was Walter Pis viola concerto with Josep Pasquale as the soloist.

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Piston's announced was to set forth melodic and te ces and he has this with admi ghness. The soloist rous opportunity his technical vir r. Piston always ola as a primarily ment while illust the wide span of sono which it can produce.

His score is also happy blending of the viola tone small combinations of instruments or with the orchestra.

With the instrumental ty and balance Mr. Piston provided appealing and treated melodic ideas. The lyric line of the adagio particularly engaging, first movement also poetically meditative phere.

Here a slightly greater matic contrast would have an added asset. The finale had such contrast seemed more conventional the rest of this welcome distinguished work.

Manos

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Music Review

Program of Wagner, Piston Called Tanglewood Triumph

By JAY C. ROSENFELD

THE MUSIC of Richard Wagner is the predominant part of the three programs of this next-to-the-last weekend at Tanglewood. The Boston Symphony Orchestra under Charles Munch played the first program last night. Soprano Margaret Harshaw was the soloist in two of her most impressive Wagnerian roles, Isolde and Brunhilde. The sole departure of the evening from Wagner was the performance of Walter Piston's new viola concerto with Joseph de Pasquale as soloist.

Piston was in the audience and was called to the stage at the completion of the concerto to share the applause with De Pasquale and the orchestra. Its initial performance was only four months ago in Boston, where it also was played by the Boston orchestra's solo violist, to whom the concerto is dedicated.

* * *

IT HAS NEVER been possible to analyze inspiration and thus to determine how much of a composition is out of the air, or the mind or the heart, or out of diligent application to one's task. Piston's wisdom in the fortification of the viola's best tonal areas is a large factor in the first good impression the work makes. He has given the instrument, particularly in the first two of the three movements, most of its long lines below the chanterelle, in the most graceful and luscious parts of a viola and certainly ones where De Pasquale is most eloquent.

Except for the vigor and gaiety of the last movement, it is a lyric piece. The orchestra, kept well in the background by Munch, allowed the soloist to enjoy the spotlight while still a part of the larger ensemble. De Pasquale's tone and true intonation in the far-from-conventional double stops, and, again, in the cadenza of the finale, were high-lights of a fine performance.

* * *

IS THERE a more lasting birthday present in the world than the "Idyll" which Wagner wrote for his wife Cosima? The orchestra which Munch directed last night was a bit different in size from the select little band Wagner assembled on the stairs of his villa at Lucerne on Christmas morning in 1871. But it is a tribute to the Boston orchestra and its conductor to note that the performance had a fervor which the audience appreciated almost as much as the lady at the top of the stairs of Tribschen.

The prelude to "Die Meistersinger von Nuernberg" opened the evening. Munch kept asking for more and more from his men. The Boston orchestra's "all" is quite a massive response and the tremendous chords of the noble march alternated with the more gentle motifs in as colorful a performance as one needs to hear on this planet.

The singing of Miss Harshaw above the passion-filled pages of the orchestral background was the most telling part of the evening. She needs no operatic costume to portray the heroic characters of Wagner's dramas. Her regal posture and stature and imperturbable attitude are stage-settings before a note is sounded, and when she allows her easy-but-powerful and majestic voice to be heard her domination is both vocal and graphic.

* * *

THE GREAT Boston orchestra was at its most expressive last night. The sighing arch which the celli play at the beginning of the Prelude which preceded Miss Harshaw's singing of the Liebestod from "Tristan and Isolde" was a miniature but mighty detail of the orchestra's magnificence during the whole program. Miss Harshaw achieved her memorable success entirely vocally, for she makes no emotional display and stands with immobile majestic dignity.

The formidable intensity of her grief was a supreme demonstration of her art and Munch drew the orchestral narrative with a vivid brush.

Again in the "Immolation Scene" from "The Twilight of the Gods" there was a sense of overwhelming tragedy and sublime sacrifice. The prodigious culmination and climax of Wagner's vast "Ring" could not have been communicated much more expressively in an opera house than Miss Harshaw and the orchestra conveyed with such triumphal glory.

SUnion - Aug 4

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NGFIELD, MASS., SATURDAY, AUGUST 2, 1958

WAGNER, PISTON WORKS OFFERED AT TANGLEWOOD

Margaret Harshaw, Joseph De Pasquale Soloists In Lenox

By WILLARD M. CLARK

LENOX, Tanglewood—The music of Richard Wagner and Walter Piston was featured on the program Friday night by the Boston Symphony Orchestra under the direction of Charles Munch. To add splendor to the occasion there was Margaret Harshaw, a dramatic soprano in the true Wagnerian tradition, and violist Josepn De Pasquale who was soloist in the "Concerto for Viola and Orchestra" by Walter Piston, a work dedicated to him by the composer.

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To this listener, there is a little music more beautiful than that within "Tristan and Isolde." Mr. Munch offered the prelude and "love-death" from this opera, with Margaret Harshaw as soloist in the "love-death."

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The soprano was in excellent voice and was able to cut through the torrents of tone from the orchestra. Indeed, she sang every note, rather than declaiming them, as is often the case. The prelude is a thing of poignant beauty, a work of limitless breadth and depth. Mr. Munch was particularly eloquent in his perusal of the prelude and the sounds which came from the orchestra were wonderful to hear.

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Mr. Piston has individual ideas about melody and they are usually effective. He was well served by Mr. Munch, Mr. De Pasquale and the orchestra.

Listening to the Immolation scene from Wagner's "Die Gotterdamerung," we are often tempted to write that there is no more effective music for voice and orchestra. Margaret Harshaw sang it magnificently and the orchestra sounded inspired.

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Boston Symp Wagner, Pist

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Mr. Piston's concerto, which was introduced to Boston and New York last season, won genuinely fervent applause, and the orchestra's talented first violist called the composer to the stage to share in the demonstration.

Opportunity for Virtuosity

Mr. Piston's announced ob- was to set forth the melodic and technical es and he has accom- this with admirable ghness. The soloist has rous opportunity to ex- his technical virtuosity, r. Piston always treats ola as a primarily lyric trument while illustrating the wide span of sonorities which it can produce.

His score is also happy in the blending of the viola tone with small combinations of other instruments or with the entire orchestra.

With the instrumental lucidity and balance Mr. Piston has provided appealing and deftly treated melodic ideas. The long lyric line of the adagio was particularly engaging, and the first movement also had a poetically meditative atmosphere.

Here a slightly greater thematic contrast would have been an added asset. The lively finale had such contrast, but seemed more conventional than the rest of this welcome and distinguished work.

Sunday Republican
SPRINGFIELD, Mass.
Independent
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AUG 3 - 1958

Selections From Wagner Will Be Performed Today

Margaret Harshaw Soloist With Pierre Monteux Conducting at Tanglewood; Music of Beethoven Friday and Saturday

Pierre Monteux, the Boston Symphony Orchestra and soprano Margaret Harshaw will join forces to present an all-Wagner program this afternoon at 2.30 in the Music Shed at Tanglewood, Lenox. The program will include selections from "Parsifal," "Lohengrin," "Rienzi," "The Flying Dutchman," "Siegfried," "Tannhauser" and "Die Walkure."

The final week end of Berkshire Festival concerts will feature music of Beethoven. Dr. Charles Munch, music director of the Boston Symphony, will conduct the concerts of Friday evening, at 8.30 and Sunday afternoon, the 10th, at 2.30, while Pierre Monteux will be guest conductor on Saturday evening at 8.30. Soloists will include Eugene Istomin, pianist, in Beethoven's "Emperor" Concerto Friday and Berl Senofsky, violinist, in the Beethoven violin concerto Saturday.

Istomin Soloist

Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5 ("Emperor") Istomin is the sixth of the outstanding young American pianists to be presented at Tanglewood during the current season, following Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis and Leonard Pennario. Istomin last appeared at Tanglewood in 1955.

The concert Saturday will open with music from "Prometheus" by Beethoven. Berl Senofsky, soloist in the Beethoven violin concerto, was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's "Leonore" Overture No. 3.

Bethoven's Ninth

Dr. Munch will follow his custom of closing the Berkshire Festival season with a performace of Beethoven's ninth symphony next Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson.

The program will open with Sir William Walton's Johannesburg Festival Overture, which was written for the 70th anniversary of the city of Johannesburg in South Africa and first performed there in 1956. The Boston Symphony Orchestra presented the United States premiere of the overture during tthe 1956-57 season.

The Boston Symphony Orchestra's rehearsal on Saturday morning, at 10 will be open to the public for the benefit of the pension fund.

Opera Evenings

Tomorrow and Tuesday evenings at 8.30 in the Theater-Concert Hall the Tanglewood Opera Department will present Rossini's comic opera "Count Ory." The preformances will be conducted by Wyn Morris and the title role of Count Ory will be sung by John McCollum, tenor. Scenery has been designed by Elemer Nagy, costumes by Leo Van Witsen, and the entire production will be under the supervision of Boris Goldovsky.

The final concert in the chamber music series, Wednesday evening at 8.30, features the Knoll Quartet in a program which includes Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

WEEK'S PROGRAMS AT TANGLEWOOD

Programs for the week at Tanglewood are as follows:

TODAY, 2.30 P. M.
Music Shed, Boston Symphony Orchestra
Pierre Monteux conductor
Excerpts from "Parsifal," "Lohengrin," "Rienzi," "The Flying Dutchman," "Siegfried," "Tannhauser" and "Die Walkure." .... Wagner
Margaret Harshaw, soprano, soloist

WEDNESDAY, AUG. 6, 8.30
Chamber Music, the Knoll Quartet
Quartet in G minor, Op. 74, No. 3 Haydn
Quartet No. 2, Op. 17 .... Bartok
Quartet No. 15 in A minor, Op. 132 .... Beethoven

THURSDAY, AUG. 7, 8.15
Music Shed Boston Symphony Orchestra
Tanglewood-on-Parade
Overture "Il Guarany" .... Gomes
"El Amor Brujo" .... Falla
(Eleazar de Carvalho, conductor)
Piano Concerto .... Copland
(Aaron Copland soloist; Richard Burgin conducting)
Boston Pops Orchestra, Arthur Fiedler Conductor
"Gaite Parisienne" .... Offenbach
Dance of Wheat and Malambo, from "Estancia" .... Ginastera
Selection from "West Side Story" .... Bernstein
Dancing through the years Hayman, arr.
76 Trombones from "The Music Man" .... Willson

FRIDAY AUG. 8, 8.30
Music Shed, Boston Symphony Orchestra
Charles Munch, conductor
Prelude Fugue and Postlude .. Honegger
Symphony No. 7 .... Beethoven
Piano Concerto No. 5 ("Emperor") .... Beethoven
(Eugene Istomin soloist)

SATURDAY, AUG. 9, 8.30
Music Shed, Boston Symphony Orchestra
Pierre Monteux, conductor
Music from "Prometheus" .... Beethoven
Violin Concerto .... Beethoven
(Berl Senofsky soloist)
Nobilissima Visione .... Hindemith
Leonore Overture No. 3 ..... Beethoven

SUNDAY, AUG. 10, 2.30
Music Shed, Boston Symphony Orchestra
Charles Munch, conductor
Johannesburg Festival Orverture Walton
Ninth Symphony .... Beethoven
(Adele Addison, Blake Stern, Florence Kopleff, Donald Gramm soloists)

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

AUG 3 - 1958

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AUG 7 1958

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

AUG 3 - 1958

Selections From Wagner Will Be Performed Today

Margaret Harshaw Soloist With Pierre Monteux Conducting at Tanglewood; Music of Beethoven Friday and Saturday

Pierre Monteux, the Boston Symphony Orchestra and soprano Margaret Harshaw will join forces to present an all-Wagner program this afternoon at 2.30 in the Music Shed at Tanglewood, Lenox. The program will include selections from "Parsifal," "Lohengrin," "Rienzi," "The Flying Dutchman," "Siegfried," "Tannhauser" and "Die Walkure."

The final week end of Berkshire Festival concerts will feature music of Beethoven. Dr. Charles Munch, music director of the Boston Symphony, will conduct the concerts of Friday evening, at 8.30 and Sunday afternoon, the 10th, at 2.30, while Pierre Monteux will be guest conductor on Saturday evening at 8.30. Soloists will include Eugene Istomin, pianist, in Beethoven's "Emperor" Concerto Friday and Berl Senofsky, violinist, in the Beethoven violin concerto Saturday.

Istomin Soloist

Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5 ("Emperor"). Istomin is the sixth of the outstanding young American pianists to be presented at Tanglewood during the current season, following Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis and Leonard Pennario. Istomin last appeared at Tanglewood in 1955.

The concert Saturday will open with music from "Prometheus" by Beethoven. Berl Senofsky, soloist in the Beethoven violin concerto, was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's "Leonore" Overture No. 3.

Bethoven's Ninth

Dr. Munch will follow his custom of closing the Berkshire Festival season with a performace of Beethoven's ninth symphony next Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson.

The program will open with Sir William Walton's Johannesburg Festival Overture, which was written for the 70th anniversary of the city of Johannesburg in South Africa and first performed there in 1956. The Boston Symphony Orchestra presented the United States premiere of the overture during tthe 1956-57 season.

The Boston Symphony Orchestra's rehearsal on Saturday morning, at 10 will be open to the public for the benefit of the pension fund.

Opera Evenings

Tomorrow and Tuesday evenings at 8.30 in the Theater-Concert Hall the Tanglewood Opera Department will present Rossini's comic opera "Count Ory." The preformances will be conducted by Wyn Morris and the title role of Count Ory will be sung by John McCollum, tenor. Scenery has been designed by Elemer Nagy, costumes by Leo Van Witsen, and the entire production will be under the supervision of Boris Goldovsky.

The final concert in the chamber music series, Wednesday evening at 8.30, features the Knoll Quartet in a program which includes Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

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Pierre Monteux conductor
Excerpts from "Parsifal," "Lohengrin," "Rienzi," "The Flying Dutchman," "Siegfried," "Tannhauser" and "Die Walkure." .... Wagner
Margaret Harshaw, soprano, soloist

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Chamber Music, the Knoll Quartet
Quartet in G minor, Op. 74, No. 3 Haydn
Quartet No. 2, Op. 17 .... Bartok
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THURSDAY, AUG. 7, 8.15
Music Shed, Boston Symphony Orchestra
Tanglewood-on-Parade
Overture "Il Guarany" .... Gomes
"El Amor Brujo" .... Falla
(Eleazar de Carvalho, conductor)
Piano Concerto .... Copland
(Aaron Copland soloist; Richard Burgin conducting)
Boston Pops Orchestra, Arthur Fiedler Conductor
"Gaite Parisienne" .... Offenbach
Dance of Wheat and Malambo, from "Estancia" .... Ginastera
Selection from "West Side Story" .... Bernstein
Dancing through the years Hayman arr.
76 Trombones from "The Music Man" .... Willson

FRIDAY AUG. 8, 8.30
Music Shed, Boston Symphony Orchestra
Charles Munch, conductor
Prelude Fugue and Postlude .. Honegger
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AUG 4 1958

Wagner Music Dominates Week End at Tanglewood

By Francis D. Perkins

LENOX, Mass., Aug. 3.—Wagner, the dominating composer of the Berkshire Festival's fifth week end, occupied all of this afternoon's concert at Tanglewood where Pierre Monteux conducted the Boston Symphony in music from seven operas with Margaret Harshaw as the soloist. Wagner also opened and closed the program of the Bostonians' concert last night under Charles Munch's direction, but there were also two works by other composers, Liszt's "Piano Concerto in E Flat Major," with Leonard Pennario in the solo role, and Ralph Vaughan Williams' "Eighth Symphony."

With ideal weather, last night's audience was 8,770, but today's crowd of 6,866 was below the average for a festival Sunday afternoon in the music shed. An unfulfilled hint of rain earlier in the day probably affected the attendance, but the figure also suggested that a miscellaneous Wagner program of this kind no longer has the box office appeal which it possessed two or three decades ago. It is also not the type of program which best serves the artistic purposes of this country's most noted summer festival. The performance itself, however, again spoke highly for the Boston Symphony's playing standard and the conducting of Mr. Monteux.

The orchestra prefaced Miss Harshaw's singing of Kindry's Air from "Parsifal," Elsa's Dream from "Lohengrin" and the Ballad from "Der Fliegende Hollaender" with the preludes to these works "Dich, Teure Halle Tannhaeusser" was the soprano's fourth offering, while the orchestral list also included the Overture to "Rienzi," Waldweben from "Siegfried" and the Ride from "Die Walkuere."

Miss Harshaw has had a busy week end, having sung both in Friday night's concert and yesterday morning's public rehearsal. In her first appearance today expressive sensitiveness was combined with a hint of vocal fatigue. Later, although the tonal surface was slightly ruffled, vividness of color and waxing volume were added to the discerning expressiveness of her singing.

Mr. Monteux's direction had its customary stimulation and control with a sense of thorough understanding. There was fineness and wide range of dynamic shading throughout the afternoon, and a revelation of expressive nuances which added to the effect and impact of the sonorous climaxes.

Mr. Pennario is one of our most promising young American pianists, and his playing of the "Liszt Concerto" last night revealed interpretative discernment and musicianship as well as objective technical mastery. Fluency was combined with consistent lucidity and good judgment in regard to volume. The tone was always musical, and he never pounded. The performance was also rewarding in its disclosure of the work's more intimate and lyric aspects. It missed, however, some of the largeness of scale and the often elusive blend of grandeur and grandiosity which marks Liszt's most proclamative measures.

Dr. Vaughan Williams' "Eighth Symphony" is already known in New York; he was over eighty when he composed it, but the music has no suggestions of advanced age; it gives impressions of freshness, inventiveness and diversity. In tone, clarity and proportion and general understanding the performance under Mr. Munch was admirable, and left nothing to be desired in the lyric third movement. More, however, might have been made of the whimsicality of the scherzo and the surging exhilaration of the finale. The orchestra's share of the concerto was well co-ordinated and emotionally sympathetic.

In the overture and bacchanale from Tannhaeuser at the start the Venusberg music had a memorably foaming bacchanalian elan at its climax. In the Daybreak and Rhine Journey music from Goetterdaemmerung at the close sunrise was proclaimed with effective but too boisterous vigor.

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TIMES
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AUG 4 1958

Music: At Tanglewood

Monteux Leads Wagner Program With Miss Harshaw—Pennario Plays Liszt

By EDWARD DOWNES
Special to The New York Times.

LENOX, Mass., Aug. 3—An all-Wagner program under the direction of Pierre Monteux brought the fifth weekend of the Boston Symphony's Berkshire Festival to a close this afternoon in a blaze of summer sunshine.

The audience was a large and enthusiastic one, although it did not measure up to the attendance of 8,770 at last night's concert conducted by Charles Munch with Leonard Pennario as soloist in the Liszt E flat Piano Concerto.

This afternoon's program, with Margaret Harshaw of the Metropolitan Opera as soprano soloist, was obviously designed for its popular appeal. Miss Harshaw, who seemed in fresher voice than on Friday, sang four excerpts: Kundry's Narrative, "Ich sah das Kind," from "Parsifal," Senta's Ballad from "The Flying Dutchman," "Dich, teure Halle," from "Tannhaeuser" and Elsa's Dream from "Lohengrin."

She sang the last two with convincing dramatic fervor. And to Elsa's Dream she brought a quality of imagination that drew a warm response from the audience. Mr. Monteux, too, beamed with pride upon his soloist.

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Miss Harshaw's look of thanks to Mr. Monteux was clearly heartfelt, the goodwill circulated in a crescendo through the great Music Shed, and in no time at all there were whistles and a little demonstration. Everyone seemed pleased as Punch.

Mr. Monteux handled his part of the program like the veteran and sensitive musician he is. He bestowed equal care on delicate, diaphanous textures of the "Forest Murmurs" from "Siegfried" and on the bombast of the "Rienzi" Overture, which ended the first half of the program with roaring timpani and brass. However, it was a well-modulated roar and the dignified breadth of the maestro's tempo managed to ward off the beer-garden atmosphere that the "Rienzi" Overture so easily suggests.

For all their popularity, the Overture to "The Flying Dutchman" and the "Ride of the Valkyries" from "Die Walkuere" were not exactly the works to put either the Boston Symphony or Mr. Monteux on their mettle. The Preludes to "Parsifal" and "Lohengrin," on the other hand, glowed with color and a musical conviction that made them high points of the concert.

The gem of last night's concert was Mr. Munch's interpretation of the Vaughan Williams Eighth Symphony. This beautiful score seemed to lie close to the conductor's heart. Its expansive developments, the long line of certain melodies, the mildly archaic, modal flavor of the whole seemed to speak to him, and thus he made them speak to the audience. The slow cavatina of the third movement had a grave and simple appeal all the more affecting for the modesty of its outward manner.

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Mr. Munch seemed to feel less sympathy for the virtuoso flash and thunder of the Liszt E flat Concerto. Nor did Mr. Pennario, excellent pianist though he is, seem at home in this style, either. The notes were all there, as far as one could hear, but it was a well-combed, well-bred, overcautious performance. One felt almost that Mr. Pennario did not approve of glitter. But what is the E flat Concerto without glitter?

The remainder of the program consisted of the Overture and Bacchanal from the Paris version of "Tannhaeuser" and the daybreak and Siegfried's Rhine Journey from "Goetterdaemmerung." Of these, the less said the better. Mr. Munch was all energy, but this listener has rarely, if ever, heard the Boston Symphony sound so coarse and even careless. It was the Vaughan Williams that one remembered with gratitude.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

AUG 4 - 1958

Tanglewood Treats Wagner

Rich, Velvety Patches

By CYRUS DURGIN

LENOX, Aug. 3—A concert of Wagnerian shreds and patches this afternoon concluded a Berkshire Festival week-end largely given to the works of the mighty Richard I. In this case, however, the shreds were jeweled and the patches were of rich, velvety stuffs—a selection of overtures, preludes and arias beautifully performed by the Boston Symphony Orchestra under the mellow authority of conductor Pierre Monteux.

Friday night had heard the "Meistersinger" prelude, the "Siegfried Idyll," the prelude and Love-Death from "Tristan and Isolde" and the immolation scene out of "The Dusk of the God's," from the vigorous but decidedly uneven Wagner hand of Charles Munch.

On Saturday he conducted the "Tannhaeuser" overture and Bacchanale, and the "Morning Dawn" and Siegfried's Rhine Jounrey" from the final music-drama of the "Nibelungen Ring." Soloist of the week-end was the gorgeous-voiced soprano from the Metropolitan, Margaret Harshaw.

For some time it has been virtually axiomatic that Wagner will bring joy to the box office. Any Wagner. All Wagner. But is it still true? This afternoon's attendance figure was 6686, and for the entire week-end of three concerts, 21,946 persons. A very good attendance, indeed, but less than special for Tanglewood's Music Shed. Perhaps another trend has set in.

These concerts, of which I heard the last two, were a study in the differences of temperament and technical approach between two great conductors operating with the same forces.

Monteux, this afternoon, displayed the calm authority of an old master. At more than 83 he shuffles in tiny steps to the stand, conserves his strength in gestures. But he commands a high general level of smooth competence, a fine clarity of texture, a delicate balance between instrumental sections. The rhythm is firm, nothing is hurried, scamped, over-slowed or otherwise distorted. The "Parsifal" prelude enjoys the same Olympian majesty as the overtures to "Rienzi" and "The Flying Dutchman," with their occasional tinny echoes of Meyerbeer or Bellini.

The younger Munch, quite naturally, is given to stronger accents, faster tempi, and also to less attention to just balance between the orchestral sections. With Wagner, Munch is erratic. 'Siegfried's 'Rhine Journey" can begin most casually and noisily, and end beautifully, as it did Saturday night. Munch can start the "Tannhaeuser" overture and make it sing in grave nobility, then turn the Bacchanale into a coarsely-accented orgy. Evidently his personal feelings of the moment can mean all the difference between good style and masterly control, and vagaries of ill-considered spontaeous detail that mar the over-all effect.

Miss Harshaw on Sunday afternoon sang with a superlative beauty of tone, a big dramatic thrust. Kundry's second-act aria from "Parsifal" is not effective divorced from staged production and context, but Miss Harshaw did as much with it as could be achieved. Elsa's Dream ("Lohengrin"), Senta's ballad ("Flying Dutchman") and Elizabeth's "Dich, Teure Halle" ("Tannhaeuser") were as fine Wagner singing you are likely to hear. She was, with Mr. Monteux and the orchestra, rapturously applauded.

The elements contrasting to Wagner, of the week-end, were Walter Piston's viola concerto, given its Tanglewood premiere Friday with Joseph De Pasquale again a remarkable soloist; Liszt's E-flat piano concerto and Vaughan Williams' Eighth Symphony, on Saturday. Leonard Pennario, a rising young American pianist, gave a fluent and small-scaled account of the concerto upon what sounded to me like a dully-voiced instrument. There were a few untidy technical details, and little power was evident in the soloist's performance. Liszt may not be his meat.

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American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

AUG 4 - 1958

Tanglewood Season Is Nearing End

(Special to The American)

Lenox, Mass., Aug. 4 — It was a week-end of Wagner music with Margaret Harshaw, soprano soloist, and Leonard Pennario, pianist, in a Liszt concerto, that drew the large audiences to magnificent playing by the Boston Symphony Orchestra at ~~the semi-final~~ concerts of the season at Tanglewood. It will be an all-Beethoven week end with which the festival will close in a performance of the "Ninth Symphony" Sunday afternoon.

Pierre Monteux conducted the orchestra yesterday afternoon in a varied program that presented Miss Harshaw as soloist in selections from "Parsifal," "Lohengrin," "The Flying Dutchman," and "Tannhaeuser." Miss Harshaw gave the large audience more of the fine, sensitive singing she had given Friday night's 6,310 who heard her in the prelude and love-death from "Tristan and Isolde" and the "Immolation Scene" from "Die Goetterdaemmerung." That audience had heard "A Siegfried Idyll" and Walter Piston's "Concerto for Viola and Orchestra" played by Joseph De Pasquale.

Saturday night's concert heard by 8,770 found the orchestra under Charles Munch in top form in brilliant performances that included Wagner's overture and bacchanale from "Tannhaeuser" with an offstage chorus adding to its effectiveness. Leonard Pennario, another of the young soloists being featured this season at Tanglewood, gave a lyrical and vigorous performance and a dynamic finish to the Liszt "Concerto for Pianoforte, in E-flat major, No. 1." It seemed that Pennario got off to a bad start but soon left that behind for a memorable performance of the music of Wagner's father-in-law.

Munch Conducts

Vaughan Williams' "Symphony No. 8 in D minor" with its color and brilliance matched by the playing of the orchestra gave variety to Saturday's program and some of the best playing we have heard at Tanglewood this season. There was splendid string playing, the percussions had their say in the fourth movement, and all together it was good listening. Mr. Munch concluded with a beautiful performance of "Daybreak" and Siegfried's Rhine Journey from "Goetterdaemmerung" that sent the audience home in a happy frame of mind.

Eugene Istomin will be soloist with the orchestra Friday night in a performance of Beethoven's "Emperor." Saturday night it will be Berl Senofsky as soloist in Beethoven's "Violin Concerto" and music from "Prometheus." Pierre Monteux will conduct the "Leonore Overture No. 3" to complete the program. The Festival Chorus will close the season this year by joining the orchestra under Charles Munch in Beethoven's "Ninth symphony."

Tanglewood-On-Parade, the annual concert for the benefit of the Berkshire Music Center, will be held Thursday night beginning at 6 p. m. with music going on all over the place until 11 p. m. There will be opera, orchestar, pops, and prizes. Aaron Copland will play his own piano concerto with Richard Burgin, concertmaster, conducting. Eleazar de Carvalho will conduct music of Gomes and Falla and Arthur Fielder will conduct music of Offenbach, Willson, and selections from Bernstein's "West Side Story." The gala concert in the shed will begin at 8:15 p. m. and the whole program will go on rain or shine.

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BUFFALO, N. Y.
EVENING NEWS
Circ. D. 297,660

AUG 4 1958

AT BERKSHIRE FESTIVAL

Brilliant Command Of Buffalo Pianist Wins 4 Curtain Calls

By JOHN DWYER
Buffalo Evening News Music Critic

TANGLEWOOD, Mass., Aug. 4—A Berkshire Festival audience of 7000 demanded four curtain calls for Buffalo-born pianist Leonard Pennario Saturday evening after a glittering performance of the Liszt E Flat Concerto with the Boston Symphony Orchestra under Charles Munch.

L. Pennario

The audience included such musical lights as conductor Pierre Monteux, composer Aaron Copland and Mme. Serge Koussevitsky, widow of the festival's original music director.

Many in the informed gathering had prepared a somewhat tolerant view beforehand of the early, ultra-romantic Liszt work, set down in a welter of Wagnerian epics over three weekend programs.

* * *

AT ITS CONCLUSION, however, the deep pleasure of hearing an artist in brilliant command of his instrument overflowed in an unusual demonstration of applause.

Conductor and pianist set a pace for the rushing conclusion which swept the listeners along in the tonal excitement. Veteran residents in the festival community forgot the debatable forensics and sentiment of the work itself, and counted the performance among the most sparkling of the season.

Although the youthful pianist is fully established in recordings and performances with major orchestras of the United States and Europe, the Berkshire appearance was a substantial honor.

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"I HAD BEEN under some tension," said Mr. Pennario after the performance. "This is the best orchestra, possibly, in the world, and the soloist cannot help but be conscious of it. But it seemed to turn out very well."

The soloist sent his respects to many Buffalo friends, particularly to his Buffalo teacher of the earlier years, Miss Laura Kelsey.

The treasurable richness of the Boston ensemble under the masterly control of Conductor Munch adorned excerpts from Wagner's "Tannhauser" and the "Gotterdamerung," and the Vaughan Williams Symphony No. 8.

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AUG 4

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By WILLIAM ECKH
Knickerbocker News Staff

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BUFFALO, N. Y.
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By JOHN DWYE

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165 Church Street - New York

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

AUG 4 1958

Munch Brings Out F

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By WILLIAM ECKHOF
Knickerbocker News Staff Writer

There's more to Wagner than snarling brasses, roaring percussion and squealing strings.

Deep down inside, there's a poetic feeling, full of warmth, movement and meaning. And unfortunately, too many conductors get so preoccupied with producing dazzling hi-fi sound effects that they forget the poetry that is the music's reason for being.

Not so Charles Munch and the Boston Symphony Orchestra at this weekend's "mostly Wagner" series of concerts. Mr. Munch shared the podium with Pierre Moteux, the latter conducting yesterday.

Neither conductor kept us on the edge of our seats, wondering what hi-fi blast would attack us next. Instead, both let us lean back, relax, and grow warm with the Wagnerian poetry.

They were kind to our eardrums, too. Occasionally, just to prove the orchestra could do it, the conductors would signal for the fortissimo. And out it poured, majestically and shatteringly — and most important, meaningfully.

Sharing this attitude with the conductors was soprano Margaret Harshaw, whose big, full voice was opened to its utmost only once or twice all weekend. The rest of the time, she wove lovely patterns of inflection and charm through her half dozen arias.

Friday's Wagner included the Meistersinger prelude, the Siegfried Idyll, the prelude and Liebestod from Tristan, and the Immolation Scene from Goetterdammerung. Sat-
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the end of the Immolation Scene, but even here, her recovery was so smooth that only a few, and a slightly surprised Mr. Munch, noted it.

Special praise is deserve by the group's brass section. Brass players often are regarded as the orchestra's necessary evil—they're there, but if they're heard, that's not good.

That's why brass players love Wagner—it gives them a chance to show what fine musicians they really are. And the Boston group is superb. When Mr. Munch signaled, out they came, displaying dynamics (loud and soft) control and a roundness of tone that makes one wish they'd be heard more often.

The weekend was not all Wagner. Saturday night's program included the Liszt Piano Concerto No. 1 with Leonard Pennario as soloist and the Ralph Vaughan Williams' Eight Symphony. But the real on-Wagner treat came Friday night.

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the work must have been fulfilled. The soloist seemed to enjoy the concerto immensely, as he drew warm, full tones from his superb instrument. And the work itself moved pleasantly and all too rapidly to a conclusion.

As the soloist and Mr. Munch appeared for their curtain call, Mr. DePasquale pointed his bow into the audience, and up the aisle walked Mr. Piston himself. The trio took three enthusiastic calls.

The Piston work alone would have made the weekend delightful. But there was Wagner, too.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

AUG 5 1958

Monteux's Interpretation Of Wagner's Music At Tanglewood "Clear . . Luminous"

The overwhelming music of Wagner was carefully drawn and understated by Pierre Monteux as he conducted the Boston Symphony orchestra Sunday afternoon at Tanglewood.

A relatively small audience for a Sunday afternoon, 6,866 persons, listened to the Wagnerian program bringing total attendance for the weekend concerts to 21,946. Perhaps the gargantuan qualities of Wagner frighten audiences, but it shouldn't. Monteux's interpretation was clear, luminous.

Opening with the prelude to "Parsifal," the orchestra linked the themes of love, faith, and hope with serenity of mood, understating rather than overstating. The air of Kundry from "Parsifal" followed with Miss Margaret Harshaw, Wagnerian soprano with the Metropolitan Opera Co. since 1942, as soloist. Her voice did not warm up to its fullest potential until the latter half of the program. However, the audience responded to her singing after each selection with warmth.

Monteux Interpretation Clear

The prelude to "Lohengrin" glowed with an ethereal, luminous quality under Monteux's direction, making it one of the highlights of the concert. The violins were sweet and colored by the wind instruments, they built up to a peak of ecstasy. Elsa's Dream from "Lohengrin" was sung with bell-like clarity by Miss Harshaw.

A vibrant performance of the overture to "Rienzi" gave the first half of the program a brilliant ending. The orchestra drew up all its resources to lend to the heroic overture many facets of color from the sustained trumpet note at the opening, to quivering vibrations, to reiteration of the theme by all the players.

Miss Harshaw Exciting

A thunderous performance of the overture to "The Flying Dutchman" with the echo of the crew's call accenting the selection opened the second half of program. The dramatic selection was followed by an aria, the ballad of Senta, from "The Flying Dutchman" excitingly sung by Miss Harshaw. Her voice warmed to the aria with color, clarity. The charm of "Waldweben" (Forest Murmurs" from "Siegried" came in the beautiful tonal stirrings of the forest.

Miss Harshaw reached her peak in her fourth aria, "Dich, Theure Halle," from "Tannhaeuser" in which her voice took on its full color. The vitality of the aria came thru as she gave it a vigoruous interpretation. The audience responded warmly, giving her three curtain calls.

The eerie sounds of "Ride of the Valkyries" from "Die Walkure", filled with Wagnerian agitation, ended the concert. Mr .Monteux was recalled to take bows for his interpretation of Wagner by an enthusiastic audience.

Munch Heavy

Friday evening the highlight of the program was Joseph de Pasquale's performance, with the orchestra, of Concerto for Viola and Orchestra by Piston. Mr. De Pasquale's singing tones were remakrable, and the Piston work, while in s trange contrast to the Wagnerian program, was refreshing.

Margaret Harshaw was soprano soloist in the Prelude and Liebestod from Tristan and the Immolation Scene from Gotterdammerung. She has a splendid, strong, clear voice, and it was unfortunate that much of the time she was nearly drowned out by the orchestra. Mr. Munch led the Wagner works with a heavy hand, especially the prelude to "Die Meistersinger", which was stripped of its intriguing textural variety. The Siegfried Idyll was sweet and springlike, thanks to the strings, but in general Mr. Munch seemed eager to get Wagner over with.

DAILY HAMPSHIRE GAZETTE

Aug. 4, 1958

SEVEN

Wagner Featured Composer Tanglewood Concerts

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dramatic interest, their full-blown tones matching those of the orchestra. The applause was spontaneous and wildly enthusiastic.

"Daybreak and Seigfried's Rhine Journey" from Gotterdamerung" ended the program for the evening, although it might have been deleted, since Vaughn Williams' captivating. eighth symphony, a cleverly contrived work in four marvelously contrasted movements, orchestrally ingenious and apt, left the audience quite happily satisfied. Performance and program were exceptionally first-rate, Dr. Munch inspired and inspiring.

Unlike Saturday's performance and program, Sunday's was entirely devoted to Wagner overtures and arias, with Margaret Harshaw, soprano soloist, and Pierre Monteux, guest conductor. A smaller audience attended, less than the weather warranted, although perhaps Wagner is too grandiose for a comfortable Sunday afternoon's listening pleasure.

Miss Harshaw was undoubtedly suffering from a cold or sinus or both, as her breathing seemed labored, and her low tones forced; fortunately the program encompassed those works for which she is well known and admired at the Metropolitan Opera, and she performed with admirable assurance and experience. As evidenced in recital here at John M. Greene in the Smith College concert series, her voice is tremendous and powerful, but her lack of warmth and ability to communicate is still paramount. Mr. Monteux controlled the balance of the orchestra, so her voice was readily heard, above the thunderous sonorities, more happily than Friday evening, but the day belonged to Mr. Monteux and the orchestra.

In the opening "Prelude" to "Parsifal" the hushed audience bespoke the wondrous oneness of strings and winds. Throughout Mr. Monteux was absorbedly intent on projecing every nuance with the hight amount of color and phrasing. His immediate inclusion of the orchestra at every sound of applause always evokes another round. The hackneyed Rienzi "Overture" was given new life with the brass emphatic precision; the whole sounded dignified, never blatant, and stirring enough to warrant one's stepping into line and "following the leader."

Wagner's music invariably lifts one onto another plane, but Sunday's performance, except for the above-mentioned, and perhaps "The Ride of the Valkyries," failed to get off the ground due in part to "technical difficulties" and lack of inspiration. The reliable and appreciative audience, however, were wildly and demonstrably enthusiastic in their prolonged acclaim. It still is inspired music to hear, and one certainly didn't feel the afternoon wasted.

The next and last weekend will be devoted to Beethoven, including a piano and violin concerto, and the usual closing performance of his ninth symphony.

On Thursday, of course, Tanglewood on Parade offers a widely varied program, and a chance to hear the Festival School students in action, and in the evening, the latter half of the program will be given by the favorite Boston Pops, a marvelous opportunity for every musical taste.—M.deB.B.

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

AUG 4 - 1958

Wagnerian Music at Tanglew

Margaret Harshaw as Soprano Soloist

By Harold Rogers
Lenox, Mass.

The penultimate concerts of the Berkshire Festival were largely given over to the music of Wagner, with Margaret Harshaw, the Metropolitan's noted Wagnerian soprano, appearing with the Boston Symphony in six selections. She sang Friday night and Sunday afternoon.

The weather Saturday night at Tanglewood was close to ideal, a considerable change for the better, according to reports. Rain and an excessive humidity have been the prevailing factors this summer, interfering with both the attendance and the performance of the music.

For this concert Charles Munch was in rare form. A smile played about his lips throughout the program—a sure sign that the music, in his estimation, is going well. This is almost a sure sign that the music will also go well for the listeners, and so it proved as he opened with the Overture and Bacchanale from "Tannhäuser," first measuring a stately, sacred pace for the Pilgrim March, and then bursting into the dithyramb of the Venusburg. It was a striking contrast of the sacred with the profane.

Leonard Pennario came forward to give us a satisfying traversal of the Liszt Piano Concerto in E-flat, No. 1. Mr. Pennario is not a brilliant pianist in today's tradition of agile technicians, though his technique permits a polished performance. His major qualities, however, are more important—a pensive poesy, a delicacy of tone, a singing line.

Dr. Munch then gave a jovial reading of Vaughan Williams' Symphony No. 8, written two years ago by the 86-year-old composer while in a remarkably jovial mood. Again we were impressed by the fact that Vaughan Williams has refused to drag his feet, but is always in the vanguard of musical thought. And we were doubly impressed by his rollicking good humor, especially in the Scherzo alla marcia for the winds alone, and in the Toccata finale, featuring the percussion.

Dr. Munch then closed with a radiant performance of "Daybreak" and Siegfried's Rhine Journey from "Götterdämmerung."

Pierre Monteux mounted the podium for the Sunday concert, which consisted of 10 Wagnerian selections. Perhaps the preludes to "Parsifal" and "Lohengrin" were a bit too long and soporific for a somnolent Sunday afternoon, but there were compensations in the rousing Overture to "Rienzi," and of course everyone knows what happens in the Ride of the Valkyries from "Die Walküre."

Miss Harshaw gave us, in her statuesque, remote, and epical way, the Air of Kundry from "Parsifal," Elsa's Dream from "Lohengrin," Senta's Ballad from "Der fliegende Holländer," and "Dich, teure Halle" from "Tanhäuser." The heroic and clarion quality of her voice was ably supported by Mr. Monteux and the orchestra in dynamics and balance.

PENNARIO PLAYS LISZT CONCERTO AT TANGLEWOOD

Featured Pianist Heard by 8770; Wagner Works Offered

By WILLARD M. CLARK

LENOX—A brilliant performance of Liszt's First Concerto for Piano and Orchestra by Leonard Pennario and the Boston Symphony Orchestra conducted by Charles Munch thrilled an audience estimated at 8770 persons at Tanglewood's huge shed Saturday night.

Wagner Work Heard

The program opened with a tonally luscious performance of the Overture and Bacchanale from Tannhauser by Wagner, even though the ladies of the off-stage chorus added little to the sum total. Mr. Munch made much of the dignity and splendor of the overture and poured tremendous energy into the bacchanale, and his players responded nobly.

Leonard Pennario is another of our young American pianists who is bountifully equipped to play the music of Liszt. True, the first concerto is sure-fire, but without a pianist of requisite brilliance

(See PENNARIO PLAYS)
(Page 12A)

Pure Melody

Vaughan-Williams can, and often does, write pure melody and Mr. Munch caused such passages to glow. It was a performance of tonal splendor and technical virtuosity.

The program concluded with two excerpts from Wagner's "Die Goetterdammerung, "Daybreak" and "Siegfried's Rhine Journey."

This is music of sheer magic; music which causes one to tremble with mixed emotions. There were few moments when the reading became mannered, but these were few and the music flowed with ever-increasing beauty and impact. A splendid performance Sunday afternoon, Pierre

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839

AUG 4 1958

8,770 Hear Famed Pianist At Lenox

By JOHN F. KYES

LENOX — The next-the-last weekend at Tanglewood emphasized the music of Wagner, but drew 8,770 of its total 21,946 Saturday night, when the program ventured farthest into other channels.

Leonard Pennario, maintaining the high order of piano-playing at the Festival, gave the Liszt Concerto in E flat major (No. 1) a reading which had a considerable degree of refinement and peotry and clean technique. Though the showier passages probably raged with less abandon than Liszt intended, the Much-Pennario team created a well-knit result out of a score which is hard to integrate.

The director, who had worked patiently in the "Tannhauser" Overture to draw a full, rich tone from the winds for the "Pilgrim's Chorus" themes, and had roused the ensemble to a stupendous climax in the "Bacchanale," with an off-stage choir adding beauty to the softer passages, was at a disadvantage for the first few minutes of the Liszt, when the change in composers brought a temporary letdown. But the concerto made its point eventually.

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AUG 4 1958

Munch Brings Out Poetry

Muted Wagner Lovely

By WILLIAM ECKHOF
Knickerbocker News Staff Writer

There's more to Wagner than snarling brasses, roaring percussion and squealing strings.

Deep down inside, there's a poetic feeling, full of warmth, movement and meaning. And unfortunately, too many conductors get so preoccupied with producing dazzling hi-fi sound effects that they forget the poetry that is the music's reason for being.

Not so Charles Munch and the Boston Symphony Orchestra at this weekend's "mostly Wagner" series of concerts. Mr. Munch shared the podium with Pierre Moteux, the latter conducting yesterday.

Neither conductor kept us on the edge of our seats, wondering what hi-fi blast would attack us next. Instead, both let us lean back, relax, and grow warm with the Wagnerian poetry.

They were kind to our eardrums, too. Occasionally, just to prove the orchestra could do it, the conductors would signal for the fortissimo. And out it poured, majestically and shatteringly — and most important, meaningfully.

Sharing this attitude with the conductors was soprano Margaret Harshaw, whose big, full voice was opened to its utmost only once or twice all weekend. The rest of the time, she wove lovely patterns of inflection and charm through her half dozen arias.

Friday's Wagner included the Meistersinger prelude, the Siegfried Idyll, the prelude and Liebestod from Tristan, and the Immolation Scene from Goetterdammerung. Saturday the Wagnerian works were the Tannhauser overture and Bacchanale and Siegfried's Rhine Journey, from Goetterdammerung. The all-Wagner program yesterday included the overtures (or preludes) to Parsifal, Lohengrin, Rienzi, and the Flying Dutchman; four soprano arias, the Waldweben from Siegfried, and the Ride of the Valkyries.

To find fault with a Boston Symphony Program is to split hairs. The orchestra is so fine technically and artistically that even close analysis would uncover few flaws. To be sure, there were a few. For instance, Miss Harshaw missed a difficult "ho-yo-to-ho" near the end of the Immolation Scene, but even here, her recovery was so smooth that only a few, and a slightly surprised Mr. Munch, noted it.

Special praise is deserve by the group's brass section. Brass players often are regarded as the orchestra's necessary evil—they're there, but if they're heard, that's not good.

That's why brass players love Wagner—it gives them a chance to show what fine musicians they really are. And the Boston group is superb. When Mr. Munch signaled, out they came, displaying dynamics (loud and soft) control and a roundness of tone that makes one wish they'd be heard more often.

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The treat was in the form of a concerto for viola and orchestra written especially for the Boston Symphony and its leading violist, Joseph DePasquale, by the noted New England composer, Walter Piston. It was the first time most Tanglewood listeners had heard the work, because it had its premier performance last Mar. 7.

Mr. Piston, an authority on orchestration and author of a well-known text in that field, sets forth objectives of the concerto in program notes. "The viola should not be thought of as a 'tenor violin' or a higher pitched cello," he says. "It is a distinct and individual member of our modern family of stringed instruments."

Pointing out that he intended the work in part to demonstrate the viola's capabilities, Mr. Piston also said he hoped the work would have certain artistic merit.

At the hands of Mr. Munch and Mr. DePasquale, the composer's highest hopes for the work must have been fulfilled. The soloist seemed to enjoy the concerto immensely, as he drew warm, full tones from his superb instrument. And the work itself moved pleasantly and all too rapidly to a conclusion.

As the soloist and Mr. Munch appeared for their curtain call, Mr. DePasquale pointed his bow into the audience, and up the aisle walked Mr. Piston himself. The trio took three enthusiastic calls.

The Piston work alone would have made the weekend delightful. But there was Wagner, too.

DAILY HAMPSHIRE GAZETTE

Aug. 4, 1958

SEVEN

[170]

Wagner Featured Composer At 2 Tanglewood Concerts

For the next to last weekend of the Berkshire Festival at Tanglewood in Lenox, the formidable Richard Wagner was the featured composer. The contemporaries, Walter Piston and Vaughan Williams, along with the romantic Franz Liszt, shared the programs on Friday and Saturday nights.

The talented young pianist, Leonard Pennario, was the soloist Saturday evening in Liszt's first piano concerto in E flat major. The developmental runs were rather blurred at the beginning, due to pedal or nerves, but as the work unfolded, Mr. Pennario's facile technique became clearer, and the lushly sentimental melodies of Liszt were projected with a warm and singing tone. The scherzo, always a titillating section with its use of the triangle, (here a rather strongly played instrument), and the frolicsome rhythms of the piano, was delicately handled by Mr. Pennario and the orchestra; the preceding and almost endless trill was brilliant and unwavering. The balance between orchestra and pianist was admirable throughout; the audience recalled Mr. Pennario and Dr. Munch many times.

For the opening of Saturday night's concert, Dr. Munch directed the most lucid and dynamically perfect performance of the "Overture and Bacchanale" from "Tannhauser"; the clarity of each thematic section was so shining bright the audience sat enthralled as each churchly melody ran its colorful course, until the seductive measures of the Venusgerg burst forst in passionate appeal. The inclusion of the chanting chorus offstage heightened the music's intensely dramatic interest, their full-blown tones matching those of the orchestra. The applause was spontaneous and wildly enthusiastic.

"Daybreak and Seigfried's Rhine Journey" from Gotterdamerung" ended the program for the evening, although it might have been deleted, since Vaughn Williams' captivating. eighth symphony, a cleverly contrived work in four marvelously contrasted movements, orchestrally ingenious and apt, left the audience quite happily satisfied. Performance and program were exceptionally first-rate, Dr. Munch inspired and inspiring.

Unlike Saturday's performance and program, Sunday's was entirely devoted to Wagner overtures and arias, with Margaret Harshaw, soprano soloist, and Pierre Monteux, guest conductor. A smaller audience attended, less than the weather warranted, although perhaps Wagner is too grandiose for a comfortable Sunday afternoon's listening pleasure.

Miss Harshaw was undoubtedly suffering from a cold or sinus or both, as her breathing seemed labored, and her low tones forced; fortunately the program encompassed those works for which she is well known and admired at the Metropolitan Opera, and she performed with admirable assurance and experience. As evidenced in recital here at John M. Greene in the Smith College concert series, her voice is tremendous and powerful, but her lack of warmth and ability to communicate is still paramount. Mr. Monteux controlled the balance of the orchestra, so her voice was readily heard, above the thunderous sonorities, more happily than Friday evening, but the day belonged to Mr. Monteux and the orchestra.

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AUG 4 - 1958

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Margaret Harshaw as Soprano Soloist

By Harold Rogers
Lenox, Mass.

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For this concert Charles Munch was in rare form. A smile played about his lips throughout the program—a sure sign that the music, in his estimation, is going well. This is almost a sure sign that the music will also go well for the listeners, and so it proved as he opened with the Overture and Bacchanale from "Tannhäuser," first measuring a stately, sacred pace for the Pilgrim March, and then bursting into the dithyramb of the Venusburg. It was a striking contrast of the sacred with the profane.

Leonard Pennario came forward to give us a satisfying traversal of the Liszt Piano Concerto in E-flat, No. 1. Mr. Pennario is not a brilliant pianist in today's tradition of agile technicians, though his technique permits a polished performance. His major qualities, however, are more important—a pensive poesy, a delicacy of tone, a singing line.

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PENNARIO PLAYS LISZT CONCERTO AT TANGLEWOOD

Featured Pianist Heard by 8770; Wagner Works Offered

By WILLARD M. CLARK

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Wagner Work Heard

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Leonard Pennario is another of our young American pianists who is bountifully equipped to play the music of Liszt. True, the first concerto is sure-fire, but without a pianist of requisite brilliance

(See PENNARIO PLAYS)
(Page 12A)

Pure Melody

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The program concluded with two excerpts from Wagner's "Die Goetterdammerung, "Daybreak" and "Siegfried's Rhine Journey."

This is music of sheer magic; music which causes one to tremble with mixed emotions. There were few moments when the reading became mannered, but these were few and the music flowed with ever-increasing beauty and impact. A splendid performance Sunday afternoon, Pierre

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Gazette (e)
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Circ. 102,839

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(Continued From Page 1A)

and technical facility it could fall by the way. Mr. Pennario lived up to the expectations his many piano records have raised and he provided exciting pianism, even though, from where we sat, rapid passages were sometimes less than immaculate. The collaboration between pianist and orchestra was excellent and the performance won all concerned a well-deserved ovation.

Symphony Performed

Vaughan - Williams "Symphony No. 8 in D Minor fitted well into the program. Mr. Munch appears to have a fondness for the work and his reading of it is both scholarly and communicative. The symphony might acquire the title of a concerto for orchestra, for the composer has divided his orchestral resources to best show them off.

The opening movement is called a Fantasia, in which the orchestra is used as a whole; the second movement is a scherzo for wind instruments only; the third movement is a cavatina for strings only and the final movement utilizes all the percussion the composer could get.

This is the sort of music the Boston instrumentalists can play in superb fashion. Its wind and string sections are notable for their beauty of tone and the virtuosity of the players. The percussion section has its virtuosi and Saturday night one heard them to particular advantage.

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[171]

Town Times
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Weekly Independent
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AUG 7 - 1958

Wagner Program Is Musical Triumph In Tanglew'd Concert

Although we're not particularly Wagner fans, we have to admit that the August 1 concert of the Boston Symphony Orchestra at Tanglewood, which consisted primarily of Wagner works, was a triumph of musical craftsmanship and art, with the added dividend of the powerful and rich voice of the Met's Margaret Harshaw giving the evening an apex of enjoyment.

The Boston Symphony's famed brass section was excellently prominent, in the first presentation of the evening, Wagner's prelude to "Die Meistersinger von Nurnberg," and Maestro Charles Munch complemented the thrilling intensity and richness of the brasses and timpani with a sustained, determined pace full of Wagnerian suspense and promise, bringing the prelude to a crisp close.

The excellent strings and woodwinds of the orchestra were a treat to the ear in Wagner's "Siegfried Idyll," as Dr. Munch conducted the orchestra with purposeful restraint in the gently undulating melody which coasted to a restful ending.

Soloist Margaret Harshaw gave an exquisite and powerfully projected performance, eliciting many bravas from the audience in the performance of the Prelude and Love-Death from Wagner's "Tristan und Isolde." Miss Harshaw successfully transmitted the intense, passionate nature of this classic excerpt. The audience demanded several curtain calls from the soloist, and were graciously obliged.

A new work, the Walter Piston "Concerto For Viola and Orchestra" followed the intermission on the program. Joseph De Pasquale, superb violist of the Boston Symphony, was the soloist, and, as might be expected of this distinguished artist, gave a fine rendition of the concerto.

Mr. Munch conducted the orchestra and Mr. De Pasquale through the seeking, restless measures of the first movement and the contented, tentative second, to find in the third movement a measure of explosive, vibrant excitement. Once more the bravos rang out for composer and soloist, and a large ovation was given the orchestra and artists.

Last on the evening's program was the Finale "Immolation Scene" from Wagner's "Die Gotterdammerung." Under the volatile and dynamic baton of Dr. Munch, with again a superb performance by Miss Harshaw and the brass section, crescendo built upon crescendo to a stunning climax for the evening.

About the only thing wrong with the evening was the temperature. Concert goers leaving the huge shed were startled to find that their breaths were actually visible in the chill Berkshire air, and on the first day of August, too.

L.F.M.

Final Weekend

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts, will feature music of Bethoven. Charles Munch, Music Director, will conduct the concerts of August 8 at 8:30 and Sunday afternoon, Augusut 10, at 2:30. The concert on August 9, at 8:30, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (August 8) and Berl Senofsky, violinist (August 9).

Dr. Munch will open Friday evening's concert with Honegger's ning's concert with Honegger's Pre Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5 "Emperor". Mr. Istomin is the sixth of the outstanding young American pianists who have appeared at Tanglewood during the current season, others being Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis and Leonard Pennario. Mrs. Istomin last appeared at Tanglewood in 1955.

The concert on Saturday conducted by Pierre Monteux will open with music from "Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program, Mr. Monteux will present Hindemith's "Nibilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto: Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johannesburg Festival Overture, which was written for the 70th Anniversary of the city of Johannesburg in South Africa and first performed there in 1956. The Boston Symphony Orchestra presented the United States premiere of the Overture during the 1956-57 season.

Transcript (e)
NORTH ADAMS, Mass.
Independent
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AUG 2 1958

Music of Wagner, Piston Attracts 6,310 to Tanglewood

The music of Richard Wagner and Walter Piston, with an assist from dry weather, brought an estimated 6,310 persons to Tanglewood for last evening's program by the Boston Symphony Orchestra, under the direction of Charles Munch.

The program was the first of three concerts this weekend, which will feature music by Wagner.

Last evening the program opened with the prelude to "Die Meistersinger." Then followed the Siegfried Idyll, Prelude and Love. Soprano Margaret Harshaw was soloist with the orchestra in the Death from "Tristan and Isolde."

Joseph De Pasquale, first violist of the orchestra, performed the only Piston work of the evening, the Viola Concerto. The work was dedicated to Mr. De Pasquale by the composer.

Miss Harshaw was soloist in the evening's final selection, the immolation scene from Wagner's "Die Gotterdamerung."

The forecast is for fine weather over the weekend which should help to bring out larger throngs for this evening's performance at 8:30 and tomorrow afternoon's program at 2:30.

Dr. Munch will conduct this evening's program of Wagner's "Tannhauser" Overture and Bacchanale; Liszt's Piano Concerto No. 1 in E-Flat, with soloist Leonard Pennario; Vaughan Williams, Symphony No. 8, and Wagner's Siegfried's Rhine Journey.

Pierre Monteux will conduct tomorrow afternoon. Miss Harshaw will return as soloist for the all-Wagner program, which includes excerpts from "The Flying Dutchman," "Lohengrin," "Die Walkure," "Parsifal," "Tannhauser," "Rienzi," and "Siegfried."

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

AUG 10 1958

Second Thoughts' On Music

Boston Symphony Superb In Wagner Opera Excerpts

Margaret Harshaw Impressive as Soloist at Tanglewood; DePasquale Plays Piston Viola Concerto; Kroll Quartet in Chamber Music

By WILLARD M. CLARK

LENOX—The music of Richard Wagner dominated the orchestral programs last week at Tanglewood, with conductors Charles Munch and Pierre Monteux putting the Boston Symphony Orchestra players through their paces in music which revealed the orchestra in all its splendor. Margaret Harshaw, currently the best of the Wagnerian sopranos, was the soloist. Joseph De Pasquale, first violist of the orchestra, was heard in Walter Piston's viola concerto, which the composer dedicated to him. The admirable Kroll String Quartet played to a capacity audience in the Theater-Concert Hall.

Wagner's Appeal

The week-end audiences, as far as size is concerned, was disappointing. Perhaps Wagner no longer has the appeal he used to have, but it is on record that opera audiences are mostly capacity audiences when Wagner is given. An entire afternoon of Wagner, without the theatrical trappings, can be boresome.

Miss Harshaw can summon imposing volume and top notes, but the voice is breathy in the middle and low ranges. She is a perceptive artist and her singing of the "Liebestod" from "Tristan and Isolde" was impressive, as was her singing of the Immolation Scene from "Gotterdammerung." These items she sang under Dr. Munch's direction.

Last Sunday, with Pierre Monteux at the helm, the soprano had a busy afternoon singing arias from, "Parsifal," "Lohengrin," "The Flying Dutchman" and "Tannhauser." Of the four the "Tannhauser" aria "Dich Teure Halle" was the most impressive. Miss Harshaw is built on Valkyrie proportions. Mr. Monteux is very short. When they appeared together to acknowledge applause, the audience's sense of humor came to the fore in no uncertain terms.

Orchestrally there was much fine playing heard in the Wagner items. Notable was the Prelude to "Die Meistersinger" and the Prelude to "Tristan and Isolde" as interpreted by Mr. Munch and the Prelude to "Lohengrin" and the "Ride of the Valkyrie" from "Die Walkure" as conducted by Mr. Monteux.

Piston's Concerto

Walter Piston is a skilled craftsman and also a deft melodist. His concerto for viola and piano utilizes all the resources of the instrument and imposes numerous challenges for the violist. These were met in fine fashion by Mr. De Pasquale. We had a feeling that did he play more solos his projection would improve. The concerto has a fine Adagio movement and a Finale which is awesome in its difficulty and audience impact.

Another deviation from the music of Wagner found pianist Leonard Pennario playing the Liszt Concerto for Piano and Orchestra, No. 1. It was not an entirely satisfactory performance. Although he is well equipped technically to play this sort of music, he appeared to lack the sense of grandeur and splendor which this music demands. At times, the scales fell short of perfection.

The collaboration between orchestra and soloist was excellent, but more could have been gotten from the work. In his recordings, Mr. Pennario often sounds percussive. There were no such sounds in the Liszt. Indeed, he offered some beautiful tones in lyrical passages and the most thunderous had body and solidity.

The Kroll String Quartet

The Kroll String Quartet made the first of two appearances last week and a capacity audience was on hand. The quartet consists of William Kroll, violinist; Louis Graeler, violin; David Mankovitz, viola, and Avron Twerdowsky, cello.

Mr. Kroll is the dominating member of the quartet, sometimes too much so. One thing of which you may be sure is that the interpretations of this quartet will be scholarly. The quartet was heard in Mozart's Quartet in C major, K. 165, Blackwood's "String Quartet No. 1" and Brahms' Quartet in C minor, Op. 51 No. 1.

There was interest in Mr. Blackwood's quartet for he had written a symphony for the Boston Symphony Orchestra last year and it was well received. The young man's string quartet owes a good deal to Bela Bartok. It is strongly written and may well take its place in the repertory of additional string quartets. The Budapest Quartet has added it to its repertory.

Blackwood was a former student here and was on the scene to acknowledge applause given his first quartet. The work was given a fine reading by Mr. Kroll and his colleagues.

Brahms comes well within the scope of the Kroll Quartet. The finest playing the evening was lavished upon it and the result was something to remember. Particularly lovely were the Romanza and the brilliant final Allegro. Mozart, from where we sat, suffered because of the predominance of the first violin. The performance was on the stiff side, lacking in the expected grace and elegance.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739

AUG 3 1958

Wagner Saluted At Tanglewood

TANGLEWOOD, Lenox, Mass. Special) — Charles Munch and he Boston Symphony Orchestra 'an up the flag for Richard Vagner Friday night as the Berkshire Music Festival went nto its next-to-closing weekend.

It was an evening of interminable pieces. the Prelude to "Die Meistersinger," a Siegfried Idyll, he Prelude and Lovedeath from "Tristan and Isolde," the Immolation Scene from "Goetterdaemmerung." For though in lapsed time perhaps they are not so long, they seem to go quite beyond their logical end and start around for a second stanza.

All Very Showy

Nevertheless, they were excellently set out and performed by Mr. Munch and the orchestra Where the music required heroics, Mr. Munch gave it real oomph and the orchestra came up with the big oompah. Where it required anguish this was supplied with Vitamin D added. It was all very showy upon the ear and heart, which is of course what Wagner had in mind.

Margaret Harshaw, soprano, sang the "Love - Death" and the Immolation Scene. She is a veritable valkyr in stature and is equipped with a large and handsome voice which she uses with ease, never trying to knock off the ball at the big moment, but keeping things tasteful and forthright. This perhaps is a little non - Wagnerian but none the less attractive.

Only work on the program not from the German master was Walter Piston's recently - new Viola Concerta, a most attractive composition as offered by Joseph De Pasquale, first violist of the Boston Symphony, to whom it is dedicated. Extremely well written, for its particular solo instrument, it is essentially a modest work, relying on quiet and Patrician effects rather than novelty or surprise.

This concerto is concise, very well made, economic in its orchestration which stresses the strings. It is melodious from end to end, neither academic not yet very "modern" in temper. Of its three conventional movements, the first two are rather subdued and dark hued. The last livens up, with somewhat larger effects, for a bright sign-off.

Mr. DePasquale gave a splendid performance, full of elegance and eloquence, for which he received the prolonged "bravo," of the audience, sharing them with the composer who certainly deserved them as well.—T.H.P.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 7 - 1958

Notes and Footnotes

DROPPED around to Morton jewelers on Dunham Street and talked with watchmaker Edgar H. Winstead about the new watch cleaner which does its work with ultrasonic impulses in a liquid into which the works are dunked. Minute bubbles form which penetrate the works, but the theory failed to penetrate our mind, so we fell to discussing the less minute problems of a watchmaker.

More than once folks have come to Mr. Winstead with a watch just repaired by a competitor for him to check and see that they hadn't stolen any of the jewels. "This is pretty silly," Mr. Winstead allowed. "The jewels in a watch are commercial type and worth no more than $3 or $4 each. The labor of stealing them would be more than they are worth."

Summertime as usual brings a flock of watches that have gone in swimming. Mr. W's advice in such cases is to take it quickly to a watchmaker, even though it runs right. Rusting won't start for a couple of days, but then it is probably too late to save the delicate mechanism. Of course, waterproof jobs are all right, but they, too, have peculiarities. If damaged so the crystal and the metal ring that holds it fall out, by all means save the ring. "Each ring is a specially fitted job," he said, "and cannot be duplicated. If it's lost you must get a whole new case."

A good watch lasts indefinitely, he told us. Many keepsake timepieces come to him that are 70 and 80 years old. "They usually are well taken care of, and require little more than a cleaning," he said.

His own watches are like the shoemaker's children. He has three or four, but one has long been waiting its turn for attention. With his wife's it is different. "She says if someone asks her the time it is good business for her to have the right answer," he told us. Her watches always are right up to snuff.

—o—

AUDIENCE at last week's Tanglewood program that included soprano Margaret Harshaw puzzled at the cold manner in which she acknowledged the applause. Understand she was irked at finding there was another soloist on the program, violist Joseph de Pasquale.

—o

EXTENDED visit: Miss Sally Holroyd who taught dance at the Pittsfield Community Music School, and plans to open her own school this fall, dropped in at Jacob's Pillow to renew acquaintance with Myra Kinch recently. Quick as a bunny, she was signed up in Miss K's company and will dance this week on the Pillow program in "The Flowering Branch." Other summers Miss H has been Myra's assistant at the Pillow, and was leading dancer in "The Common Glory," an annual historical show that Miss Kinch stages at Williamsburg, Va.

—o—

WHAT'S in a name? The North Adams police have a "billet doux" for a man named Robert Search. They are looking, but no Search yet.

RICHARD V. HAPPEL.

New England Newsclip
Box 2078, Boston 6 • Rich
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Weekly Inde
Circ. 6,15

AUG 8 195

Reviewer Se
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Pierre Monteux
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Music Review

By JAY C. RO

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AUG 4 1958

Munch Brings Out Poetry

Muted Wagner Lovely

By WILLIAM ECKHOF
Knickerbocker News Staff Writer

There's more to Wagner than snarling brasses, roaring percussion and squealing strings.

Deep down inside, there's a poetic feeling, full of warmth, movement and meaning. And unfortunately, too many conductors get so preoccupied with producing dazzling hi-fi sound effects that they forget the poetry that is the music's reason for being.

Not so Charles Munch and the Boston Symphony Orchestra at this weekend's "mostly Wagner" series of concerts. Mr. Munch shared the podium with Pierre Moteux, the latter conducting yesterday.

Neither conductor kept us on the edge of our seats, wondering what hi-fi blast would attack us next. Instead, both let us lean back, relax, and grow warm with the Wagnerian poetry.

They were kind to our eardrums, too. Occasionally, just to prove the orchestra could do it, the conductors would signal for the fortissimo. And out it poured, majestically and shatteringly — and most important, meaningfully.

Sharing this attitude with the conductors was soprano Margaret Harshaw, whose big, full voice was opened to its utmost only once or twice all weekend. The rest of the time, she wove lovely patterns of inflection and charm through her half dozen arias.

Friday's Wagner included the Meistersinger prelude, the Siegfried Idyll, the prelude and Liebestod from Tristan, and the Immolation Scene from Goetterdammerung. Saturday the Wagnerian works were the Tannhauser overture and Bacchanale and Siegfried's Rhine Journey, from Goetterdammerung. The all-Wagner program yesterday included the overtures (or preludes) to Parsifal, Lohengrin, Rienzi, and the Flying Dutchman; four soprano arias, the Waldweben from Siegfried, and the Ride of the Valkyries.

To find fault with a Boston Symphony Program is to split hairs. The orchestra is so fine technically and artistically that even close analysis would uncover few flaws. To be sure, there were a few. For instance, Miss Harshaw missed a difficult "ho-yo-to-ho" near the end of the Immolation Scene, but even here, her recovery was so smooth that only a few, and a slightly surprised Mr. Munch, noted it.

Special praise is deserve by the group's brass section. Brass players often are regarded as the orchestra's necessary evil —they're there, but if they're heard, that's not good.

That's why brass players love Wagner—it gives them a chance to show what fine musicians they really are. And the Boston group is superb. When Mr. Munch signaled, out they came, displaying dynamics (loud and soft) control and a roundness of tone that makes one wish they'd be heard more often.

The weekend was not all Wagner. Saturday night's program included the Liszt Piano Concerto No. 1 with Leonard Pennario as soloist and the Ralph Vaughan Williams' Eight Symphony. But the real on-Wagner treat came Friday night.

The treat was in the form of a concerto for viola and orchestra written especially for the Boston Symphony and its leading violist, Joseph DePasquale, by the noted New England composer, Walter Piston. It was the first time most Tanglewood listeners had heard the work, because it had its premier performance last Mar. 7.

Mr. Piston, an authority on orchestration and author of a well-known text in that field, sets forth objectives of the concerto in program notes. "The viola should not be thought of as a 'tenor violin' or a higher pitched cello," he says. "It is a distinct and individual member of our modern family of stringed instruments."

Pointing out that he intended the work in part to demonstrate the viola's capabilities, Mr. Piston also said he hoped the work would have certain artistic merit.

At the hands of Mr. Munch and Mr. DePasquale, the composer's highest hopes for the work must have been fulfilled. The soloist seemed to enjoy the concerto immensely, as he drew warm, full tones from his superb instrument. And the work itself moved pleasantly and all too rapidly to a conclusion.

As the soloist and Mr. Munch appeared for their curtain call, Mr. DePasquale pointed his bow into the audience, and up the aisle walked Mr. Piston himself. The trio took three enthusiastic calls.

The Piston work alone would have made the weekend delightful. But there was Wagner, too.

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
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AUG 4 - 1958

Wagnerian Music at Ta

Margaret Harshaw as Soprano Soloist

By Harold Rogers
Lenox, Mass.

The penultimate concerts of the Berkshire Festival were largely given over to the music of Wagner, with Margaret Harshaw, the Metropolitan's noted Wagnerian soprano, appearing with the Boston Symphony in six selections. She sang Friday night and Sunday afternoon.

The weather Saturday night at Tanglewood was close to ideal, a considerable change for the better, according to reports. Rain and an excessive humidity have been the prevailing factors this summer, interfering with both the attendance and the performance of the music.

For this concert Charles Munch was in rare form. A smile played about his lips throughout the program—a sure sign that the music, in his estimation, is going well. This is almost a sure sign that the music will also go well for the listeners, and so it proved as he opened with the Overture and Bacchanale from "Tannhäuser," first measuring a stately, sacred pace for the Pilgrim March, and then bursting into the dithyramb of the Venusburg. It was a striking contrast of the sacred with the profane.

Leonard Pennario came forward to give us a satisfying traversal of the Liszt Piano Concerto in E-flat, No. 1. Mr. Pennario is not a brilliant pianist in today's tradition of agile technicians, though his technique permits a polished performance. His major qualities, however, are more important—a pensive poesy, a delicacy of tone, a singing line.

Dr. Munch then gave a jovial reading of Vaughan Williams' Symphony No. 8, written two years ago by the 86-year-old composer while in a remarkably jovial mood. Again we were impressed by the fact that Vaughan Williams has refused to drag his feet, but is always in the vanguard of musical thought. And we were doubly impressed by his rollicking good humor, especially in the Scherzo alla marcia for the winds alone, and in the Toccata finale, featuring the percussion.

Dr. Munch then closed with a radiant performance of "Daybreak" and Siegfried's Rhine Journey from "Götterdämmerung."

Pierre Monteux mounted the podium for the Sunday concert, which consisted of 10 Wagnerian selections. Perhaps the preludes to "Parsifal" and "Lohengrin" were a bit too long and soporific for a somnolent Sunday afternoon, but there were compensations in the rousing Overture to "Rienzi," and of course everyone knows what happens in the Ride of the Valkyries from "Die Walküre."

Miss Harshaw gave us, in her statuesque, remote, and epical way, the Air of Kundry from "Parsifal," Elsa's Dream from "Lohengrin," Senta's Ballad from "Der fliegende Holländer," and "Dich, teure Halle" from "Tanhäuser." The heroic and clarion quality of her voice was ably supported by Mr. Monteux and the orchestra in dynamics and balance.

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[170]

DAILY HAMPSHIRE GAZETTE

Aug. 4, 1958

SEVEN

Wagner Featured Composer At 2 Tanglewood Concerts

For the next to last weekend of the Berkshire Festival at Tanglewood in Lenox, the formidable Richard Wagner was the featured composer. The contemporaries, Walter Piston and Vaughan Williams, along with the romantic Franz Liszt, shared the programs on Friday and Saturday nights.

The talented young pianist, Leonard Pennario, was the soloist Saturday evening in Liszt's first piano concerto in E flat major. The developmental runs were rather blurred at the beginning, due to pedal or nerves, but as the work unfolded, Mr. Pennario's facile technique became clearer, and the lushly sentimental melodies of Liszt were projected with a warm and singing tone. The scherzo, always a titilating section with its use of the triangle, (here a rather strongly played instrument), and the frolicsome rhythms of the piano, was delicately handled by Mr. Pennario and the orchestra; the preceding and almost endless trill was brilliant and unwavering. The balance between orches- admirable ce recall- r. Munch

Saturday unch di- d dynam- ce of the le" from rity of was so ence sat hly mel- se, until of the in pas- sion of offstage tensely full- ose of se was nthusi-

fried's rdam- m for might aughn eighth trived con- trally audi- Performance and program were exceptionally first-rate, Dr. Munch inspired and inspiring.

Unlike Saturday's performance and program, Sunday's was entirely devoted to Wagner overtures and arias, with Margaret Harshaw, soprano soloist, and Pierre Monteux, guest conductor. A smaller audience attended, less than the weather warranted, although perhaps Wagner is too grandiose for a comfortable Sunday afternoon's listening pleasure.

Miss Harshaw was undoubtedly suffering from a cold or sinus or both, as her breathing seemed labored, and her low tones forced; fortunately the program encompassed those works for which she is well known and admired at the Metropolitan Opera, and she performed with admirable assurance and experience. As evidenced in recital here at John M. Greene in the Smith College concert series, her voice is tremendous and powerful, but her lack of warmth and ability to communicate is still paramount. Mr. Monteux controlled the balance of the orchestra, so her voice was readily heard, above the thunderous sonorities, more happily than Friday evening, but the day belonged to Mr. Monteux and the orchestra.

In the opening "Prelude" to "Parsifal" the hushed audience bespoke the wondrous oneness of strings and winds. Throughout Mr. Monteux was absorbedly intent on projecting every nuance with the hight amount of color and phrasing. His immediate inclusion of the orchestra at every sound of applause always evokes another round. The hackneyed Rienzi "Overture" was given new life with the brass emphatic precision; the whole sounded dignified, never blatant, and stirring enough to warrant one's stepping into line and "following the leader."

Wagner's music invariably lifts one onto another plane, but Sunday's performance, except for the above-mentioned, and perhaps "The Ride of the Valkyries," failed to get off the ground due in part to "technical difficulties" and lack of inspiration. The reliable and appreciative audience, however, were wildly and demonstrably enthusiastic in their prolonged acclaim. It still is inspired music to hear, and one certainly didn't feel the afternoon wasted.

The next and last weekend will be devoted to Beethoven, including a piano and violin concerto, and the usual closing performance of his ninth symphony.

On Thursday, of course, Tanglewood on Parade offers a widely varied program, and a chance to hear the Festival School students in action, and in the evening, the latter half of the program will be given by the favorite Boston Pops, a marvelous opportunity for every musical taste.—M.deB.B.

(Continued From Page 1A)

and technical facility it could fall by the way. Mr. Pennario lived up to the expectations his many piano records have raised and he provided exciting pianism, even though, from where we sat, rapid passages were sometimes less than immaculate. The collaboration between pianist and orchestra was excellent and the performance won all concerned a well-deserved ovation.

Symphony Performed

Vaughan - Williams "Symphony No. 8 in D Minor fitted well into the program. Mr. Munch appears to have a fondness for the work and his reading of it is both scholarly and communicative. The symphony might acquire the title of a concerto for orchestra, for the composer has divided his orchestral resources to best show them off.

The opening movement is called a Fantasia, in which the orchestra is used as a whole; the second movement is a scherzo for wind instruments only; the third movement is a cavatina for strings only and the final movement utilizes all the percussion the composer could get.

This is the sort of music the Boston instrumentalists can play in superb fashion. Its wind and string sections are notable for their beauty of tone and the virtuosity of the players. The percussion section has its virtuosi and Saturday night one heard them to particular advantage.

Pure Melody

Vaughan-Williams can, and often does, write pure melody and Mr. Munch caused such passages to glow. It was a performance of tonal splendor and technical virtuosity.

The program concluded with two excerpts from Wagner's "Die Goetterdammerung, "Daybreak" and "Siegfried's Rhine Journey."

This is music of sheer magic; music which causes one to tremble with mixed emotions. There were few moments when the reading became mannered, but these were few and the music flowed with ever-increasing beauty and impact. A splendid performance unday afternoon, Pierre

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WORCESTER, Mass.
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AUG 4 1958

8,770 Hear Famed Pianist At Lenox

By JOHN F. KYES

LENOX — The next-the-last weekend at Tanglewood emphasized the music of Wagner, but drew 8,770 of its total 21,946 Saturday night, when the program ventured farthest into other channels.

Leonard Pennario, maintaining the high order of piano-playing at the Festival, gave the Liszt Concerto in E flat major (No. 1) a reading which had a considerable degree of refinement and peotry and clean technique. Though the showier passages probably raged with less abandon than Liszt intended, the Much-Pennario team created a well-knit result out of a score which is hard to integrate.

The director, who had worked patiently in the "Tannhauser" Overture to draw a full, rich tone from the winds for the "Pilgrim's Chorus" themes, and had roused the ensemble to a stupendous climax in the "Bacchanale," with an off-stage choir adding beauty to the softer passages, was at a disadvantage for the first few minutes of the Liszt, when the change in composers brought a temporary letdown. But the concerto made its point eventually.

Delightful throughout was the Vaughan Williams Eighth Symphony, written in 1956 when the composer was 83. There was no trace of age or limited vision in the four sparkling movements. It seemed as if Vaughan Williams had tried to set down some of the things which made him glad to be English.

There was the hint of old songs and folk materials in the opening. The puckish march for winds was fast and intricate, a different facet of English character from the sweet, soul-searching "Cavatina" for strings, to which Richard Burgin, concert master, contributed an effective solo.

The concluding "Toccata" brought in all sorts of percussion instruments, perhaps personifying industry and realism, but the use of noble bells lent the final picture high ideals.

Munch's interpretation of "Daybreak" from Wagner's "Twilight of the Gods" was of breath-taking beauty, and the motifs of this opera sang gloriously in "Siegfried's Rhine Journey."

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290
AUG 7 - 1958

Wagner Program Is Musical Triumph In Tanglew'd Concert

Although we're not particularly Wagner fans, we have to admit that the August 1 concert of the Boston Symphony Orchestra at Tanglewood, which consisted primarily of Wagner works, was a triumph of musical craftsmanship and art, with the added dividend of the powerful and rich voice of the Met's Margaret Harshaw giving the evening an apex of enjoyment.

The Boston Symphony's famed brass section was excellently prominent, in the first presentation of the evening, Wagner's prelude to "Die Meistersinger von Nurnberg," and Maestro Charles Munch complemented the thrilling intensity and richness of the brasses and timpani with a sustained, determined pace full of Wagnerian suspense and promise, bringing the prelude to a crisp close.

The excellent strings and woodwinds of the orchestra were a treat to the ear in Wagner's "Siegfried Idyll," as Dr. Munch conducted the orchestra with purposeful restraint in the gently undulating melody which coasted to a restful ending.

Soloist Margaret Harshaw gave an exquisite and powerfully projected performance, eliciting many bravas from the audience in the performance of the Prelude and Love-Death from Wagner's "Tristan und Isolde." Miss Harshaw successfully transmitted the intense, passionate nature of this classic excerpt. The audience demanded several curtain calls from the soloist, and were graciously obliged.

A new work, the Walter Piston "Concerto For Viola and Orchestra" followed the intermission on the program. Joseph De Pasquale, superb violist of the Boston Symphony, was the soloist, and, as might be expected of this distinguished artist, gave a fine rendition of the concerto.

Mr. Munch conducted the orchestra and Mr. De Pasquale through the seeking, restless measures of the first movement and the contented, tentative second, to find in the third movement a measure of explosive, vibrant excitement. Once more the bravos rang out for composer and soloist, and a large ovation was given the orchestra and artists.

Last on the evening's program was the Finale "Immolation Scene" from Wagner's "Die Gotterdammerung." Under the volatile and dynamic baton of Dr. Munch, with again a superb performance by Miss Harshaw and the brass section, crescendo built upon crescendo to a stunning climax for the evening.

About the only thing wrong with the evening was the temperature. Concert goers leaving the huge shed were startled to find that their breaths were actually visible in the chill Berkshire air, and on the first day of August, too.

L.F.M.

Final Weekend

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts, will feature music of Bethoven. Charles Munch, Music Director, will conduct the concerts of August 8 at 8:30 and Sunday afternoon, Augusut 10, at 2:30. The concert on August 9, at 8:30, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (August 8) and Berl Senofsky, violinist (August 9).

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The concert on Saturday conducted by Pierre Monteux will open with music from "Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program, Mr. Monteux will present Hindemith's "Nibilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto: Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johannesburg Festival Overture, which was written for the 70th Anniversary of the city of Johannesburg in South Africa and first performed there in 1956. The Boston Symphony Orchestra presented the United States premiere of the Overture during the 1956-57 season.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138
AUG 2 1958

Music of Wagner, Piston Attracts 6,310 to Tanglewood

The music of Richard Wagner and Walter Piston, with an assist from dry weather, brought an estimated 6,310 persons to Tanglewood for last evening's program by the Boston Symphony Orchestra, under the direction of Charles Munch.

The program was the first of three concerts this weekend, which will feature music by Wagner.

Last evening the program opened with the prelude to "Die Meistersinger." Then followed the Siegfried Idyll, Prelude and Love. Soprano Margaret Harshaw was soloist with the orchestra in the Death from "Tristan and Isolde."

Joseph De Pasquale, first violist of the orchestra, performed the only Piston work of the evening, the Viola Concerto. The work was dedicated to Mr. De Pasquale by the composer.

Miss Harshaw was soloist in the evening's final selection, the immolation scene from Wagner's "Die Gotterdamerung."

The forecast is for fine weather over the weekend which should help to bring out larger throngs for this evening's performance at 8:30 and tomorrow afternoon's program at 2:30.

Dr. Munch will conduct this evening's program of Wagner's "Tannhauser" Overture and Bacchanale; Liszt's Piano Concerto No. 1 in E-Flat, with soloist Leonard Pennario; Vaughan Williams, Symphony No. 8, and Wagner's Siegfried's Rhine Journey.

Pierre Monteux will conduct tomorrow afternoon. Miss Harshaw will return as soloist for the all-Wagner program, which includes excerpts from "The Flying Dutchman," "Lohengrin," "Die Walkure," "Parsifal," "Tannhauser," "Rienzi," and "Siegfried."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886
AUG 10 1958

Second Thoughts' On Music

Boston Symphony Superb In Wagner Opera Excerpts

Margaret Harshaw Impressive as Soloist at Tanglewood; DePasquale Plays Piston Viola Concerto; Kroll Quartet in Chamber Music

By WILLARD M. CLARK

LENOX—The music of Richard Wagner dominated the orchestral programs last week at Tanglewood, with conductors Charles Munch and Pierre Monteux putting the Boston Symphony Orchestra players through their paces in music which revealed the orchestra in all its splendor. Margaret Harshaw, currently the best of the Wagnerian sopranos, was the soloist. Joseph De Pasquale, first violist of the orchestra, was heard in Walter Piston's viola concerto, which the composer dedicated to him. The admirable Kroll String Quartet played to a capacity audience in the Theater-Concert Hall.

Wagner's Appeal

The week-end audiences, as far as size is concerned, was disappointing. Perhaps Wagner no longer has the appeal he used to have, but it is on record that opera audiences are mostly capacity audiences when Wagner is given. An entire afternoon of Wagner, without the theatrical trappings, can be boresome.

Miss Harshaw can summon imposing volume and top notes, but the voice is breathy in the middle and low ranges. She is a perceptive artist and her singing of the "Liebestod" from "Tristan and Isolde" was impressive, as was her singing of the Immolation Scene from "Gotterdammerung." These items she sang under Dr. Munch's direction.

Last Sunday, with Pierre Monteux at the helm, the soprano had a busy afternoon singing arias from, "Parsifal," "Lohengrin," "The Flying Dutchman" and "Tannhauser." Of the four the "Tannhauser" aria "Dich Teure Halle" was the most impressive. Miss Harshaw is built on Valkyrie proportions. Mr. Monteux is very short. When they appeared together to acknowledge applause, the audience's sense of humor came to the fore in no uncertain terms.

Orchestrally there was much fine playing heard in the Wagner items. Notable was the Prelude to "Die Meistersinger" and the Prelude to "Tristan and Isolde" as interpreted by Mr. Munch and the Prelude to "Lohengrin" and the "Ride of the Valkyrie" from "Die Walkure" as conducted by Mr. Monteux.

Piston's Concerto

Walter Piston is a skilled craftsman and also a deft melodist. His concerto for viola and piano utilizes all the resources of the instrument and imposes numerous challenges for the violist. These were met in fine fashion by Mr. De Pasquale. We had a feeling that did he play more solos his projection would improve. The concerto has a fine Adagio movement and a Finale which is awesome in its difficulty and audience impact.

Another deviation from the music of Wagner found pianist Leonard Pennario playing the Liszt Concerto for Piano and Orchestra, No. 1. It was not an entirely satisfactory performance. Although he is well equipped technically to play this sort of music, he appeared to lack the sense of grandeur and splendor which this music demands. At times, the scales fell short of perfection.

The collaboration between orchestra and soloist was excellent, but more could have been gotten from the work. In his recordings, Mr. Pennario often sounds percussive. There were no such sounds in the Liszt. Indeed, he offered some beautiful tones in lyrical passages and the most thunderous had body and solidity.

The Kroll String Quartet

The Kroll String Quartet made the first of two appearances last week and a capacity audience was on hand. The quartet consists of William Kroll, violinist; Louis Graeler, violin; David Mankovitz, viola, and Avron Twerdowsky, cello.

Mr. Kroll is the dominating member of the quartet, sometimes too much so. One thing of which you may be sure is that the interpretations of this quartet will be scholarly. The quartet was heard in Mozart's Quartet in C major, K. 165, Blackwood's "String Quartet No. 1" and Brahms' Quartet in C minor, Op. 51 No. 1.

There was interest in Mr. Blackwood's quartet for he had written a symphony for the Boston Symphony Orchestra last year and it was well received. The young man's string quartet owes a good deal to Bela Bartok. It is strongly written and may well take its place in the repertory of additional string quartets. The Budapest Quartet has added it to its repertory.

Blackwood was a former student here and was on the scene to acknowledge applause given his first quartet. The work was given a fine reading by Mr. Kroll and his colleagues.

Brahms comes well within the scope of the Kroll Quartet. The finest playing the evening was lavished upon it and the result was something to remember. Particularly lovely were the Romanza and the brilliant final Allegro. Mozart, from where we sat, suffered because of the predominance of the first violin. The performance was on the stiff side, lacking in the expected grace and elegance.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739
AUG 3 1958

Wagner Saluted At Tanglewood

TANGLEWOOD, Lenox, Mass. (Special) — Charles Munch and the Boston Symphony Orchestra ran up the flag for Richard Wagner Friday night as the Berkshire Music Festival went into its next-to-closing weekend. It was an evening of interminable pieces. the Prelude to "Die Meistersinger," a Siegfried Idyll, the Prelude and Lovedeath from "Tristan and Isolde," the Immolation Scene from "Goetterdaemmerung." For though in elapsed time perhaps they are not so long, they seem to go quite beyond their logical end and start around for a second stanza.

All Very Showy

Nevertheless, they were excellently set out and performed by Mr. Munch and the orchestra Where the music required heroics, Mr. Munch gave it real oomph and the orchestra came up with the big oompah. Where it required anguish this was supplied with Vitamin D added. It was all very showy upon the ear and heart. which is of course what Wagner had in mind.

Margaret Harshaw, soprano, sang the "Love - Death" and the Immolation Scene. She is a veritable valkyr in stature and is equipped with a large and handsome voice which she uses with ease, never trying to knock off the ball at the big moment, but keeping things tasteful and forthright. This perhaps is a little non - Wagnerian but none the less attractive.

Only work on the program not from the German master was Walter Piston's recently - new Viola Concerta. a most attractive composition as offered by Joseph De Pasquale, first violist of the Boston Symphony, to whom it is dedicated. Extremely well written. for its particular solo instrument, it is essentially a modest work, relying on quiet and Patrician effects rather than novelty or surprise.

This concerto is concise, very well made, economic in its orchestration which stresses the strings. It is melodious from end to end, neither academic nor yet very "modern" in temper. Of its three conventional movements, the first two are rather subdued and dark hued. The last livens up, with somewhat larger effects, for a bright sign-off.

Mr. DePasquale gave a splendid performance, full of elegance and eloquence, for which he received the prolonged "bravo," of the audience, sharing them with the composer who certainly deserved them as well.—T.H.P.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
AUG 7 - 1958

Notes and Footnotes

DROPPED around to Morton jewelers on Dunham Street and talked with watchmaker Edgar H. Winstead about the new watch cleaner which does its work with ultrasonic impulses in a liquid into which the works are dunked. Minute bubbles form which penetrate the works, but the theory failed to penetrate our mind, so we fell to discussing the less minute problems of a watchmaker.

More than once folks have come to Mr. Winstead with a watch just repaired by a competitor for him to check and see that they hadn't stolen any of the jewels. "This is pretty silly," Mr. Winstead allowed. "The jewels in a watch are commercial type and worth no more than $3 or $4 each. The labor of stealing them would be more than they are worth."

Summertime as usual brings a flock of watches that have gone in swimming. Mr. W's advice in such cases is to take it quickly to a watchmaker, even though it runs right. Rusting won't start for a couple of days, but then it is probably too late to save the delicate mechanism. Of course, waterproof jobs are all right, but they, too, have peculiarities. If damaged so the crystal and the metal ring that holds it fall out, by all means save the ring. "Each ring is a specially fitted job," he said, "and cannot be duplicated. If it's lost you must get a whole new case."

A good watch lasts indefinitely, he told us. Many keepsake timepieces come to him that are 70 and 80 years old. "They usually are well taken care of, and require little more than a cleaning," he said.

His own watches are like the shoemaker's children. He has three or four, but one has long been waiting its turn for attention. With his wife's it is different. "She says if someone asks her the time it is good business for her to have the right answer," he told us. Her watches always are right up to snuff.

—o—

AUDIENCE at last week's Tanglewood program that included soprano Margaret Harshaw puzzled at the cold manner in which she acknowledged the applause. Understand she was irked at finding there was another soloist on the program, violist Joseph de Pasquale.

—o—

EXTENDED visit: Miss Sally Holroyd who taught dance at the Pittsfield Community Music School, and plans to open her own school this fall, dropped in at Jacob's Pillow to renew acquaintance with Myra Kinch recently. Quick as a bunny, she was signed up in Miss K's company and will dance this week on the Pillow program in "The Flowering Branch." Other summers Miss H has been Myra's assistant at the Pillow, and was leading dancer in "The Common Glory," an annual historical show that Miss Kinch stages at Williamsburg, Va.

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WHAT'S in a name? The North Adams police have a "billet doux" for a man named Robert Search. They are looking, but no Search yet.

RICHARD V. HAPPEL.

[172]

New England Newsclip Agency, Inc.
Box 2078, Boston 9 • Richmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

AUG 8 1958

Reviewer Sees Wagner 'Slightly Disheveled'

Pierre Monteux Conducts At Tanglewood

Wagner had his day at Tanglewood last week end, and emerged from it all slightly disheveled. The concerts on Friday and Saturday were mostly Wagner. Sunday afternoon's was nothing but—a large serving of overtures and arias, four of each, with Forest Murmurs and The Ride of the Valkyries thrown in for good measure. Soprano Margaret Harshaw of the Metropolitan Opera Company was soloist and Pierre Monteux, looking more like Teddy Roosevelt every day, led the Boston Symphony Orchestra.

Although the audience warmly applauded each number, and even waxed thunderous after Miss Harshaw's final aria, the afternoon was marked by a general lack of enthusiasm on both sides of the lights. Mr Monteux conducted evenly and with authority, but with little of the vigor and spirit which one has come to expect from this celebrated octogenarian. The main exception to this was the Rienzi overture, an old chestnut which Mr Monteux lifted from the realm of circus music and imbued with genuine dramatic power and excitement.

The Forest Murmurs from Siegfried was also well realized. But in the main the orchestral playing was out of focus—with the woodwinds and brass overwhelming the strings and the percussion dominating all by sheer brute force. Because this was a rare thing to hear from Mr Monteux, it was perhaps all the more noticeable.

The Parsifal and Lohengrin preludes were proper but not as vital as one might have wished. The Flying Dutchman overture was handled with an unBostonian lack of precision, although the mishaps in the brass and horns might well be traced to the effects of the humidity in the instruments. Whatever the reason, one noticed signs of disorder and of an improper balancing of forces.

Miss Harshaw suffered more than once from this general lack of equilibrium. Fresh from Di Walkuere at Denver's Red Rock Amphitheater, she displayed tremendous power and control. Even so she was occasionally inundated by the massive strength of the orchestra as it welled up in symphonic-type climaxes, seemingly unaware of her presence. But each time the voice reappeared, undaunted and ready to carry on.

Her most rewarding work came after intermission with Santa's Ballad from The Flying Dutchman and "Dich, teure Halle" from Tannhauser. In both arias she momentarily dispelled the feeling of disinterest which had pervaded the first half of the program. After both she was repeatedly recalled from the wings by audience and orchestra alike and by Mr Monteux's courtly entreaties.

The applause was apparently for her final arias. Her first pair, Kundry's Air from Parsifal and Elsa's Dream from Lohengrin, were marred by a cramped style and by the impression that only a fraction of her great talent was being put to use.

The final week end of the series, beginning August 8, will feature the music of Beethoven. Pianist Eugene Istomin and violinist Berl Senofsky will be heard on Friday and Saturday respectively. The Festival will conclude on Sunday afternoon with the Ninth Symphony under Charles Munch.

—Robert A. Eade

Waterbury, Conn. Town Times 8-7-58

Wagner Program Is Musical Triumph In Tanglew'd Concert

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About the only thing wrong with the evening was the temperature. Concert goers leaving the huge shed were startled to find that their breaths were actually visible in the chill Berkshire air, and on the first day of August, too.

L.F.M.

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Music Review

Wagner at Tanglewood

By JAY C. ROSENFELD

AN ALL-WAGNER program yesterday afternoon at Tanglewood marked the completion of the fifth and next-to-last weekend of the Berkshire Festival. The Boston Symphony orchestra under Pierre Monteux played a half dozen of the most famous excerpts from the Operas, and supported Margaret Harshaw in four of the most celebrated arias for soprano.

Miss Harshaw had appeared Friday evening in two other Wagner arias. Yesterday she seemed to be more relaxed and more appreciative of the audience's enthusiastic approval of her majestic voice, although Monteux had to use his considerable powers of persuasion to force her to return more often to acknowledge the applause which would not diminish.

* * *

IT WAS another Monteux day, as a matter of fact. The audience seems to hold him in equal admiration and affection, and no one will gainsay that he does not deserve both tributes. The orchestra plays with its most refulgent response for him, and whether it was in the most pianissimo passages as in the beginning of the "Lohengrin" prelude in which the violins play softly in their highest register or when they released prodigiously exciting jubilation in "the Ride of the Valkyries," it was magnificent music-making.

A list of the conspicuous details they achieved during the afternoon would begin with the first bow strokes of the cellos in the Prelude to "Parsifal" with which the program opened. The tense warmth used to express the solemnity of the motif of the "Last Supper" was beautifully inflected to give shape and meaning to the phrase, and every succeeding section would withstand a critical magnifying glass and reward the analyst.

* * *

THE WEATHER for this trio of concerts was the most favorable of the season to date, and the proportion of the audience which chose the wide lawns adjacent to the great Shed seemed to be larger than at other concerts this year.

This weekend registered a number of firsts in program-making at Tanglewood. This is the first time here that Wagner has been the object of so much concentration. His magnetism in the opera house maintains its [illegible] attraction; on the concert stage it is a question whether he has the same appeal. There is no longer even a remembrance of the struggles and controversies his music evoked a century ago, and what was once unacceptable to many musicians is today routine even though it never descends to equanimity.

* * *

THE RICH invention of Wagner's harmony still melts our souls, or, as one of his most ardent admirers said: "His music opens my heart as a clenched fist opens to greet a friend." His use of mythical legends and inflated heroics in his libretti matched his propensity to make music as definite as speech, and no one since his time has ever come near his delineation of character and action in drama by means of music alone.

There are few audiences as cordial as those which come to Tanglewood. They obviously come to enjoy themselves, and no one will cavil that the Boston orchestra and its invited guests merit approval in an extremely enthusiastic degree. But their reactions at times are indiscriminate, and they clap and cheer music of all eras and sometimes

Margaret Harshaw

of varying degrees of performance with equal strength and vociferousness. It thus would be difficult to gauge the true popularity of Wagner today by a typical Tanglewood reaction. Musicians of the age and advancement of the students at the Berkshire Music Center like his music and appreciate his originality and his place in artistic progress, but one might safely guess that he has been replaced in their estimation by the composers of succeeding generations and by those of today, such as Bartok, Hindemith and Stravinsky.

* * *

THIS IS pretty late to attempt to assay Wagner, but we would hazard a prediction that he will not figure so prominently again on Tanglewood programs in the regimes of anyone now in any post of authority and command of the Berkshire Festivals.

Miss Harshaw sang the Air of Kundry from "Parsifal," Elsa's Dream from "Lohengrin," Senta's ballad from "The Flying Dutchman" and "Dich, teure Halle" from "Tannhauser." Her voice dominates these roles and Monteux was most attentive to adjusting the orchestra to her singing. She thus was able to use all the variations of tone production of which she can well boast, and allow her art to be heard at its best advantage.

Monteux, in addition to orchestral episodes leading up to the vocal solos in "Parsifal" and "Lohengrin" also played the overtures to two of the early operas, "Rienzi" and "Der fliegende Hollander," the "Forest Murmurs" from "Siegfried." and, as a grand finale, the "Ride of the Valkyries." On last week's program Monteux had played a prelude from Milhaud's "Eumenides," sisters in the mystical and legendary areas where also abided Wagner's "Valkyries."

* * *

SATURDAY NIGHT Charles Munch constructed his program with two Wagner excerpts as frame, and with a Liszt piano concerto and Vaughan Williams's eighth symphony occupying the center of the canvas.

Munch played the overture and Bacchanale from Wagner's "Tannhauser" and "Daybreak" and Siegfried's Rhine Journey from "Gotterdammerung." It was a pure joy to hear the Boston orchestra play the Pilgrims' chorus with its themes of salvation and repentance and the following strains of the Venusberg music. The tone of the brass, and, in turn, the strings, are heard here with the wealth of Wagner's genius. Munch used a small soprano choir offstage under the direction of Hugh Ross to give voice to the Nymphs lolling about onstage, to conform to the endemic Parisian operatic demands.

* * *

THE SOLOIST in the Liszt E-flat piano concerto was Leonard Pennario, who has gone on from a year at the Berkshire Music Center nine years ago to earn wide recognition on the concert stage. This is the first time any Liszt has been played at Tanglewood, and it was probably a most appropriate place to link Wagner with his father-(but not) in-law. No musician exerted more influence on his time or encouraged more aspiring artists and composers than did the Abbé Liszt. But he has been badly eclipsed by time. The evidence of his beneficent power is omnipresent in the works of others, but his own, particularly the orchestral ones, are more and more neglected.

Pennario was at his ease in the most demanding passages of the showy concerto, but the more potentially expressive passages are not as effective as they must have been in the composer's day. Musical histories tell of page turners standing by Liszt to separate the piano strings and prevent jangling when the pianist broke them. Liszt probably considered no limit of strength too much for the performance of his bravado manner. Pennario produced a good, healthy tone and used superior musical taste in the less pyrotechnical sections. He was recalled and applauded with especial vehemence.

* * *

VAUGHAN WILLIAMS wrote his eighth symphony two years ago when he was 84 years old. Tragacally-short lives of such composers as Mozart and Schubert and many othersa re offset by the exceptionally long and creative terms allotted to others such as Sibelius, Strauss, Verdi et al. It would take a more discerning ear than ours to detect the age of the composer of the Williams symphony, except, that every line reveals the hand of a master of his craft.

He calls the first of the four movements "variations without a theme," but it has a very recognizable iambic idiom with which the trumpet alone starts the symphony. Williams then juggles this phrase around in every voice and in several tonal experiments, once even in an ecclesiastical mode, and he never allows his listeners' interest to flag.

The second movement, a scherzo, is for wind instruments alone, and the third, a cavatina, only for the strings. The scherzo is a sort of march for puppets and has a sly wit. In the cavatina recur the distinctive harmonic intervals which Williams uses in many other of his works, and which serve to identify him and render his sonorities significant. In the finale everyone rejoins hands for a gay and more conventional curtain. This is music in which Munch revels, and he communicated it to a willing audience with complete abandon.

[173]

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

AUG 4 - 1958

Music: Monteux Conducts At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Clangorous sound, philosophic meditation, and a little human interest all had a role in the final Wagner concert at Tanglewood yesterday afternoon.

This was the third weekend of the Berkshire Music Festival's shed concerts, most of which was Wagner's music.

Pierre Monteux conducted the Boston Symphony Orchestra. Margaret Harshaw was soprano soloist.

Yesterday's attendance was 6,866, making a total of 21,946 for the weekend—somewhat below par, particularly since the weather was completely favorable.

This may or may not be attributable to the music of Wagner in concert form—but it seems likely that such was the case.

For the Connoisseur

Yesterday's program — all-Wagner—was clearly for the connoisseur, or at least for the rabid Wagnerite. There were preludes or overtures to four operas—"Parsifal," "Lohengrin," "Rienzi," and "The Flying Dutchman."

Miss Harshaw followed three of the operatic overtures with arias from them—in addition to one from "Tannhauser." The other operatic inclusions were "Forest Murmurs" from "Siegfried" and "The Ride of the Valkyries" from "Die Walkure."

Miss Harshaw's most admiring and irrepresible listner was Monteux.

Conductor's Conductor

The short, stocky, 83-year-old conductor is, as we have said many times, the conductor's conductor. Watching him shuffle to the podium, step up with great care, turn slowly for bows—completely belies the vitality and efficiency with which he directs an orchestra.

In supplying cues, he doesn't give them permission to make entrances (as some conductors appear to do) but he conveys instructions.

Miss Harshaw sang very well yesterday afternoon. The main general reservation was with reference to low tones, or those that concluded phrases that did not penetrate the orchestral composition.

The situation wasn't as acute as on Friday night when Munch conducted for her Isolde "Love Death" or the "Immolation Scene" from "Gotterdammerung." But there were, nevertheless, instances of poor balance in yesterday's performances.

The singer was warmly received by the audience, not to enough to satisfy Monteux.

So She Returned

She took a couple of bows, at which point Monteux stationed himself among the string players to his right. It didn't look as if Miss Harshaw would return. Music stands were moved so that Monteux could go backstage and get her. He did this several times.

Miss Harshaw looked delighted and modest about it—and the audience gave Monteux an equal ovation when he returned to the podium to continue the orchestral part of the program.

One of the most severe problems in singing concert performances of Wagner's epic arias is to project the mood and personality, without excessive visual or dramatic indulgence.

Kindry in "Parsifal" is a seductress—"Lohengrin's" Elsa is an innocent defendant—Senta in "Flying Dutchman" is a woman of redemption—and Elizabeth in "Tarnhauser" is an enraptured heroine.

Most vivid of Miss Harshaw's interpretations was Senta. It's It's the ballad of the Dutchman—sinister and heroic. She did it in the grand manner, hurling out the high, heavy tones with force and no apparent effort.

There was an infectious enthusiasm in the "Tannhauser" excerpt. The scene is the hall at Wartburg where a song contest is about to take place. Miss Harshaw was completely successful in projecting the ecstacy with which Elizabeth greets the hall to which Tannhauser has returned.

The Monteux craftsmanship was most fully encompassed in the "Parsifal" prelude. His tempos were extraordinarily slow. He placed great emphasis on tonal color, a rather hazardous demand of the brasses who must place and sustain tones without blemish.

It was a performance that carried great conviction and exacted consistent engrossment.

The "Lohengring" prelude was richly enhanced with a pure quality in high strings.

"Rienze" was the noisy, blatant thing that it can't help being, although Monteux managed to give it a measure of dignified magnitude. The "Flying Dutchman" was over-loaded with intense frustration that couldn't sensibly be separated from the story. "Forest Murmurs" was beautifully played and a "Coup" for the woodwind section.

A Fitting Climax

A great storm was raised with the "Ride of the Valkyries" and made a fitting climax for a generally stentorean afternoon.

Tonight the Berkshire music center opera department will give the first of two performances of Rossini's "Count Ory."

The festival continues next Friday night with the first of three final concerts devoted chiefly to music by Bethoven.

Charles Munch will conduct the Boston Symphony in Bethoven's Seventh Symphony. Eugene Istomin will be soloist in the fifth piano concerto "Emperor"—and the orchestral program will be completed with Honegger's Prelude, Fugue and Postlude.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 2 1958

Music Review

Program of Wagner, Piston Called Tanglewood Triumph

By JAY C. ROSENFELD

THE MUSIC of Richard Wagner is the predominant part of the three programs of this next-to-the-last weekend at Tanglewood. The Boston Symphony Orchestra under Charles Munch played the first program last night. Soprano Margaret Harshaw was the soloist in two of her most impressive Wagnerian roles, Isolde and Brunhilde. The sole departure of the evening from Wagner was the performance of Walter Piston's new viola concerto with Joseph de Pasquale as soloist.

Piston was in the audience and was called to the stage at the completion of the concerto to share the applause with De Pasquale and the orchestra. Its initial performance was only four months ago in Boston, where it also was played by the Boston orchestra's solo violist, to whom the concerto is dedicated.

* * *

IT HAS NEVER been possible to analyze inspiration and thus to determine how much of a composition is out of the air, or the mind or the heart, or out of diligent application to one's task. Piston's wisdom in the fortification of the viola's best tonal areas is a large factor in the first good impression the work makes. He has given the instrument, particularly in the first two of the three movements, most of its long lines below the chanterelle, in the most graceful and luscious parts of a viola and certainly ones where De Pasquale is most eloquent.

Except for the vigor and gaiety of the last movement, it is a lyric piece. The orchestra, kept well in the background by Munch, allowed the soloist to enjoy the spotlight while still a part of the larger ensemble. De Pasquale's tone and true intonation in the far-from-conventional double stops, and, again, in the cadenza of the finale, were high-lights of a fine performance.

* * *

IS THERE a more lasting birthday present in the world than the "Idyll" which Wagner wrote for his wife Cosima? The orchestra which Munch directed last night was a bit different in size from the select little band Wagner assembled on the stairs of his villa at Lucerne on Christmas morning in 1871. But it is a tribute to the Boston orchestra and its conductor to note that the performance had a fervor which the audience appreciated almost as much as the lady at the top of the stairs of Tribschen.

The prelude to "Die Meistersinger von Nuernberg" opened the evening. Munch kept asking for more and more from his men. The Boston orchestra's "all" is quite a massive response and the tremendous chords of the noble march alternated with the more gentle motifs in as colorful a performance as one needs to hear on this planet.

The singing of Miss Harshaw above the passion-filled pages of the orchestral background was the most telling part of the evening. She needs no operatic costume to portray the heroic characters of Wagner's dramas. Her regal posture and stature and imperturbable attitude are stage-settings before a note is sounded, and when she allows her easy-but-powerful and majestic voice to be heard her domination is both vocal and graphic.

* * *

THE GREAT Boston orchestra was at its most expressive last night. The sighing arch which the celli play at the beginning of the Prelude which preceded Miss Harshaw's singing of the Liebestod from "Tristan and Isolde" was a miniature but mighty detail of the orchestra's magnificence during the whole program. Miss Harshaw achieved her memorable success entirely vocally, for she makes no emotional display and stands with immobile majestic dignity.

The formidable intensity of her grief was a supreme demonstration of her art and Munch drew the orchestral narrative with a vivid brush.

Again in the "Immolation Scene" from "The Twilight of the Gods" there was a sense of overwhelming tragedy and sublime sacrifice. The prodigious culmination and climax of Wagner's vast "Ring" could not have been communicated much more expressively in an opera house than Miss Harshaw and the orchestra conveyed with such triumphal glory.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

AUG 2 1958

Music: Tanglewood Fare Includes Wagner

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's program at Tanglewood raised a question as to how much of a draw Wagner's music is in concert form.

It was a perfect night for music—clear skies, cool atmosphere and favorable conditions in every way. When attendance is down, it is instinctive to blame it on the weather. This was not possible last night and there was an attendance of 6,310.

Munch Conducts

Charles Munch conducted the Boston Symphony in the first of three programs devoted in the main to music by Wagner. This was the opening concert of series "c", Berkshire Music Festival.

The Wagner works were the prelude to "Die Meistersinger," "A Siegfried Idyll", prelude and love death from "Tristan and Isolde," and the "Immolation scene" from "Twilight of the Sods."

Soprano Margaret Harshaw was heard in the "love death" and "immolation scene."

De Pasquale, Soloist

Violist Joseph De Pasquale was soloist in the Walter Piston Concerto.

The "Meistersinger" prelude opened with tremendous gusto, fortified with heavy blows on timpani.

The woodwind interlude was beautifully played as it reached the martial main theme. Grandiosity was plentiful in strings and brass.

Munch made much of what could have been hidden counterpoint, bringing unaccustomed hues to the work. The sentimental second theme in strings was played sympathetically and with rich tone. Something less than perfect accuracy was heard in the woodwind bridge that leads back to the pompous oration of the beginning.

Ends With Clatter

To some it may have sounded a bit dragged out, but it certainly did end with great clangor and clatter.

We weren't particularly taken with the Munch interpretation of the "Siegfried Idyll." In the first place, almost complete emphasis was placed on its bucolic character that can reach a point of sweetened nostalgia.

There was however, exceptionally fine coordination of phrase and tone in the string section. Munch did succeed in bringing out a pliancy and personal traits that made for confidential communication, but there were places where the trend of thought became disjointed.

Even in such instances, concentration could be directed with rich reward at beauty and sensitivity of nuances.

Overemotional

In other words, the "Siegfried" music sounded very beautifully, but practically disintegrated with emotion.

Miss Harshaw took cognizance of the fact that Wagner's heroines, Isolde in prtiulr, re n ines, Isolde in particular, are an unhappy lot. She made a most un-smiling entrance.

The orchestra gave a fervent and gripping account of the prelude. Strings, especially the cellos, sang with gorgeous warmth. A new sound effect was added by some planes overhead that sounded like distant timpani rolls. Wagner probably would have thoroughly approved as they were very close to pitch.

Miss Harshaw sang with ample voice, clear substance and enough force to penetrate the orchestra even in the final sequences where the voice is all but completely engulfed.

Restrained

She gave a performance that with restrained drama, and tonally gorgeous.

The Piston viola concerto gives little to enthuse about, other than to admire factors in design and harmonic skill of the modern genre.

De Pasquale played it dutifully, demonstrating a high degree of technical skill, steady bow, and perhaps more enthusiasm than the work actually engenders.

It is a new work, having been written in March of this year, and is dedicated to De Pasquale.

Liszt Tonight

Tonight's concert, with Munch conducting the Boston Symphony, will include the overture and Baccanale from Wagner's "Tannhauser", also "Daybreak" and Siegfried's Rhine Journey from "Twilight of the Gods."

Leonard Pennario will be heard in Liszt's Piano Concerto in E Flat, and the program will be completed with Vaughan Williams' Symphony No 8 in D Minor.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 4 - 1958

Fifth Tanglewood Weekend Concerts Draw 21,946 to Lenox

The fifth weekend of concerts in the 1958 Berkshire Music Festival attracted 21,946 persons to Tanglewood. Richard Wagner was the featured composer.

Yesterday afternoon Pierre Monteux conducted an all-Wagner program which included excerp from "The Flying Dutchman," "Lohengrin," "Die Walkure," "Parsifal," "Tannhauser," "Rienzi" and "Siegried." Soprano Margaret Harshaw was soloist with the Boston Symphony Orchestra.

Charles Munch was on the podium for the Saturday evening concert. That included two works by Wagner, "Tannhauser" Ove-ture and Bacchanale and Siegried's Rhine Journey. Also heard were Liszt's Piano Concert No. 1 in E-Flat, with Leonard Pennario as soloist, and Vaughn Wiliams' Symphony No. 8.

The weather over the weekend was ideal, and the size of the Saturday and Sunday audiences, 8,770 and 6,866, was below expectations. The total for the weekend series of three concerts was some 4,500 less than the previous weekend.

The festival now goes into its final week, with the usual Wednesday evening chamber music concert in the theater-concert hall, the annual Tanglewood on Parade program Thursday night in the big shed, and the last weekend series of concerts Friday and Saturday evenings and Sunday afternoon.

Tonight and tomorrow night at 8.30 in the theater-concert hall there will be performances of Rossini's opera, "Count Ory," by the Berkshire Music Center Opera Department. John McCollum will have the title role.

New England Newsclip Agency, In
Box 2078, Boston 6 • RIchmond 2-42

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 4 1958

Mr. and Mrs. C. D. Jackson of Stockbridge entertained Dr. Charles Munch, conductor of the Boston Symphony Orchestra, orchestra mem~~bers and their~~ families at an outdoor buffett supper at their home after yesterday's concert at Tanglewood. Mr. Jackson is a member of the board of trustees of the Boston Symphony.

This Is The Final Week At Tanglewood

Echo Aug 5

Thursday, August 7, 8:15 Music Shed "Tanglewood-On-Parade", Boston Symphony Orchestra and the Boston Pops Orchestra, Arthur Fiedler, Conductor.

Friday, August 8, 8:30 Music Shed Boston Symphony Orchestra, Charles Munch, Conductor. Honegger, Prelude, Fugue and Postlude; Beethoven, Symphony No. 7. Piano Concerto No. 5 ("Emperor")

Saturday, August 9, 8:30 Music Shed, Boston Symphony Orchestra, Pierre Monteux, Conductor. Beethoven Music from "Prometheus"; Hindemith, Nobilissima Visione; Beethoven Leoeenore Overture No. 3

Sunday, August 10 2:30 Music Shed Boston Symphony Orchestra, Charles Munch, Conductor.

Walton, Johannesburg Festival Beethoven Ninth Symphony

Aug 4-10 6th WEEK - TANGLEWOOD 1958

[174]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
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Circ. 28,354

JUL 18 1958

Fiedler, Pops Coming Aug. 7 For Tanglewood on Parade

Arthur Fiedler

TANGLEWOOD — The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, Aug. 7, in the Music Shed at Tanglewood. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the department of conducting, will direct a performance of Falla's "El Amor Brujo." Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of the orchestral department of the school, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the department of composition at the school.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's announced program will include Offenbach's "Gaite Parisienne," the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story," an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p.m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestra's concert at 8:15 p.m.

Tickets for Tanglewood-on-Parade will be available at the Tanglewood Box Office after July 21.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 18 1958

LY 18, 1958.

Program Given For Tanglewood Parade Event

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place Thursday evening, Aug. 7, in the Music Shed at Tanglewood, Lenox. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestras summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo." Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of the orchestral department of the school, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the department of composition at the school.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gaite Parisienne," the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story," an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p. m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestra's gala concert at 8:15

Tickets for Tanglewood-on Parade will be available at the Tanglewood Box Office after July 21.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 19 1958

COPLAND TO BE SOLOIST

Will Play His Piano Concerto at Tanglewood on Aug. 7

Aaron Copland will be the soloist in his own Piano Concerto at the Boston Symphony Orchestra's annual concert, "Tanglewood on Parade," on Aug. 7 in the Music Shed at Tanglewood, Lenox, Mass. Richard Burgin will conduct.

The concert will be a benefit for the Berkshire Music Center, the Boston Symphony's summer school of music. The program also will include Falla's "El Amor Brujo" conducted by Eleazar de Carvalho, head of the department of conducting. The second half of the program will present the Boston Pops Orchestra under the direction of Arthur Fiedler.

Ticket holders for the concert, which begins at 8:15, are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 P. M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 401,810

JUL 19 1958

Tanglewood-on-Parade Benefit Concert

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, Aug. 7, in the Music Shed at Tanglewood, Lenox. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Dept. of Conducting, will direct a performance of Falla's "El Amor Brujo."

Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Dept. of the school, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the Dept. of Composition at the [illegible]

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

KINGSTON, N.Y.
FREEMAN
D. 15,969

JUL 18 1958

Tanglewood on Parade Program Announced For August 7; Will Climax Benefit Concerts

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, Aug. 7, in the Music Shed at Tanglewood, Lenox, Mass. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo." Richard Burgin, Associate Conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the School, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the Department of Composition at the school.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gaite Parisienne," the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story," an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p. m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestra's gala concert at 8:15 p. m.

Tickets for Tanglewood-on-Parade will be available at the Tanglewood Box Office after July 21.

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PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUL 19 1958

Copland Soloist Aug. 7 At Tanglewood Gala

LENOX, Mass., July 18. — Aaron Copland will appear as soloist in his own Piano Concerto at the annual Tanglewood-on-Parade gala to be presented here on Thursday evening, Aug. 7. The composer will be featured on a program, given for the benefit of the Berkshire Music Center, that also includes performances by the Boston Pops Orchestra under the direction of Arthur Fieldler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 19 1958

Gala Tanglewood-on-Parade Scheduled Thursday, Aug. 7

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, Aug. 7, in the Music Shed at Tanglewood, Lenox. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three Faculty Members

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo." Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the school, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the Department of Composition at the school.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gaite Parisienne," the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story," an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Picnic Suppers

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p. m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestra's gala concert at 8.15 p. m.

Tickets for Tanglewood-on-Parade will be available at the Tanglewood box office after July 21.

[175]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 19 1958

Tanglewood On Parade Concert Is Slated Aug. 7

Lenox, July 17 — The Boston Symphony Orchestra announces ~~the program~~ for its gala concert at Tanglewood on Parade, which will take place on Thursday evening, Aug. 7, in the Music Shed at Tanglewood. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the department of conducting, will direct a performance of Falla's "El Amor Brujo." Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of the orchestral department of the school, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist, Mr. Copland is chairman of the faculty and head of the department of composition at the school.

Arthur Feidler and the Boston Pops Orchestra will present a program of pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gaite Parisienne," the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Berstein's "West Side Story," an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

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Tickets for Tanglewood on Parade will be available at the Tanglewood box office after July 21.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-420
News (e)
FRAMINGHAM, Mass.
Independent
Circ. 12,207

JUL 21 1958

Tanglewood on Parade Program

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening August 7, in the Music Shed at Tanglewood, Lenox. The concert is the climax of the annual benefit for the Berkshire Music Center the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo."

Richard Burgin, Associate Conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the School, will conduct Aaron Copland's Piano Concerto with the composer appearig as soloist. Mr. Copland is chairman of the faculty and head of the Department of Composition at the School.

Burrelle's
ESTABLISHE
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165 Church Street - Ne

HARTFORD, CONN.
TIMES
D. 118 514

JUL 22 1958

Dr. Nagy-Cr

By TERE PASCONE

Lenox, Mass. — The prog
offered last night by the O
Department under the d
tion of Dr. Boris Goldovs
off to a fine start at 8:30 p

The theater-concert hal
jammed as the curtain
the temperature was on
comfortable side; and th
scene of the condensed v
of Gounod's "Romeo
Juliet" with Gertrude Pe
Juliet and Howard Ja
Romeo, gave promise
seemingly enjoyable even
come.

* * *

AS MUCH could not b
at 12:30 a. m. or there
when the curtain went
after the presentation of
zetti's "Don Pasquale" in
entirety. For by the tim
five acts of "Romeo and J
had been performed
in 125 minutes by four
Romeos and Juliets, a
Pasquale" sung by tw
Pasquales, two Dr. M
four Zorinas and fou
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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

DENTON, TEX.
RECORD-CHRONICLE

JUL 20 1958

Margaret Grubbs Teaching Music At Tanglewood

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As a consultant on opera from NTSC, Miss Grubb is in charge of the associates division of the opera department at the center, which is known throughout the world as Tanglewood. It is the summer home of the Boston Symphony Orchestra and the scene of the Tanglewood Summer Music Festival.

Head of the opera department is Boris Goldovsky, director of opera at the New England Conservatory, Boston, and commentator for the Metropolitan Opera Intermission Broadcasts.

Miss Grubb joined the NTSC faculty in 1947 as a piano instructor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JUL 21 1958

TANGLEWOOD-PARADE PROGRAM ANNOUNCED

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 21 1958

TANGLEWOOD PARADE SET FOR AUG. 7

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 66,613

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On Aug. 10, a trip to Tanglewood in the Berkshires will be made to hear the Walter Johannesburg Festival Orchestra present Beethoven's Ninth Symphony, plus the Festival Chorus and soloists conducted by Charles Munch. A visit to the UN, plus a cruise around Manhattan is planned for Aug. 24.

The public is invited to participate, but registration must be made at least one week in advance. For further information, please call ED 6-1181, the Program department.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

MUSICAL COURIER
NEW YORK, N. Y.

JUL 1958

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUL 20 1958

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[175]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 19 1958

Tanglewood On Parade Concert Is Slated Aug. 7

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Independent
Circ. 12,207

JUL 21 1958

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

DENTON, TEX.
RECORD-CHRONICLE

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,585

JUL 21 1958

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 66,613

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

MUSICAL COURIER
NEW YORK, N. Y.

JUL 1958

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

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Burrelle's
ESTABLIS
BArclay
PRESS CLIPPING
165 Church Street -

HARTFORD, CO
TIMES
D. 118 544

JUL 22 195

Dr. Nagy

By TERE PASCONE

Lenox, Mass. — Th
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[176]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,804

JUL 23 1958

Tanglewood Parade Features the Pops

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Times (e)
DANBURY, Conn.
Independent
Circ. 17,740

JUL 22 1958

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

HARTFORD, CONN.
TIMES

JUL 22 1958

Dr. Nagy-Created Sets Used in Opera at Tanglewood

By TERE PASCONE

Lenox, Mass. — The program offered last night by the Opera Department under the direction of Dr. Boris Goldovsky got off to a fine start at 8:30 p. m.:

The theater-concert hall was jammed as the curtain rose; the temperature was on the comfortable side; and the first scene of the condensed version of Gounod's "Romeo and Juliet" with Gertrude Pepin as Juliet and Howard Jarratt as Romeo, gave promise of a seemingly enjoyable evening to come.

* * *

AS MUCH could not be said at 12:30 a. m. or thereabouts when the curtain went down after the presentation of Donizetti's "Don Pasquale" in its entirety. For by the time the five acts of "Romeo and Juliet" had been performed in relays in 125 minutes by four different Romeos and Juliets, and "Don Pasquale" sung by two Don Pasquales, two Dr. Maletestas, four Zorinas and four Ernestos, the size of the audience had dwindled to less than half its size. The reasons: The wave of "Arctic" cold that had listeners literally shivering in their seats despite coats and wraps, and the much too much long

As the "Romeo and Juliet" progressed, it dragged. Performers lacked the histrionic ability to cope with the love scenes, and the tomb scene — almost a fiasco—turned out to be a bigger bite than the final Romeo and Juliet could chew, touching off in the audience a wave of spontaneous, uncontrolled titters from every corner of the hall.

* * *

BUT THERE WAS much to be lauded in the performance of Dr. Goldovsky's 18 students in the "Don Pasquale" and in the exciting experimental stage sets created by Dr. Elemer Nagy, head of the Hartt Opera Department of the Hartt College of Music, University of Hartford.

The Donizetti comic opera turned out to be a little gem of entertainment with the characters, both principal and minor, giving gay, delightful performances — particularly Ronald Holgate, David Smith and Annabelle Bernard as the first Don Pasquale, Doctor Malatesta and Norina, respectively.

The sets, of fiberglas and aluminum, were a big advance over the experimental sets made by Dr. Nagy last Summer, also for the Tanglewood Opera presentations. Working under a grant of $40,000 from the Ford Foundation, Dr. Nagy has been striving to create scenery that would be artistic, colorful and lightweight, easy to dismantle and store and inexpensive to transport for use by traveling opera companies.

Last Summer he succeeded in creating sets at least 20 per cent lighter weight than the traditional canvas and wood used successfully by Dr. Goldovsky in his tour with the New England Opera Company which he directs.

* * *

THE ADVANCES made by Dr. Nagy as evidenced last night were in the attainment of warm vivid colors by the use of a paint to which sand had been added; the creation of a surface on the fiberglas that not only looks like the traditional canvas, but feels like it; the surprising "bonus" discovery that the new, rough surface made for better acoustics; and the reduction of footage for the sets of "Romeo and Juliet" to one fifth of that required by the old grand opera "lumber yard" traditional settings of the past 100 years.

This year, also, Dr. Nagy was able also to achieve:

Columns with a sturdy and third dimensional quality which could be dismantled in minutes; a paint that was not only weatherproof, but easily removed from the fiberglas by the simple process of just hosing off the plastic with water.

The program last night is one of three to be offered this Summer by Dr. Goldovsky and his students in which further advances made by Dr. Nagy will be tried.

* * *

ON MONDAY, July 28, excerpts from Verdi's "Aida," Verdi's "La Traviata," and Puccini's "La Rondine," will be presented. On Monday, Aug. 4, Rossini's "Le Comte D'Ory" in its America premiere will be performed. In the latter, Dr. Nagy will do something which has never been done before. The entire set will be projected —back drop, wings and ceiling —through the use of slides 12 inches by 15½ inches and at least 18 projectors with special filament bulbs, able to project from a short distance behind each of the set sections used.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 23 1958

Boston Pops Plays Special Program At Tanglewood

The Boston Symphony orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, Aug. 7, in the Music Shed at Tanglewood, Lenox. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo." Richard Burgin, associate conductor of the Boston Symphony orchestra and member of the faculty of the orchestral department of the school, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the department of composition at the school.

Arthur Fielder and the Boston Pops orchestra will present a program of Pops favorites in the second half of the program. This will include Offenbach's "Gaite Parisienne," the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story," an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p. m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony orchestra's gala concert at 8:15 p. m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 22 1958

Tanglewood on Parade

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, to be held Thursday evening, Aug. 7, in the Music Shed at Tanglewood, Lenox, Mass. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the conducting department, will direct a performance of Falla's "El Amor Brujo." Richard Burgin, associate conductor of the Boston Symphony and member of the faculty of the orchestral department of the school, will conduct Aaron Copland's Piano Concerto, with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the department of composition at the school.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's announced program will include Offenbach's "Gaîté Parisienne," the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story," an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years," and "76 Trombones" from "The Music Man" by Meredith Willson. Mr. Fiedler will also present the traditional Pops encores.

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Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

JUL 23 1958

Tanglewood On Parade Set Aug. 7

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, August 7, in the Music Shed at Tanglewood, Lenox, Massachusetts. The concert is the climax of the annual benefit for the Berkshire Music Center the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo." Richard Burgin, Associate Conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the school, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is Chairman of the Faculty and head of the Department of Composition at the school.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gaite Parisienne," the Dance of wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story," an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Willson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p.m. Picnic suppers on the Tanglewood lawn are a popular feaure of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestra's gala concert at 8:15 p.m.

Tickets for Tanglewood - on Parade will be available at the Tanglewood Box office after July 21.

FADED TEXT

[177]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUL 24 1958

Boston Symphony To Present Gala Concert At Lenox

The Boston Symphony Orchestra this week announced the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, August 7, in the Music Shed at Tanglewood, Lenox, Massachusetts.

The concert is the climax of the annual benefit for the Berkshire Music Center the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program Eleazar de Carvalho, head of the department of conducting, will direct a performance of Falla's "El Amor Brujo". Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of the orchestral department of the school, will conduct Aaron Copland's Piano Concerto with the com-

Continued on Page Three

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Express (e)
PORTLAND, Me.
Independent Republican
Circ. 28,708

JUL 23 1958

Bur[illegible] To Lead Orchestra [illegible] Tanglewood

LENOX, Mass. — Richard Burgin, former conductor of the Portland Symphony Orchestra; Aaron Copland; and the Boston Symphony Orchestra will highlight the first half of the Tanglewood-on-Parade concert here at 8:15 p.m. Aug. 7. The second half of the program will be devoted to Arthur Fiedler and the Boston Pops Orchestra.

Tanglewood-on-Parade is the clamax of the annual benefit for the Symphony's summer Berkshire Music Center.

Burgin will conduct the Symphony in Copland's "Piano Concerto" with the composer as the featured soloist. Eleazar de Carvalho will conduct the symphony in Falla's "El Amor Brujo." Copyand, Burgin and de Carvalho are members of the Center's faculty.

Fiedler will lead the Boston Pops Orchestra in "76 Trombones" from Meredith Wilson's "The Music Man", a selection from Leonard Bernstein's "West Side Story,"; Offenbach's "Gaite Parisienne"; a dance suite from Ginastera's "Estancia." and a medley of dance tunes arranged by Richard Hayman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 24 1958

Two Performances Scheduled For French Comic Opera Aug. 4-5

TANGLEWOOD—The major production of the season for the Berkshire Music Center Opera department will be Rossini's "Count Ory" which will receive two performances in the theater-concert hall on Monday and Tuesday evenings, Aug. 4 and 5.

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center for performance at Tanglewood.

Cast Announced

The cast of the opera, which will be under the direction of Boris Goldovsky, head of the opera department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doris Okerson (Ragonda); David Smith(Raimbaud); Ronald Holgate (Tutor).

The opera will be conducted by Wyn Morris. Mr. Morris, of Llanelly, South Wales, was the winner last year of the Koussevitzky Memorial Scholarship awarded to an outstanding student conductor. He studied during the season just past with George Szell, conductor of the Cleveland Orchestra.

The scenery for the opera will consist of a Fiberglass shell on which 15 projectors, located behind the shell, will produce the different effects needed. Designed by Dr. Elemer Nagy, of the Hartt College of Music in Hartford, and the Berkshire Music Center faculty, the scenery is part of the program undertaken with the cooperation of the New England Opera Theater and a grant from the Ford Foundation for the development of new scenic materials. It is hoped that this innovation may do away with bulky scenery which is difficult to handle and expensive to transport.

The comic opera, "Count Ory" was the first of two French operas written by Rossini for the Paris Opera where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 24 1958

Opera 'Count Ory' To Be Offered at Berkshire Center

Lenox, July 23—The major production of the season for the Berkshire Music Center Opera Department will be Rossini's "Count Ory." Two performances are scheduled in the Theatre-Concert Hall at Tanglewood, on Monday and Tuesday evenings, Aug. 4 and 5.

English Version

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The cast of the opera, which will be under direction of Boris Goldovsky, head of the Opera Department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doris Okerson (Ragonda); David Smith (Raimbaud); Ronald Holgate (Tutor).

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

RED HOOK, N. Y.
ADVERTISER
Circ. W. 925

JUL 24 1958

Varied Program At Tanglewood On August 7

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, August 7, in the Music Shed at Tanglewood, Lenox, Massachusetts. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Calvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo." Richard Burgin, Associate Conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the School, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is Chairman of the Faculty and head of the Department of Composition at the School.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbah's "Gaite Parisienne," the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story," an arrangement of dance tunes by Richard Hayman titled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p.m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestras gala concert at 8:15 p.m.

Tickets for Tanglewood-on-Parade are available at the Tanglewood box office.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673

JUL 24 1958

Tanglewood on Parade Planned For August 7

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, on Thursday evening, Aug. 7, in the Music Shed at Tanglewood, Lenox, Massachusetts. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

In the first half of the program, Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo." Richard Burgin, associate conductor of the Boston Symphony Orchestra and members of the faculty of the Orchestral Department of the School, will conduct Aaron Copland's Piano Concerto with the Composer appearing as soloist. Mr. Copland is Chairman of the Faculty and head of the Department of Composition at the School.

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Tickets for Tanglewood-on-Parade will be available at the Tanglewood Box Office after July 21.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

[illegible] 1958

Rossini Opera To Be Revived At Tanglewood

LENOX, Mass. — The major production of the season for the Berkshire Music Center opera department will be Rossini's "Count Ory", which will receive two performances at the theatre-concert hall at Tanglewood on Monday and Tuesday evenings, August 4 and 5.

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The cast of the opera, which will be under the direction of Boris Goldovsky, head of the opera department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the page); Doris Okerson (Ragonda); David Smith (Raimbaud); Ronald Holgate (tutor).

The opera will be conducted by Wyn Morris of Llanelly, South Wales, who was the winner last year of the Koussevitzky Memorial Scholarship, awarded to an outstanding student conductor. Mr. Morris studied during the season just past with George Szell, conductor of the Cleveland Orchestra.

The scenery for the opera will consist of a fibreglass shell on which 15 projectors, located behind the shell, will produce the different effects needed. Designed by Dr. Elemer Nagy of the Hartt College of Music in Hartford, and the Berkshire Music Center faculty, the scenery is part of the program undertaken with the cooperation of the New England Opera Theatre and a grant from the Ford Foundation for the development of new scenic materials. It is hoped that this innovation may do away with bulky scenery, which is difficult to handle and expensive to transport.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera, where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

New England Newsclip Agency,
Box 2078, Boston 6 • RIchmond 2-

News (e)
MILFORD, Mass.
Independent
Circ. 7,214

JUL 24 1958

Gala Program For Aug. 7 B

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond

Berkshire Cour
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JUL 24 19

"PARADE" PRO AT LENOX

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gala concert at 8:15

Tickets for Tang
are now available
box office.

FADED TEXT

[177]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bay Ledger &
on Hill Times
TON, Mass.
Non-Partisan
10,000 Free
1958

Boston Symphony

Continued from Page One

poser appearing as soloist. Mr. Copland is chairman of the faculty and head of the department of composition at the school.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gáite Parisienne", the Dance of wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story", an arrangement of dance tunes by Richard Hayman, entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p.m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestra's gala concert at 8:15 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 24 1958

Two Performances Scheduled For French Comic Opera Aug. 4-5

TANGLEWOOD—The major production of the season for the Berkshire Music Center Opera department will be Rossini's "Count Ory" which will receive two performances in the theater-concert hall on Monday and Tuesday evenings, Aug. 4 and 5.

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center for performance at Tanglewood.

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The cast of the opera, which will be under the direction of Boris Goldovsky, head of the opera department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doris Okerson (Ragonda); David Smith(Raimbaud); Ronald Holgate (Tutor).

The opera will be conducted by Wyn Morris. Mr. Morris, of Llanelly, South Wales, was the winner last year of the Koussevitzky Memorial Scholarship, awarded to an outstanding student conductor. He studied during the season just past with George Szell, conductor of the Cleveland Orchestra.

The scenery for the opera will consist of a Fiberglass shell on which 15 projectors, located behind the shell, will produce the different effects needed. Designed by Dr. Elemer Nagy, of the Hartt College of Music in Hartford, and the Berkshire Music Center faculty, the scenery is part of the program undertaken with the cooperation of the New England Opera Theater and a grant from the Ford Foundation for the development of new scenic materials. It is hoped that this innovation may do away with bulky scenery which is difficult to handle and expensive to transport.

The comic opera, "Count Ory" was the first of two French operas written by Rossini for the Paris Opera where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Express (e)
PORTLAND, Me.
Independent Republican
Circ. 28,708

JUL 23 1958

Burgin To Lead Orchestra at Tanglewood

LENOX, Mass. — Richard Burgin, former conductor of the Portland Symphony Orchestra; Aaron Copland; and the Boston Symphony Orchestra will highlight the first half of the Tanglewood-on-Parade concert here at 8:15 p.m. Aug. 7. The second half of the program will be devoted to Arthur Fiedler and the Boston Pops Orchestra.

Tanglewood-on-Parade is the clamax of the annual benefit for the Symphony's summer Berkshire Music Center.

Burgin will conduct the Symphony in Copland's "Piano Concerto" with the composer as the featured soloist. Eleazar de Carvalho will conduct the symphony in Falla's "El Amor Brujo." Copyand, Burgin and de Carvalho are members of the Center's faculty.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JUL 24 1958

Opera 'Count Ory' To Be Offered at Berkshire Center

Lenox, July 23—The major production of the season for the Berkshire Music Center Opera Department will be Rossini's "Count Ory." Two performances are scheduled in the Theatre-Concert Hall at Tanglewood, on Monday and Tuesday evenings, Aug. 4 and 5.

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
RED HOOK, N. Y.
ADVERTISER
Circ. W. 925
JUL 24 1958

Varied Program At Tanglewood On August 7

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Tickets for Tanglewood-on-Parade are available at the Tanglewood box office.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673
JUL 24 1958

Tanglewood on Parade Planned For August 7

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Tickets for Tanglewood-on-Parade will be available at the Tanglewood Box Office after July 21.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258
JUL 24 1958

Rossini Opera To Be Revived At Tanglewood

LENOX, Mass. — The major production of the season for the Berkshire Music Center opera department will be Rossini's "Count Ory", which will receive two performances at the theatre-concert hall at Tanglewood on Monday and Tuesday evenings, August 4 and 5.

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The cast of the opera, which will be under the direction of Boris Goldovsky, head of the opera department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the page); Doris Okerson (Ragonda); David Smith (Raimbaud); Ronald Holgate (tutor).

The opera will be conducted by Wyn Morris of Lianelly, South Wales, who was the winner last year of the Koussevitzky Memorial Scholarship, awarded to an outstanding student conductor. Mr. Morris studied during the season just past with George Szell, conductor of the Cleveland Orchestra.

The scenery for the opera will consist of a fibreglass shell on which 15 projectors, located behind the shell, will produce the different effects needed. Designed by Dr. Elemer Nagy of the Hartt College of Music in Hartford, and the Berkshire Music Center faculty, the scenery is part of the program undertaken with the cooperation of the New England Opera Theatre and a grant from the Ford Foundation for the development of new scenic materials. It is hoped that this innovation may do away with bulky scenery, which is difficult to handle and expensive to transport.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera, where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

New England Newsclip Agency,
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News (e)
MILFORD, Mass.
Independent
Circ. 7,214

JUL 24 1958

Gala Progra
For Aug. 7 B

LENOX, MASS.—The
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take place on Aug. 1,
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JUL 24 1

"PARADE" PR
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tunes by Richard H
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"76 Trombones" fro
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ler will also present
Pops encores.
gala concert at 8:15
Tickets for Tangle
are now available at
box office.

[178]

New England Newsclip Agency, Inc.
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News (e)
MILFORD, Mass.
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Circ. 7,214

JUL 24 1958

'Gala Program Set For Aug. 7 Benefit

LENOX, MASS.—The Boston Symphony Orchestra has announced the program for its gala concert at Tanglewood-on-Parade, which will take place on Aug. 1, in the Music Shed at Tanglewood, here. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first halt of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo". Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the School, will conduct Aaron Copland's piano concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the Department of Composition at the School.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his program will include Offenbach's "Gaite Parisienne", the Dance of wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Berstein's "West Side Story", an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Willson. Mr. Fiedler will also present the traditional Pops encores.

Tickets for Tanglewood-on-Parade will be available at the Tanglewood Box Office after July 21.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p.m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade betwe n the student performances and the Boston Symphony Orchestra's gala concert at 8:15 p.m.

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JUL 25 1958

Hub Symphony To Present Tanglewood-on-Parade At Leno

The Boston Symphony Orchestra will present Tanglewood-on-Parade Thursday night, Aug. 7, in the Music Shed at Lenox. This is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the department of conduct Falla's "El Amor Brujo."

Richard Burgin, associate conductor of the orchestra and each er in the orchesral departmen of he cener, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the department of composition at the school.

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Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the concert at 8:15 P.M.

Tickets for Tanglewood-on-Parade are available at the box office.

New England Newsclip Agency, Inc.
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Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

JUL 24 1958

"PARADE" PROGRAM AT LENOX AUGUST 7

Arthur Fiedler's Boston Pops Will Be a Tanglewood Feature

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, August 7, in the Music Shed at Tanglewood in Lenox. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the department of conducting will direct a performance of Falla's "El Amor Brujo". Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of the orchestral department of the school, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the department of composition at the school.

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gala concert at 8:15 p.m.

Tickets for Tanglewood-on-Parade are now available at the Tanglewood box office.

Program Postponed to Sunday

Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806

JUL 25 1958

Berkshire Music Center To Present 'Count Ory'

Rossini's "Count Ory" will be the major production of the summer season for the Berkshire Music Center opera department. It will receive two performances, on the evenings of Aug. 4 and 5 at the Theatre-Concert Hall at Tanglewood, Lenox, Mass.

* * *

THE ENGLISH version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center for the Tanglewood performance.

Boris Goldovsky, head of the opera department at the center, will direct the opera and Wyn Morris of Llanelly, South Whales, will conduct. Morris, winner last year of the Koussevitzky Memorial Scholarship to an outstanding student conducter, has studied during the past season with George Szell, conducter of the Cleveland Orchestra.

* * *

MEMBERS OF THE cast include John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams, (Isolier, the page); Doris Okerson (Ragonda); David Smith (Raimbaud); and Ronald Holgate (tutor).

Scenery for the opera will consist of a fiberglass shell on which 15 projectors, located behind the shell, will produce the different effects needed. Designed by Dr. Elemer Nagy the scenery is part of the program undertaken with the co-operation of the New England Opera Theater and a grant from the Ford Foundation for the development of new scenic materials.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera where it was first performed in 1828. It was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 26 1958

Parade Feature

Copland To Appear as Soloist For First Time in 31 Years

TANGLEWOOD — The gala concert in the Music Shed at Tanglewood by the Boston Symphony Orchestra, Charles Munch, music director, and the Boston Pops Orchestra, Arthur Fiedler, conductor, will climax the annual benefit for the Berkshire Music Center on Thursday evening, Aug. 7, at 8:15.

Eleazar de Carvalho, who will open the program conducting Gome's Overture to "Il Guarany' and Falla's "El Amor Brujo" is the head of the department of orchestral conducting at the Berkshire Music Center and has been affiliated with the school for many years. Mr. Carvalho began his association with Tanglewood as a conducting student of Serge Koussevitzky.

Burgin To Conduct

Aaron Copland will appear as soloist in his own piano concerto for the first time with this orchestra in 31 years. Richard Burgin will conduct the performance. Mr. Copland last performed the work with the Boston Symphony under Serge Koussevitzky's direction in 1927. When the Concerto (sometimes called the "Jazz Concerto") was first performed, in 1927, it was the subject of some controversy.

Arthur Fiedler, who will conduct the Boston Pops Orchestra in a group of Pops favorites in the second half of the program, will come to Tanglewood from San Francisco where he has conducted nine concerts with the San Francisco Symphony Orchestra. Mr. Fiedler will return to San Francisco, following a week of Esplanade concerts in Boston, and in late August will conduct the Louisville Symphony Orchestra at the French Lick (Ind.) Music Festival. He then returns to San Francisco until Sept. 7.

Mr. Fiedler's program will include Offenbach's Suite from "Gaite Parisienne," Ginastera's Dance of Wheat and Malambo from "Estancia," a selection from the "West Side Story," by Leonard Bernstein, "Dancing Through the Years," an arrangement by Richard Hayman of dance tunes from the cakewalk to rock and roll. The program will close with "76 Trombones" from "The Music Man" by Meredith Willson, and Mr. Fiedler will also offer some of the traditional Pops encores.

There will be a drawing of door prizes in the intermission.

Two preliminary events of Tanglewood-on-Parade will take place at 4 p.m. when holders of box and reserved seats are invited to attend a special opera performance in the Formal Gardens. All ticket holders are invited to a concert by the Tanglewood Study Group in the Barn, also at 4 oclock.

Aaron Copland

At 5:45 p.m. all ticket holders are admitted to the Tanglewood grounds. A grass fanfare by students under the direction of Roger Voisin, first trumpet of the Boston Symphony Orchestra and member of the Berkshire Music Center faculty, will be followed by a welcome to all guests from Ralph Berkowitz, dean of the school. Mr. Berkowitz will invite visitors to attend any of several simultaneous performances by different school departments at 6 p.m. the student orchestra in the Shed, Tanglewood composers in the Chamber Music Hall, opera scenes in the theater. These performances will sumarize the work of the students during the six weeks' session.

The program of the student orchestra will include Weber's Overture to "Der Freischutz" conducted by Wonsik Lim of Seoul, Korea; William Schuman's New England Triptych; conducted by David Zinman of New York City; "Don Juan" of Richard Strauss conducted by Zubin Mehta of India and the first movement (Angelic Concert) of Hindemith's "Mathis der Maler," conducted by Gustav Meier of Switzerland.

The concert in the Chamber Music Hall will include works composed during the summer by students of the composition department performed by Fromm Fellowship players.

At 7 o'clock while visitors are enjoying a picnic supper on the grounds, the Tanglewood choir will present a choral program on the porch of the Main House.

[179]

~~worden.~~ Sonntagsblatt Staats-Zeitung July 27

Rossinis "Graf Ory" in Kürze in Tanglewood

In der Theater- und Konzerthalle in Tanglewood, Lenox, Mass., gelangt am 4. und 5. August, die Rossini-Oper "Graf Ory" zur Aufführung. Das Orchester steht unter der Leitung von Wyn Morris, einem jungen im vergangenen Jahr mit einem Preis ausgezeichneten Künstler. Die komische Oper "Graf Ory" wurde im Jahre 1828 von Rossini für die Pariser Oper geschrieben. Der Text stammt im wesentlichen von A. E. Scribe.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

HARTFORD, CONN.
COURANT
D 103 521 S 142 739

JUL 27 1958

Rossini Opera Major Offering At Tanglewood

The major production of the season for the Berkshire Music Center Opera Department will be Rossini's "Count Ory" which will receive two performances in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on Monday and Tuesday evenings, Aug. 4 and 5. The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center

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NEW YORK, N. Y.
TIMES
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JUL 27 1958

PLASTICS AND OPERA

Fiberglas, Corrulux May Come to Aid Of the Harassed Scenic Designer

By HAROLD C. SCHONBERG

NO man is an island; and no art form either. Music itself has looked to mathematics ever since Pythagoras. Now another science—specifically, the new science of plastics—may come to the aid of opera. At least that is the earnest hope of Boris Goldovsky, who is investigating new resources that may make operatic life a little easier for all concerned.

Mr. Goldovsky, pianist, conductor and artistic director of the New England Opera Theatre since its inception thirteen years ago, for a long time has been unhappy with conventional methods of handling scenery. After any typical tour of the New England Opera Theatre—or any opera company, for that matter—the officials of the company invariably gaze upon tattered shreds of expensive scenery despondently hanging from their frames; or paint chipping away in gallons; or monstrous tears in canvas. This leads to frayed dollar bills, and from there to frayed nerves, and it is obviously a situation not to be borne.

Last April the New England Opera Theatre received a $40,000 one-year grant from the Ford Fouidation to investigate the possibilities of indestructible, fireproof, easily assembled and easily dismountable scenery. Work has been going on along those lines. But it also had been going on, under Mr. Goldovsky's direction, for some time.

Training Program

Three years ago an interested group in Cleveland donated a grant of $20,000 toward a leadership training program for operatic stage designers, directors and conductors. One of the problems that came up was the ever-present one of creating scenery easier to handle, transport and store.

"We decided to try plastics and aluminum," said Mr. Goldovsky when cornered a few weeks ago at Tanglewood. Mr. Goldovsky was wearing a standard Tanglewood uniform—slacks, a checked sports shirt and a sports jacket. At Tanglewood he will prepare the operatic program. "Then, about a year ago here at Tanglewood, we found that Fiberglas panels attached to aluminum frames offered some promising aspects. They not only are easy to work with but also have fine acoustic properties, reflecting sound in an agreeable manner."

As one who has played the piano and sponsored operatic presentations throughout the country, these acoustic aids considerably interested Mr. Goldovsky. "For many years," he said, "I have been distressed by the acoustics of auditoriums throughout the country. It is a scandalous situation."

Working with Elemer Nagy, of the Hartt School of Music in Hartford, Mr. Goldovsky designed an acoustic symphonic shell. The idea was to build something portable that could be carried by an opera company from city to city and assembled in any auditorium. They tried it out last season in Boston "with great success."

Indestructible Scenery

The shell is made of Fiberglas, and so is the scenery that is being designed. Fiberglas, says Mr. Goldovsky, is practically indestructible, can be stored in the open air, takes paint beautifully and is easy to manage. Generally the Fiberglas is given an undercoat, which stays permanently. Any outer layer of paint can easily be washed away and repainted.

Another thing that pleases Mr. Goldovsky about Fiberglas is that it is translucent. Need a set that calls for a window? Paint around the Fiberglas, leaving an appropriately sized opening, shine a light from behind, and presto! a window.

Fiberglas is not the only plastic material that Mr. Goldovsky and Mr. Nagy have been eying. They are trying to design a scenic shell—a series of Corrulux panels completely surrounding the stage and ceiling. In addition to offering an acoustic advantage, Corrulux is, like Fiberglas, translucent. Once the scenic shell is placed in an auditorium, it will be lighted by means of a special projector designed by Mr. Nagy. If this works out, an opera company will be able to go on the road without a single piece of painted scenery. All scenes will be projected.

Mr. Goldovsky led the way to the storage shed at Tanglewood. "Look," he said; and with one hand he picked up a 13-foot-tall tree in full bloom. True, it was a tree painted on Fiberglas, attached to an aluminum cross-support, but it looked very heavy, and an onlooker gazed with respect on Mr. Goldovsky's muscles.

"You try it," Mr. Goldovsky said. The onlooker tried and much to his surprise lifted it. With one hand, too.

New England Newsclip Agency, I
Box 2078, Boston 6 • RIchmond 2-4
Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 66,613

JUL 27 1958

COUNT ORY' SET AT TANGLEWOOD

The major production of the season for the Berkshire Music Center Opera department will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert hall at Tanglewood, Lenox, Mass., at 8:30 p.m. Aug. 4 and 5.

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera theater and has been released to the Berkshire Music center for performance at Tanglewood. The case of the opera, which will be under the direction of Boris Goldovsky head of the Opera department includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doris Okerson (Ragonda); David Smith (Raimbaud); and Ronald Holgate (Tutor).

The opera will be conducted by Wyn Morris. Mr. Morris, of Llanelly, South Wales, was the winner last year of the Koussevitzky Memorial scholarship, awarded to an outstanding student conductor. He studied during the season just past with George Szell, conductor of the Cleveland Orchestra.

The scenery for the opera will consist of a Fibreglass shell on which 15 projectors, located behind the shell, will produce the different effects needed. Designed by Dr. Elemer Nagy, of the Hartt College of Music in Hartford, and the Berkshire Music center faculty, the scenery is part of the program undertaken with the cooperation of the New England Opera Theater and a grant from the Ford Foundation for the development of new scenic materials. It is hoped that this innovation may do away with bulky scenery which is difficult to handle and expensive to transport.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

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165 Church Street - New York

ATLANTIC CITY, N. J.
PRESS
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JUL 27 1958

This Week In Music

by William McMahon

WHEN THE ROLLCALL of American music is made, we predict that "76 Trombones," penned by that one-time concert flutist Meredith Willson, will go down as the greatest American march since John Philip Sousa put his signature on "Stars and Stipes Forever".

One thing both pieces have in common — they are 100 per cent American in sound, in rhythm and in thought — that can never be denied. What this country has been waiting for in its musical chaos is a good march — this is it.

High school bands from coast to coast are playing it. There is not a summer orchestra in operation, including our own Atlantic City Festival Orchestra, that does not have a full blown orchestration of the same.

POPULAR DEMAND

When the State Elks started their parade last month in Asbury Park it was to the beat of "76 Trombones". The Ft. Monmouth Army Bugle and Drum Corps is presenting a bugle and drum version which has all the bounce of the oroiginal.

It is the number most asked for, and it will be the number America will be marching by for years to come.

It is as much a part of us as fireworks on the Fourth of July and ice cream in August.

America owes a debt of gratitude to Willson.

CONCERT PIANIST FEATURED

The resort area can take another bow, musically speaking, tonight when another of its sons takes the spotlight at the city-sponsored open air Garden Pier Concerts. Donald Betts, Absecon concert pianist who has made three appearances at Carnegie Hall in New York and who is praised by critics as one of the fast rising of the young American concert artists, will be featured in the program which begins at 7 p.m.

DONALD BETTS
soloist

This is a return engagement for young Betts by popular demand in that he made such an impression in an earlier season performance that an overflow audience cheered his playing. Betts is South Jersey's answer to Texas and Van.

For his concert tonight he has chosen Four Preludes of Chopin and the spectacular and intricate "Fireworks" of Debussy. We predict seats will be hard to find.

The Atlantic City Festival Orchestra under direction of veteran conductor William Madden, who has his own spot in the resort musical picture, has prepared a tuneful program for the occasion.

The complete program is as follows:

"Countess Maritza" overture. . . Kalman

"Beautiful Lady" from "Pink Lady" . . . Caryl

"March of a Marionette" . . . Gounod

Orchestra

Chopin Preludes

Betts

Excerpts from "The Bohemian Girl" . . . Balfe

Colonel Bogie March . . . Alford

Orchestra

On Tuesday night the Festival Orchestra will again be featured at the pier with an entirely new program and guest soloists.

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CHANGE OF POST

ROBERT C. HEATH, director of the Orpheus Singers for the past several years, has resigned his post because of the pressure of other activities, it was learned this past week.

The organization has not announced his successor as yet.

Heath, who has taken on the directorship of the expanding Barbershop Quartet chapter of Atlantic City, is also anticipating extra work in getting the Atlantic City High School band ready for the Pageant parade, an additional activity of that group.

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FINAL WEEK FOR DELL

A TRIO of top flight soloists and famed conductor Erich Leindorf are scheduled for the final week of outdoor concerts at Robin Hood Dell, beginning tomorrow. Moura Lympany, English pianist, will open the week's event, followed by Norman Carol, Philadelphia trained violinist, on Tuesday. The evening has been designated the William Kapell Memorial Concert in honor of the pianist killed in a plane crash in 1953.

Jan Peerce of the Metropolitan will ring down the curtain on the 1958 season on Thursday. This will terminate the sixth season of free concerts at the Dell sponsored by the City of Philadelphia.

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ROSSINI OPERA

THE MAJOR production of the season for the opera department at the Berkshire Festival will be Rossini's "County Ory", which will receive two performances at Tanglewood, Aug. 4 and 5. The English version of Robert A. Simon was commissioned by Juilliard and released for performance by the Berkshire Center. This opera originally writeen for the Parish Opera was first performed in 1828.

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TECHNICALITIES

METROPOLITAN Opera Star Hildo Gueden's scheduled appearance at Robin Hood Dell Thursday night was cancelled very suddenly after some misunderstndings developed between Miss Gueden and Conductor Josef Krips

HILDE GUEDEN
technicality

of the Vienna State Opera, during rehearsals.

The conductor stated that the cancellation was due to "technicalities." Krips, however, conceded that due to confusion over arrangement he had to tell Miss Gueden:

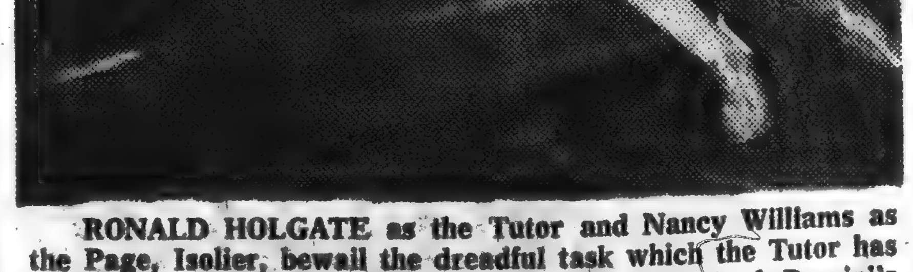
"You are not the star — Johann Strauss is the star."

That did it!

— — —

MUSICAL NOTEBOOK A familiar face showed up at the rehearsals of the Ventnor Festival Youth Orchestra last week. Sidney Polvnick former Junior High School musical director, here for a holiday decided to help out for the still absent Joseph Levine, who is somewhere in the "wilds" of Venezuela.

erkshire Music Center
Dept. at Tanglewood.
ass. Performances will
in an English version
A. Simon, Aug. 4 and
Morris will conduct.



RONALD HOLGATE as the Tutor and Nancy Williams as the Page, Isolier, bewail the dreadful task which the Tutor has as spy for Count Ory. This duet is from Act I of Rossini's "Count Ory" which is to be performed Aug. 4 and 5 at Tanglewood.

[179]

worden.

Sonntagsblatt Staats-Zeitung July 27

Rossinis "Graf Ory" in Kürze in Tanglewood

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Burrelle's
ESTABLISHED 1888
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HARTFORD, CONN.
COURANT
D 103 521 S 142 739

JUL 27 1958

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NEW YORK, N. Y.
TIMES
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JUL 27 1958

PLASTICS AND OPERA

Fiberglas, Corrulux May Come to Aid Of the Harassed Scenic Designer

By HAROLD C. SCHONBERG

NO man is an island; and no art form either. Music itself has looked to mathematics ever since Pythagoras. Now another science—specifically, the new science of plastics—may come to the aid of opera. At least that is the earnest hope of Boris Goldovsky, who is investigating new resources that may make operatic life a little easier for all concerned.

Mr. Goldovsky, pianist, conductor and artistic director of the New England Opera Theatre since its inception thirteen years ago, for a long time has been unhappy with conventional methods of handling scenery. After any typical tour of the New England Opera Theatre—or any opera company, for that matter—the officials of the company invariably gaze upon tattered shreds of expensive scenery despondently hanging from their frames; or paint chipping away in gallons; or monstrous tears in canvas. This leads to frayed dollar bills, and from there to frayed nerves, and it is obviously a situation not to be borne.

Last April the New England Opera Theatre received a $40,000 one-year grant from the Ford Fouidation to investigate the possibilities of indestructible, fireproof, easily assembled and easily dismountable scenery. Work has been going on along those lines. But it also had been going on, under Mr. Goldovsky's direction, for some time.

Training Program

Three years ago an interested group in Cleveland donated a grant of $20,000 toward a leadership training program for operatic stage designers, directors and conductors. One of the problems that came up was the ever-present one of creating scenery easier to handle, transport and store.

"We decided to try plastics and aluminum," said Mr. Goldovsky when cornered a few weeks ago at Tanglewood. Mr. Goldovsky was wearing a standard Tanglewood uniform—slacks, a checked sports shirt and a sports jacket. At Tanglewood he will prepare the operatic program. "Then, about a year ago here at Tanglewood, we found that Fiberglas panels attached to aluminum frames offered some promising aspects. They not only are easy to work with but also have fine acoustic properties, reflecting sound in an agreeable manner."

As one who has played the piano and sponsored operatic presentations throughout the country, these acoustic aids considerably interested Mr. Goldovsky. "For many years," he said, "I have been distressed by the acoustics of auditoriums throughout the country. It is a scandalous situation."

Working with Elemer Nagy, of the Hartt School of Music in Hartford, Mr. Goldovsky designed an acoustic symphonic shell. The idea was to build something portable that could be carried by an opera company from city to city and assembled in any auditorium. They tried it out last season in Boston "with great success."

Indestructible Scenery

The shell is made of Fiberglas, and so is the scenery that is being designed. Fiberglas, says Mr. Goldovsky, is practically indestructible, can be stored in the open air, takes paint beautifully and is easy to manage. Generally the Fiberglas is given an undercoat, which stays permanently. Any outer layer of paint can easily be washed away and repainted.

Another thing that pleases Mr. Goldovsky about Fiberglas is that it is translucent. Need a set that calls for a window? Paint around the Fiberglas, leaving an appropriately sized opening, shine a light from behind, and presto! a window.

Fiberglas is not the only plastic material that Mr. Goldovsky and Mr. Nagy have been eying. They are trying to design a scenic shell — a series of Corrulux panels completely surrounding the stage and ceiling. In addition to offering an acoustic advantage, Corrulux is, like Fiberglas, translucent. Once the scenic shell is placed in an auditorium, it will be lighted by means of a special projector designed by Mr. Nagy. If this works out, an opera company will be able to go on the road without a single piece of painted scenery. All scenes will be projected.

Mr. Goldovsky led the way to the storage shed at Tanglewood. "Look," he said; and with one hand he picked up a 13-foot-tall tree in full bloom. True, it was a tree painted on Fiberglas, attached to an aluminum cross-support, but it looked very heavy, and an onlooker gazed with respect on Mr. Goldovsky's muscles.

"You try it," Mr. Goldovsky said. The onlooker tried and much to his surprise lifted it. With one hand, too.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 66,613

JUL 27 1958

COUNT ORY' SET AT TANGLEWOOD

The major production of the season for the Berkshire Music Center Opera department will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert hall at Tanglewood, Lenox, Mass., at 8:30 p.m. Aug. 4 and 5.

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera theater and has been released to the Berkshire Music center for performance at Tanglewood. The case of the opera, which will be under the direction of Boris Goldovsky, head of the Opera department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doris Okerson (Ragonda); David Smith (Raimbaud); and Ronald Holgate (Tutor).

The opera will be conducted by Wyn Morris. Mr. Morris, of Llanelly, South Wales, was the winner last year of the Koussevitzky Memorial scholarship, awarded to an outstanding student conductor. He studied during the season just past with George Szell, conductor of the Cleveland Orchestra.

The scenery for the opera will consist of a Fibreglass shell on which 15 projectors, located behind the shell, will produce the different effects needed. Designed by Dr. Elemer Nagy, of the Hartt College of Music in Hartford, and the Berkshire Music center faculty, the scenery is part of the program undertaken with the cooperation of the New England Opera Theater and a grant from the Ford Foundation for the development of new scenic materials. It is hoped that this innovation may do away with bulky scenery which is difficult to handle and expensive to transport.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

BRIDGEPORT, CONN.
POST
D. 78,913 S. 88,813

JUL 27 1958

RONALD HOLGATE as the Tutor and Nancy Williams as the Page, Isolier, bewail the dreadful task which the Tutor has as spy for Count Ory. This duet is from Act I of Rossini's "Count Ory" which is to be performed Aug. 4 and 5 at Tanglewood.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK CITY, N. Y.
POST
Circ. D. 408,150 - S. 281,019

JUL 27 1958

'Count Ory' at Tanglewood

Rossini's "Count Ory" will be the major production this season of the Berkshire Music Center Opera Dept. at Tanglewood. Lenox, Mass. Performances will be given in an English version by Robert A. Simon, Aug. 4 and 5. Wyn Morris will conduct.

JERSEY DOINGS—New J
Shrine convention in Chicago
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Daniel Poling, editor of the
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Top Shriner Stringfellow Is Jerseyman

George E. Stringfellow, West Orange industrialist and newly elected imperial potentate of 800,000 Shriners has set in motion plans for the 85th Imperial Council session to be held here in 1959.

Stringfellow became the first Jerseyman ever elected to the Shrine's highest office at the 84th Imperial Council session in Chicago last week. He expressed gratification at the Shrine's decision to visit New Jersey, an official invitation for which was extended by the New Jersey Legislature. It was estimated that 100,000 Shriners attended the Chicago session, spending about $25 million.

The East Orange industrialist, who is vice president of the Thomas A. Edison Industries of McGraw-Edison Co., has long been outstanding in New Jersey civic and humanitarian activities. Among these activities, he is former president of the New Jersey Taxpayers Assn. and was first president of the New Jersey Division of the American Cancer Society.

LIFE DEPICTED

He brings to the Shrine activity the energy and business organization talent for which the late Thomas A. Edison early elevated him to a leading position in the Edison enterprises. Edison and New Jersey had prominent

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though. Fansler was an ex- for the National Biscuit area. He was district when he retired in of 1954.

next three years, Mr. and Fansler, of 17 S. Haverford Margate, spent in travel- They were in Florida in arch of 1957, when the Chamber's board of directors decided ey should hire Fansler to re- ve a sagging membership cam- aign.

Although the weather was still w, Fansler didn't hesitate when heard of the offer to return to lantic City as a Chamber executive. He was soon back in arness.

"I was tired of traveling," he ys. "I knew I was going to get ack into some kind of activity. hat better one could I have und than strengthening the Atntic City community?"

The chamber has recently nounced that for the first time

EARL BUTCHER
. . . Back In 'Harness'

reasons. Earl Butcher, of 1436 Absecon Blvd., had been chief of police for five years when, in April of 1956, he decided to go on pension. He had been ill for several months and did not think he could continue to do justice to the office.

But a year of leisure restored his health. As with so many others, the desire to become unretired soon asserted itself. He qualified for a real estate license and dabbled in that business until the downturn came along. Now he's taken a government job.

Samuel Weakley, of 1106 Atlantic Ave., also was an Atlantic City chief of police. He retired in March of 1944 as the resort's top policeman because of a law passed by the Legislature that year which would have diminished his pension benefits if he remained on active duty.

For six years Weakley filled the ole of garden putterer, growing rawberries and table vegetables ut in Margate. He did keep up ne lifetime activity, though: ublican politics in the Second Vard. As president of the ward's OP club, he ran for the Board f Freeholders in November of 949, won, and took the oath of ffice in early 1950. He's been a nember of the board ever since.

Many other local citizens have aken jobs after leaving lifetime areers, and there are great numers of oldsters so satisfied with he useful leisure of their retirenent that they would not consider eturning to the world of comnerce.

But, those who envy the red most may be among the estless many who find they do ot want to spend their final ears without a sustaining busiess connection.

JUL 30 1958

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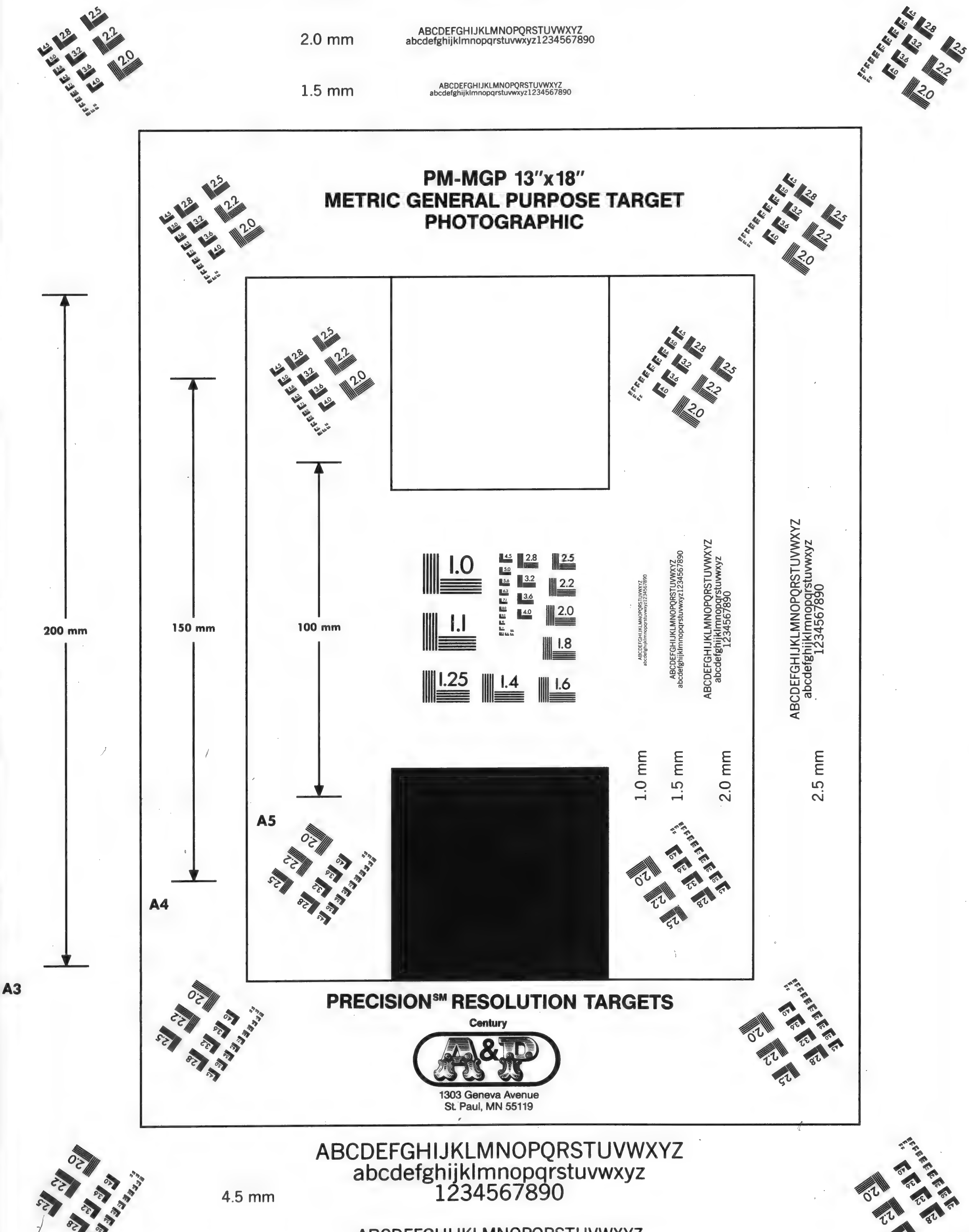

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Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JUL 30 1958

'Count Ory' Tops Opera Season at Tanglewood

… of the … Music … will be Rossini … which will … ances in the … at Tanglewood, Lenox, on Monday and Tuesday nights.

The cast of the opera, under direction of Boris Goldovsky, head of the opera dept., includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the page); Doris Okerson (Ragonda); David Smith (Raimbaud), and Ronald Holgate (Tutor).

Give Your Family and Friends a ~~Treat—Take Them to the~~ Movies.

ATLANTA, GA.
Journal & Constitution
Circ. S. 504,759

AUG 01 1958

Tanglewood Slates Rossini's 'Count Ory'

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 27,999 S. 28,943

JUL 28 1958

Tanglewood Slates
Rossini Opera

Rossini's "Count Ory," the major production of the season for the Berkshire Music Center Opera department, will be presented next Monday and Tuesday nights in the Theater-Concert hall at Tanglewood, Lenox, Mass. The cast of the opera, which will be under the direction of Boris Goldovsky, head of the Opera department, includes John McCollum, Angelica Lazada, Nancy Williams, Doris Okerson, David Smith and Ronald Holgate, with Wyn Morris as conductor.

… PING BUREAU
165 Church Street - New York

UTICA, N.Y.
PRESS
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JUL 28 1958

Tanglewood in Final Two Weeks; Rossini's 'Count Ory' Highlight

The summer season of the Berkshire Music Festival at Tanglewood enters its final two weeks today with some of the outstanding concerts of the period still on the calendar.

In addition to the regular concerts on Friday evening, Saturday evening and Sunday afternoon of this coming weekend—which will center around the works of Wagner—coming up next week will be operatic performances and the annual "Tanglewood-on Parade."

On Monday and Tuesday of next week, the Tanglewood Opera Department will present Rossini's comic opera, "Count Ory," beginning at 8:30 each evening.

On Wednesday, Aug. 6, at 8:30, the Kroll Quartet will present a program of chamber music by Haydn, Bartok and Beethoven.

Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center, will be held Thursday, Aug. 7, between 6 and 11 p.m.

At 6, simultaneous sessions will be held featuring the orchestra in the shed, compositions in the chamber music hall, and opera in the theater-concert hall. A lawn party will be held at 7 and those attending are invited to bring a picnic and hear a concert by the Tanglewood Choir.

Beginning at 8:15, Eleazar de Carvalho will conduct the Boston Symphony Orchestra in Gomes "Il Guarany" overture and Falla's "El Amour Brujo." Richard Burgin will conduct the orchestra in Aaron Copland's Piano Concerto with Copland as soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 29 1958

Music Center Opera Department to Offer 'Count Ory' Aug. 4

The major production of the season for the Berkshire Music Center Opera Department will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert Hall at Tanglewood, Lenox, Monday and Tuesday evenings, Aug. 4 and 5.

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The cast of the opera, which will be under the direction of Boris Goldovsky, head of the Opera Department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doris Okerson (Ragonda); David Smith (Raimbaud); Ronald Holgate (Tutor).

The opera will be conducted by Wyn Morris. Mr. Morris, of Llanelly, South Wales, was the winner last year of the Koussevitsky Memorial Scholarship, awarded to an outstanding student conductor. He studied during the season just past with George Szell, conductor of the Cleveland Orchestra.

The scenery for the opera will consist of a Fibreglass shell on which fifteen projectors, located behind the shell, will produce the different effects needed. Designed by Dr. Elemer Nagy, of the Hartt College of Music in Hartford, and the Berkshire Music Center faculty, the scenery is part of the program undertaken with the co-operation of the New England Opera Theatre and a grant from the Ford Foundation for the development of new scenic materials. It is hoped that this innovation may do away with bulky scenery which is difficult to handle and expensive to transport.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 29 1958

Comic Opera At Tanglewood

The major production of the season for the Berkshire Music Center opera department will be Rossini's "Count Ory" which will receive two performances in the Theater-Concert Hall at Tanglewood, Lenox, the evenings of Aug. 4 and 5. The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The cast of the opera, which will be under the direction of Boris Goldovsky, head of the Opera Department, includes John McCollum, Angelica Lazada, Nancy Williams, Doris Okerson, David Smith and Ronald Holgate.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,200

JUL 27 1958

Tanglewood on Parade

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, Aug. 7, in the Music Shed at Tanglewood, Lenox, Massachusetts. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performan of Falla's "El Amor Brujo." Richard Burgin, Associate Conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the School, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the Department of Composition at the School.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gaite Parisienne," the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's 'West Side Story", an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p.m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestra's gala concert at 8:15 p.m.

Tickets for Tanglewood-on-Parade are available at the Tanglewood Box Office.

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Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,945

JUL 29 1958

Boston Pops Concert To Conclude Annual Berkshire Benefit

LENOX — The annual benefit for the Berkshire Music Center will close with a concert in the Music Shed at Tanglewood by the Boston Symphony Orchestra and ~~the Boston Pops Orchestra.~~

Eleazar de Carvalho head of the Department of Orchestral Conducting at the Berkshire Music Center, will conduct the orchestra in Gomes' Overture to "Il Guarany" and Falla's "El Amor Brujo." Aaron Copland will appear as soloist in his own piano concerto for the first time with the Boston Symphony since he performed the work in 1927 under Serge Koussevitzky's direction.

Arthur Fiedler, will conduct the Boston Pops Orchestra during the second half of the program which will include Offenbach's "Gaite Parisienne" and selection from the "West Side Story."

Burrelle's
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BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

BATTLE CREEK, MICH.
ENQUIRER AND NEWS
D. 37,186 S. 36,937

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MUSIC and ART

With a Local Angle

AGAIN A NEW face will be seen at the Barn Theatre Tuesday evening, when the Equity players will give the first performance of "The Time of the Cuckoo." The owner will be Margaret Draper, who played the Shirley Booth role in Jack Ragotzy's off-Broadway presentation in New York City.

It is a matter of record that Miss Draper turned down sixteen weeks of television in California to come to this area. She also had to record several weeks ahead in two radio series. She plays Linda in "Pepper Young" and Fay in "Ma Perkins."

Margaret Draper

Miss Draper hails from Salt Lake City, where she attended the University of Utah. Then she joined the Provincetown Playhouse. There she played Andromache in "The Trojan Woman," and other roles. In New York later she appeared with the Michael Chekhov repertory company and went on tour with it. In the group were Yul Brynner and other notables. The war years interrupted her career as she worked overseas in the entertainment division of the Red Cross. After the war she appeared on Broadway in "The Gambler", with Alfred Drake, and "For Heaven's Sake, Mother," with Nancy Carroll. She found off-Broadway shows attractive and made a distinct hit in "The Time of the Cuckoo". After this play she will remain for "Picnic" and then she must return to radio and television commitments.

* * *

IT IS OF GENUINE interest that Arthur Laurents, who wrote "The Time of the Cuckoo," will be on hand for the Barn performance. He has been mailing some changes in the script, as the play is to be produced anew in New York this fall.

Miss Margaret Draper will play the role of Leona Samish and Craig Huebing, who was Eddie in the off-Broadway presentation, will have his old part back. Incidentally, he will be Eddie in the new Broadway production.

Natalie Ross will be seen as June Yaeger, Betty Ebert as Signora Floria, Nancy Hill as Giovanna, Gay Kleimenhagen as Mrs. McIlhenny, Louis Gerrard as Mr. McIlhenny, George Stokes as Vito, and Joe Racz as Mauro.

The play tells the story of Laura, an American secretary a bit past her youth, who finds romance in Senor DiRossi, played by John Newton, who was understudy for this role in New York and played it at one performance. So it will be a sort of old-home week for Miss Draper, Huebing and Newton.

The play will have six performances. Then will come "Picnic" and "No Time for Ser… … show, the Players will present "Laura," a romantic mystery.

* * *

THE NATIONAL company of "My Fair Lady," now in its 39th week at the Schubert Theatre, is breaking all theatrical records in Chicago. It has been seen by over 600,000 people. Anne Rogers continues as Eliza Doolittle and Michael Evans, who succeeded Brian Aherne, is an excellent Higgins.

It has been reported that seats have been sold out months in advance, but this is not true. Seats are available at almost every performance. However, it is best to order, with alternate dates, by mail. Mail orders are being accepted through October.

* * *

AUGUST IS to see four national conferences at Interlochen: String Teachers, 20-27; Chamber Music Festival, 20-27; Civic Symphony Workshop, 19-24; and National Association of College Wind and Percussion Instructors, 20-27. Joseph Maddy, president, will have Orien Dalley, U. of M. lecturer, as coordinator of the conferences.

* * *

EUGENE ORMANDY, who has twice directed the Philadelphia Symphony orchestra in Battle Creek, is to conduct at Zurich, Switzerland, this summer. So will Georg Szell, who brought the Cleveland orchestra to this community.

* * *

AT MICHIGAN STATE University auditorium Tuesday evening Charles E. Owen, percussionist of the Philadelphia Symphony orchestra, will demonstrate various percussion instruments and the marimbaphone and vibraharp. Owen was a featured soloist with the U.S. Marine band before he joined the Philadelphia orchestra. He formerly taught at the University of Oregon.

* * *

A TOUR of the United States has been planned by the Irish Repertoire Theatre of Dublin—the first time the famous group has been seen outside of the British Isles. It is likely the players will be seen in Detroit.

* * *

THE BOSTON Symphony orchestra, which has played in Battle Creek, will give a gala concert in the music shed at Tanglewood, Lenox, Mass., August 7. It will include a presentation of Falla's "El Amor Brujo" and the playing of the Aaron Copeland Piano Concerto by the composer. The Boston Pops, which has also been heard here, will be on the program.

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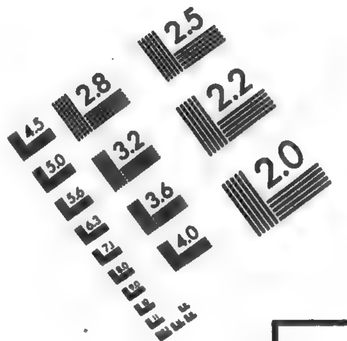
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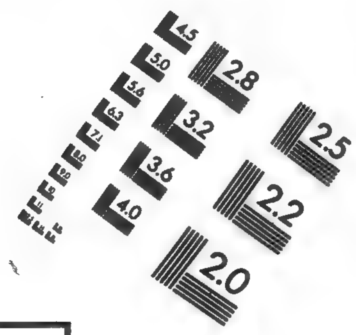
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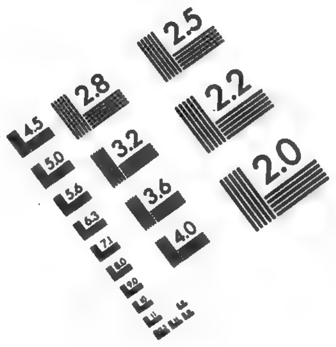
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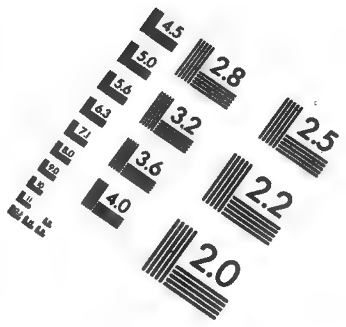
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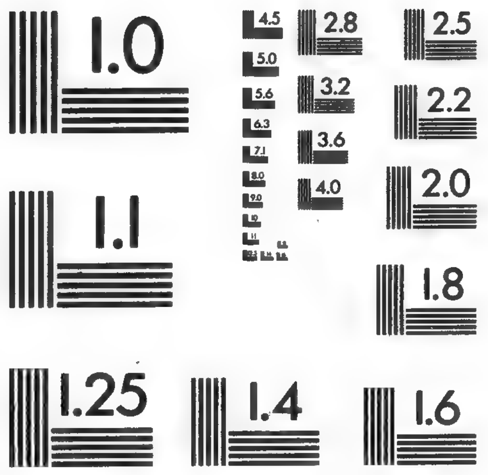
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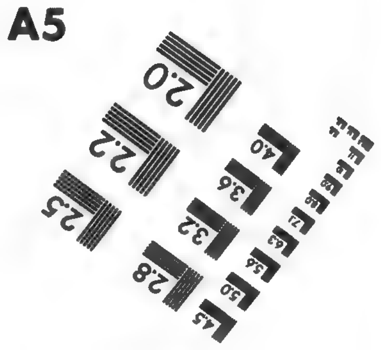
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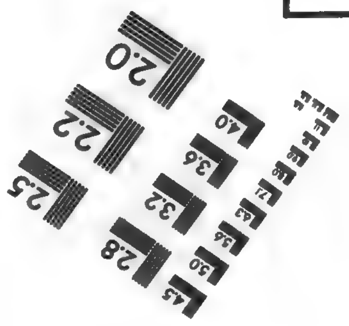
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JUL 30 1958

'Count Ory' Tops Opera Season at Tanglewood

The major production of the season for the Berkshire Music Center opera dept. will be Rossini's "Count Ory," which will receive two performances in the Theater-Concert Hall at Tanglewood, Lenox, on Monday and Tuesday nights.

The cast of the opera, under direction of Boris Goldovsky, head of the opera dept., includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the page); Doris Okerson (Ragonda); David Smith (Raimbaudf); and Ronald Holgate (Tutor).

Give Your Family and Friends a ~~Treat—Take Them to the~~ Movies.

ATLANTA, GA.
Journal & Constitution
Circ. S. 504,759

AUG 31 1958

Tanglewood Slates Rossini's 'Count Ory'

Rossini's opera "Count Ory" was the major production of the season for the Berkshire Music Center Opera Dept. at Lenox, Mass.

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center for performance at Tanglewood.

Boris Goldovsky will direct the production.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 27,999 S. 28,943

JUL 28 1958

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BUREAU
165 Church Street - New York

UTICA, N.Y.
PRESS
D. 26,881

JUL 28 1958

Tanglewood in Final Two Weeks; Rossini's 'Count Ory' Highlight

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On Monday and Tuesday of next week, the Tanglewood Opera Department will present Rossini's comic opera, "Count Ory," beginning at 8:30 each evening.

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At 6, simultaneous sessions will be held featuring the orchestra in the shed, compositions in the chamber music hall, and opera in the theater-concert hall. A lawn party will be held at 7 and those attending are invited to bring a picnic and hear a concert by the Tanglewood Choir.

Beginning at 8:15, Eleazar de Carvalho will conduct the Boston Symphony Orchestra in Gomes "Il Guarany" overture and Falla's "El Amour Brujo." Richard Burgin will conduct the orchestra in Aaron Copland's Piano Concerto with Copland as soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 29 1958

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The scenery for the opera will consist of a Fibreglass shell on which fifteen projectors, located behind the shell, will produce the different effects needed. Designed by Dr. Elemer Nagy, of the Hartt College of Music in Hartford, and the Berkshire Music Center faculty, the scenery is part of the program undertaken with the co-operation of the New England Opera Theatre and a grant from the Ford Foundation for the development of new scenic materials. It is hoped that this innovation may do away with bulky scenery which is difficult to handle and expensive to transport.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 29 1958

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Town Crier
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Bi-Weekly Independent
Circ. 6,200

JUL 27 1958

Tanglewood on Parade

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, Aug. 7, in the Music Shed at Tanglewood, Lenox, Massachusetts. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performan of Falla's "El Amor Brujo." Richard Burgin, Associate Conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the School, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the Department of Composition at the School.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gaite Parisienne," the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's 'West Side Story", an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p.m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestra's gala concert at 8:15 p.m.

Tickets for Tanglewood-on-Parade are available at the Tanglewood Box Office.

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QUINCY, Mass.
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Circ. 41,945

JUL 29 1958

Boston Pops Concert To Conclude Annual Berkshire Benefit

LENOX — The annual benefit for the Berkshire Music Center will close with a concert in the Music Shed at Tanglewood by the Boston Symphony Orchestra ~~and the Boston Pops Orchestra.~~

Eleazar de Carvalho head of the Department of Orchestral Conducting at the Berkshire Music Center, will conduct the orchestra in Gomes' Overture to "Il Guarany" and Falla's "El Amor Brujo." Aaron Copland will appear as soloist in his own piano concerto for the first time with the Boston Symphony since he performed the work in 1927 under Serge Koussevitzky's direction.

Arthur Fiedler, will conduct the Boston Pops Orchestra during the second half of the program which will include Offenbach's "Gaite Parisienne" and selection from the "West Side Story."

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BATTLE CREEK, MICH.
ENQUIRER AND NEWS
D. 37,186 S. 36,937

JUL 27 1958

MUSIC and ART

With a Local Angle

AGAIN A NEW face will be seen at the Barn Theatre Tuesday evening, when the Equity players will give the first performance of "The Time of the Cuckoo." The owner will be Margaret Draper, who played the Shirley Booth role in Jack Ragotzy's off-Broadway presentation in New York City.

It is a matter of record that Miss Draper turned down sixteen weeks of television in California to come to this area. She also had to record several weeks ahead in two radio series. She plays Linda in "Pepper Young" and Fay in "Ma Perkins."

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Miss Draper hails from Salt Lake City, where she attended the University of Utah. Then she joined the Provincetown Playhouse. There she played Andromache in "The Trojan Woman," and other roles. In New York later she appeared with the Michael Chekhov repertory company and went on tour with it. In the group were Yul Brynner and other notables. The war years interrupted her career as she worked overseas in the en-

show, the Players will present "Laura," a romantic mystery.

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THE NATIONAL company of "My Fair Lady," now in its 39th week at the Schubert Theatre, is breaking all theatrical records in Chicago. It has been seen by over 600,000 people. Anne Rogers continues as Eliza Doolittle and Michael Evans, who succeeded Brian Aherne, is an excellent Higgins.

It has been reported that seats have been sold out months in advance, but this is not true. Seats are available at almost every performance. However, it is best to order, with alternate dates, by mail. Mail orders are being accepted through October.

* * *

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JUL 30 1958

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POUGHKEEPSIE, N.Y.
NEW YORKER
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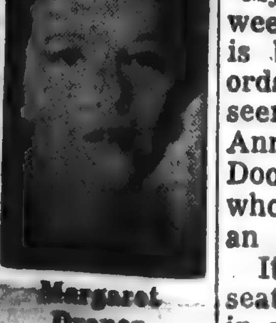

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Transcript (e)
NORTH ADAMS, Mass.
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Independent Republican
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Miss Draper hails from Salt Lake City, where she attended the University of Utah. Then she joined the Provincetown Playhouse. There she played Andromache in "The Trojan Woman," and other roles. In New York later she appeared with the Michael Chekhov repertory company and went on tour with it. In the group were Yul Brynner and other notables. The war years interrupted her career as she worked overseas in the entertainment division of the Red Cross. After the war she appeared on Broadway in "The Gambler", with Alfred Drake, and "For Heaven's Sake, Mother," with Nancy Carroll. She found off-Broadway shows attractive and made a distinct hit in "The Time of the Cuckoo". After this play she will remain for "Picnic" and then she must return to radio and television commitments.

* * *

IT IS OF GENUINE interest that Arthur Laurents, who wrote "The Time of the Cuckoo," will be on hand for the Barn performance. He has been mailing some changes in the script, as the play is to be produced anew in New York this fall.

Miss Margaret Draper will play the role of Leona Samish and Craig Huebing, who was Eddie in the off-Broadway presentation, will have his old part back. Incidentally, he will be Eddie in the new Broadway production.

Natalie Ross will be seen as June Yaeger, Betty Ebert as Signora Floria, Nancy Hill as Giovanna, Gay Kleimenhagen as Mrs. McIlhenny, Louis Gerrard as Mr. McIlhenny, George Stokes as Vito, and Joe Racz as Mauro.

The play tells the story of Laura, an American secretary a bit past her youth, who finds romance in Senor DiRossi, played by John Newton, who was understudy for this role in New York and played it at one performance. So it will be a sort of old-home week for Miss Draper, Huebing and Newton.

The play will have six performances. Then will come "Picnic" and "No Time for Ser-

show, the Players will present "Laura," a romantic mystery.

* * *

THE NATIONAL company of "My Fair Lady," now in its 39th week at the Schubert Theatre, is breaking all theatrical records in Chicago. It has been seen by over 600,000 people. Anne Rogers continues as Eliza Doolittle and Michael Evans, who succeeded Brian Aherne, is an excellent Higgins.

It has been reported that seats have been sold out months in advance, but this is not true. Seats are available at almost every performance. However, it is best to order, with alternate dates, by mail. Mail orders are being accepted through October.

* * *

AUGUST IS to see four national conferences at Interlochen: String Teachers, 20-27; Chamber Music Festival, 20-27; Civic Symphony Workshop, 19-24; and National Association of College Wind and Percussion Instructors, 20-27. Joseph Maddy, president, will have Orien Dalley, U. of M. lecturer, as coordinator of the conferences.

* * *

EUGENE ORMANDY, who has twice directed the Philadelphia Symphony orchestra in Battle Creek, is to conduct at Zurich, Switzerland, this summer. So will Georg Szell, who brought the Cleveland orchestra to this community.

* * *

AT MICHIGAN STATE University auditorium Tuesday evening Charles E. Owen, percussionist of the Philadelphia Symphony orchestra, will demonstrate various percussion instruments and the marimbaphone and vibraharp. Owen was a featured soloist with the U.S. Marine band before he joined the Philadelphia orchestra. He formerly taught at the University of Oregon.

* * *

A TOUR of the United States has been planned by the Irish Repertoire Theatre of Dublin—the first time the famous group has been seen outside of the British Isles. It is likely the players will be seen in Detroit.

* * *

THE BOSTON Symphony orchestra, which has played in Battle Creek, will give a gala concert in the music shed at Tanglewood, Lenox, Mass., August 7. It will include a presentation of Falla's "El Amor Brujo" and the playing of the Aaron Copeland Piano Concerto by the composer. The Boston Pops, which has also been heard here, will be on the program.

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,200

JUL 27 1958

Tanglewood on Parade

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, Aug. 7, in the Music Shed at Tanglewood, Lenox, Massachusetts. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performan of Falla's "El Amor Brujo." Richard Burgin, Associate Conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the School, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the Department of Composition at the School.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gaite Parisienne," the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's 'West Side Story", an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p.m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestra's gala concert at 8:15 p.m.

Tickets for Tanglewood-on-Parade are available at the Tanglewood Box Office.

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son for the Berkshire Music Center Opera Department will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert Hall at Tanglewood, Lenox, Monday and Tuesday evenings, Aug. 4 and 5.

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The cast of the opera, which will be under the direction of Boris Goldovsky, head of the Opera Department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doris Okerson (Ragonda); David Smith (Raimbaud); Ronald Holgate (Tutor).

The opera will be conducted by Wyn Morris. Mr. Morris, of Llanelly, South Wales, was the winner last year of the Koussevitsky Memorial Scholarship, awarded to an outstanding student conductor. He studied during the season just past with George Szell, conductor of the Cleveland Orchestra.

The scenery for the opera will consist of a Fibreglass shell on which fifteen projectors, located behind the shell, will produce the different effects needed. Designed by Dr. Elemer Nagy, of the Hartt College of Music in Hartford, and the Berkshire Music Center faculty, the scenery is part of the program undertaken with the co-operation of the New England Opera Theatre and a grant from the Ford Foundation for the development of new scenic materials. It is hoped that this innovation may do away with bulky scenery which is difficult to handle and expensive to transport.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

Center for performance at Tanglewood. The cast of the opera, which will be under the direction of Boris Goldovsky, head of the Opera Department, includes John McCollum, Angelica Lazada, Nancy Williams, Doris Okerson, David Smith and Ronald Holgate.

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Patriot-Ledger (e)
QUINCY, Mass.
Independent
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JUL 29 1958

Boston Pops Concert To Conclude Annual Berkshire Benefit

LENOX — The annual benefit for the Berkshire Music Center will close with a concert in the Music Shed at Tanglewood by the Boston Symphony Orchestra and the Boston Pops Orchestra.

Eleazar de Carvalho head of the Department of Orchestral Conducting at the Berkshire Music Center, will conduct the orchestra in Gomes' Overture to "Il Guarany" and Falla's "El Amor Brujo." Aaron Copland will appear as soloist in his own piano concerto for the first time with the Boston Symphony since he performed the work in 1927 under Serge Koussevitzky's direction.

Arthur Fiedler, will conduct the Boston Pops Orchestra during the second half of the program which will include Offenbach's "Gaite Parisienne" and selection from the "West Side Story."

[181]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

JUL 29 1958

Berkshire Music Center Annual Benefit on Aug. 7

The gala concert in the Music Shed at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director, and the Boston Pops Orchestra, Arthur Fiedler, conductor, will climax the annual benefit for the Berkshire Music Center on Thursday evening, Aug. 7, at 8:15.

Eleazar de Carvalho, who will open the program conducting Gomes' Overture to "Il Guarany" and Falla's "El Amor Brujo," is the head of the department of orchestral conducting at the Berkshire Music Center and has been affiliated with the school for many years. Mr. Carvalho began his association with Tanglewood as a conducting student of Serge Koussevitzky.

Aaron Copland will appear as soloist in his own Piano Concerto for the first time with this orchestra in 31 years. Richard Burgin will conduct the performance. Mr. Copland last performed the work with the Boston Symphony under Serge Koussevitzky's direction in 1927. When the Concerto, sometimes called the "Jazz Concerto," was first performed in 1927, it was the subject of some controversy. After a recent performance of the Concerto in Boston, Rudolph Elie wrote, "The . . . Concerto is both a milestone and a masterpiece . . . the critics of 1927 did not see it that way, nor could they have, the true creative artist is always ahead of his time." The Musical Quarterly has written of the work " . . . a period piece of the best kind . . . evoking the atmosphere of the Twenties perhaps more effectively than any other work of 'serious' American music."

Fiedler to Conduct

Arthur Fiedler, who will conduct the Boston Pops Orchestra in a group of pops favorites in the second half of the program, will go to Tanglewood from San Francisco where he has conducted nine concerts with the San Francisco Symphony Orchestra. Mr. Fiedler will return to San Francisco, following a week of Esplanade concerts in Boston, and in late August will conduct the Louisville Symphony Orchestra at the French Lick (Indiana) Music Festival. He then returns to San Francisco until Sept. 7. Mr. Fiedler's program will include Offenbach's Suite from "Gaite Parisienne," Ginastera's Dance of Wheat and Malambo from "Estancia," a selection from the "West Side Story" by Leonard Bernstein, Dancing Through the Years, an arrangement by Richard Hayman of dance tunes from the cakewalk to rock and roll. The program will close with 76 Trombones from "The Music Man" by Meredith Willson, and Mr. Fiedler will also offer some of the traditional pops encores.

Two preliminary events of Tanglewood-on-Parade will take place at 4 p. m. when holders of box and reserved seats may attend a special opera performance in the formal gardens. All ticket holders have been invited to a concert by the Tanglewood Study Group in the Barn, also at 4 o'clock.

At 5.45 p. m. all ticket holders are admitted to the Tanglewood grounds. A brass fanfare by students under the direction of Roger Voisin, first trumpet of the Boston Symphony Orchestra and member of the Berkshire Music Center faculty, will be followed by a welcome to all guests from Ralph Berkowitz, dean of the school. Mr. Berkowitz will invite visitors to attend any of several simultaneous performances by different school departments at 6 p. m., the student orchestra in the shed, Tanglewood composers in the Chamber Music Hall, opera scenes in the theater. These performances will summarize the work of the students during the six weeks' session.

Student Orchestra

The program of the student orchestra will include Weber's Overture to "Der Freischutz" conducted by Wonsik Lim of Seoul, Korea; William Schuman's New England Triptych conducted by David Zinman of New York City; "Don Juan" of Richard Strauss conducted by Zubin Metha of India and the first movement (Angelic Concert) of Hindemith's "Mathis der Maler" conducted by Gustav Meier of Switzerland.

The concert in the Chamber Music Hall will include works composed during the summer by students of the composition department performed by Fromm Fellowship players.

At 7 o'clock, while visitors are enjoying a picnic supper on the grounds, the Tanglewood Choir will present a choral program on the porch of the Main House.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

JUL 30 1958

NORTHAMPTON, MASS., WEDNESDA

Closeup Of Maestro Fiedler

Arthur Fiedler conducts the famous Boston Pops Orchestra during the second half of the annual Tanglewood-on-Parade concert, Thursday evening, Aug. 7, in the Music Shed. Mr. Fiedler and the orchestra will present a program of tradidtional Pops favorites intermixed with the popular encores.

The gala concert in the Music Shed at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director, and the Boston Pops Orchestra, Arthur Fiedler, conductor, will climax the annual benefit for the Berkshire Music Center on Thursday evening, Aug. 7, at 8:15.

Eleazar de Carvalho, who will open the program conducting Gomes' Overture to "Il Guarany' and Falla's "El Amor Brujo" is the head of the Department of Orchestral Conducting at the Berkshire Music Center and has been affiliated with the school for many years. Mr. Carvalho began his association with Tanglewood as a conducting student of Serge Koussevitzky.

Aaron Copland will appear as soloist in his own Piano Concerto for the first time with this orchestra in 31 years. Richard Burgin will conduct the performance. Mr. Copland last performed the work with the Boston Symphony under Serge Koussevitzky's direction in 1927. When the concerto (sometimes called the "Jazz Concerto") was first performed, in 1927, it was the subject of some controversy.

After a recent performance of the concerto in Boston, Rudolph Elie wrote "The .... concerto is both a milestone and a masterpiece .... the critics of 1927 did not see it that way, nor could they have, the true creative artist is always ahead of his time." The Musical Quarterly has written of the work "... a period piece of the best kind....evoking the atmosphere of the 'twenties perhaps more effectively than any other work of 'serious' American music."

Arthur Fiedler, who will conduct the Boston Pops Orchestra in a group of Pops favorites in the second half of the program, will come to Tanglewood from San Francisco, where he has conducted nine concerts with the San Francisco Symphony Orchestra. Mr. Fiedler will return to San Francisco, following a week of Esplanade concerts in Boston, and in late August will conduct the Louisville Symphony Orchestra at the French Lick, Ind., Music Festival. He then returns to San Francisco until Sept. 7.

Mr. Fiedler's program will include Offenbach's Suite from "Gaite Parisienne," Ginastera's Dance of Weat and Malambo from "Estancia," a selection from the "West Side Story" by Leonard Bernstein, Dancing Through the Years, an arrangement by Richard Hayman of dance tunes from the cakewalk to rock and roll. The program will close with 76 Trombones from "The Music Man" by Meredith Willson, and Mr. Fiedler also will offer some of the traditional Pops encores.

There will be a drawing of door prizes in the intermission.

Two preliminary events of Tanglewood-on-Parade will take place at 4 p.m., when holders of box and reserved seats are invited to attend a special opera performance in the Formal Gardens. All ticketholders are invited to a concert by the Tanglewood Study Group in the Barn, also at 4 o'clock.

At 5:45 p.m. all ticketholders are admitted to the Tanglewood grounds. A brass fanfare by students under the direction of Roger Voisin, first trumpet of the Boston Symphony Orchestra and member of the Berkshire Music Center faculty, will be followed by a welcome to all guests from Ralph Berkowitz, dean of the school.

Mr. Berkowitz will invite visitors to attend any of several simultaneous performances by different school departments at 6 p.m., the Student Orchestra in the Shed, Tanglewood composers in the Chamber Music Hall, Opera Scenes in the Theatre. These performances will summarize the work of the students during the six-week session.

The program of the student orchestra will include Weber's Overture to "Der Freischutz" conducted by Wonsik Lim of Seoul, Korea; William Schuman's New England Triptych; conducted by David Zinman of New York City; "Don Juan" of Richard Strauss conducted by Zubin Mehta of India and the first movement (Angelic Concert) of Hindemith's "Mathis der Maler" conducted by Gustav Meier of Switzerland.

The concert in the Chamber Music Hall will include works composed during the summer by students of the composition department performed by Fromm Fellowship players.

At 7 o'clock while visitors are enjoying a picnic supper on the grounds, the Tanglewood Choir will present a choral program on the porch of the Main House.

Four Cowpokes

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUL 28 1958

'Tanglewood on Parade' To Offer Gala Program

Special Music Center Event on Aug. 7 Will Feature Wide Variety Designed to Show All Aspects Of Activities

Lenox, July 28—The gala concert in the Music Shed at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch, music director, and the Boston Pops Orchestra, Arthur Fiedler, conductor, will climax the annual benefit for the Berkshire Music Center on Thursday evening, Aug. 7, at 8.15.

Eleazar de Carvalho, who will open the program conducting Gomes' Overture to "Il Guarany" and Falla's "El Amor Brujo" is the head of the Department of Orchestral Conducting at the Berkshire Music Center and has been affiliated with the school for many years. Mr. Carvalho began his association with Tanglewood as a conducting student of Serge Koussevitzky.

ELEAZAR DE CARVALHO

Copland Soloist

Aaron Copland will appear as soloist in his own Piano Concerto for the first time with this Orchestra in 31 years. Richard Burgin will conduct the performance. Mr. Copland last performed the work with the Boston Symphony under Serge Koussevitzky's direction in 1927. When the concerto (sometimes called the "Jazz Concerto") was first performed, in 1927, it was the subject of some controversy.

Arthur Fiedler, who will conduct the Boston Pops Orchestra in a group of Pops favorites in the second half of the program, will come to Tanglewood from San Francisco where he has conducted nine concerts with the San Francisco Symphony Orchestra. Mr. Fiedler will return to San Francisco, following a week of Esplanade concerts in Boston, and in late August will conduct the Louisville Symphony Orchestra at the French Lick (Indiana) Music Festival. He then returns to San Francisco until Sept. 7. Mr. Fiedler's program will include Offenbach's Suite from "Gaite Parisienne," Ginastera's "Dance of Wheat and Malambo" from "Estancia," a selection from the "West Side Story" by Leonard Bernstein, "Dancing Through the Years," an arrangement by Richard Hayman of dance tunes from the cakewalk to rock and roll. The program will close with 76 Trombones from "The Music Man" by Meredith Willson, and Mr. Fiedler will also offer some of the traditional Pops encores.

There will be a drawing of door prizes in the intermission.

Opera Performance

Two preliminary events of Tanglewood-on-Parade will take place of 4 p. m. when holders of box and reserved seats are invited to attend a special opera performance in the Formal Gardens. All ticket holders are invited to a concert by the Tanglewood Study Group in the Barn, also at 4.

At 5.45 p. m. all ticket holders are admitted to the Tanglewood grounds. A brass fanfare by students under the direction of Roger Voisin, first trumpet of the Boston Symphony Orchestra and member of the Berkshire Music Center faculty, will be followed by a welcome to all guests from Ralph Berkowitz, dean of the school. Mr. Berkowitz will invite visitors to attend any of several simultaneous performances by different school departments at 6 p. m, the Student Orchestra in the Shed, Tanglewood composers in the Chamber Music Hall, opera scenes in the theater. These performances will summarize the work of the students during the six weeks' session.

Students' Program

The program of the student orchestra will include Weber's overture to "Der Freischutz" conducted by Wonsik Lim of Seoul, Korea; William Schuman's New England Triptych conducted by David Zinman of New York City; "Don Juan" of Richard Strauss conducted by Zubin Mehta of India and the first movement (Angelic Concert) of Hindemith's "Mathis der Maler" conducted by Gustav Meier of Switzerland.

The concert in the Chamber Music Hall will include works composed during the summer by students of the composition department performed by Fromm Fellowship players.

At 7, while visitors are enjoying a picnic supper on the grounds, the Tanglewood choir will present a choral program on the porch of the main house.

SCREEN TIME

LOEW'S POLI — "The Fly," 12.51, 3.48, 6.45, 9.42; "Space Master X-7," 11.31, 2.88, 5.25, 8.22.
PARAMOUNT — "Rock-a-Bye Baby," 12.23, 3.22, 6.18, 9.17; "The Space Children," 11.[illegible]0, 2.09, 5.05, 8.04.
CAPITOL—"No Time for Sergeants," 11.15, 2.35, 5.55, 9.20; "Manhunt in the Jungle," 1.10, 4.30, 7.55.
ARCADE—"The Key," 1.25, 5.05, 8.45; "True Story of Lynn Stuart," 12, 3.40, 7.20.
BIJOU—"Cowboy," 12, 3.10, 6.20, 9.30; "Run Silent, Run Deep," 1.32, 4.42, 7.52.
BING—"River Kwai," 1.45, 8; Shorts, 1.30, 7.15.
PHILLIPS — "Chase a Crooked Shadow," 1.15, 7.15; "Two Much, Too Soon," 2.45, 8.45.
JEFFERSON — "Johnny Belinda," 7.25; "Rhapsody in Blue," 9.10.
MAJESTIC, West Springfield—"Time Limit," 1, 7; "Paris Holiday," 2.50, 8.50.

The Drive-Ins

Round Hill—"River's Edge," 8.49; "Farewell to Arms," 10.30.
MEMORIAL—"King and Four Queens," 8.35; "Paris Holiday," 10.10.
PARKWAY—"Cowboy," 8.40; "Pickup Alley," 10.20.

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JUL 31

Boston "P

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[182]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,786
JUL 31 1958

•*Entertainment . . .*

Gala Concert at Tanglewood To Highlight Annual Benefit

LENOX, MASS.—The gala concert in the Music Shed at Tanglewood, by the Boston Symphony Orchestra, Charles Munch, music director, and the Boston Pops Orchestra, Arthur Fiedler, conductor, will climax the annual benefit for the Berkshire Music Center on Aug. 7, at 8:15 p.m.

Eleazar de Carvalho, who will open the program conducting Gomes' Overture to "Il Guarany' and Falla's "El Amor Brujo" is the head of the Department of Orchestral Conducting at the Berkshire Music Center and has been affiliated with the school for many years. Mr. Carvalho began his association with Tanglewood as a conducting student of Serge Koussevitzky.

Copland Is Soloist

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The Musical Quarterly has written of the work " . . . a period piece of the best kind . . . evoking the atmosphere of the 'twenties perhaps more effectively than any other work of 'serious' American music."

Arthur Fiedler, who will conduct the Boston Pops Orchestra in a group of Pops favorites in the second half of the program, will come to Tanglewood from San Francisco where he has conducted nine concerts with the San Francisco Symphony Orchestra. Mr. Fiedler will return to San Francisco, following a week of Esplanade concerts in Boston, and in late August will conduct the Louisville Symphony Orchestra at the French Lick (Indiana) Music Festival. He then returns to SanFrancisco until Sept. 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839
JUL 29 1958

TANGLEWOOD ARTISTS GET COACHING

Singers who will appear in Rossini's "Count Ory" Aug. 4 and 5 at Tanglewood in Lenox are shown being coached on their parts by Boris Goldovsky, head of the opera department of the Berkshire Music Center. Back row from left, Nancy Williams as the page, Angleica Lozada as the countess, Ronald Holgate as the tutor, David Smith as Taimbaud, Goldovsky and John McCollum as Count Ory. Doris Okerson as Ragonda is kneeling in front of the

The opera department of the Berkshire Music Center will give Rossini's "Count Ory", a condensed version of Gounod's "Romeo and Juliet". Acts II and IV of "La Traviata", and Act III of Puccini's "I a Rondine" this summer. Boris Goldovsky is departmental director.

Burrelle's
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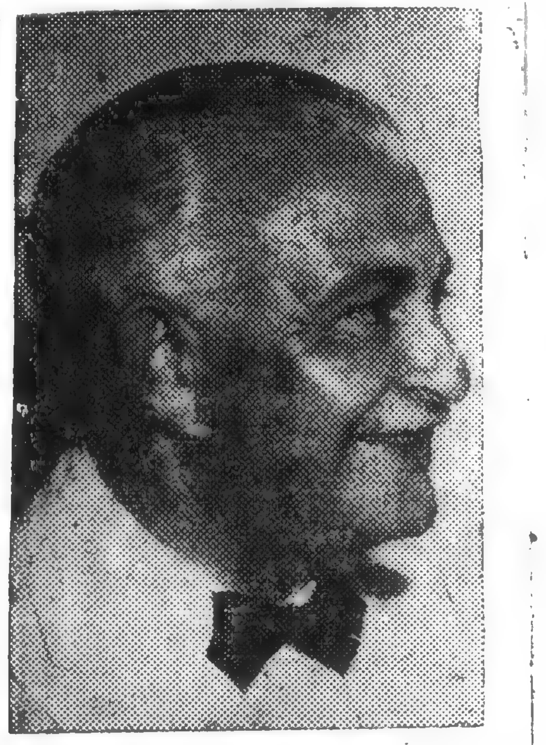
165 Church Street - New York

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617
JUL 31 1958



Arthur Fiedler conducts the famous Boston Pops Orchestra ~~during the second half~~ of the annual Tanglewood-on-Parade, concert, Thursday evening, August 7, in the Music Shed. Mr. Fiedler and the orchestra will present a program of traditional Pops favorites intermixed with the popular encores.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292
JUL 31 1958

Tanglewood On Parade Aug. 7

The Boston ~~Symphony~~ Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, August 7, in the Music Shed at Tanglewood. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's *El Amor Brujo*. Richard Burgin, Associate Conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the School, will conduct Aaron Copland's *Piano Concerto* with the composer appearing as soloist. Mr. Copland is Chairman of the Faculty and head of the Department of Composition at the School.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's *Gaite Parisienne*, the Dance of wheat and Malambo from *Estancia* by Ginastera, a selection from Leonard Bernstein's *West Side Story*, an arrangement of dance tunes by Richard Hayman entitled *Dancing Through the Years* and *76 Trombones* from *The Music Man* by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire

(Continued on Page 14)

Notes and Footnotes

STOP SIGNS; Culture galore. Tanglewood operas have become so popular that they must be given two nights in the theater-concert hall. Rossini's "Count Ory" will be staged Aug. 4 and 5 to accommodate expected crowds . . . Sign of the times? Sign in front of Meadowview Inn being demolished by Pirzl contractors, "Free estimates on wrecking buildings." A teen-age rumble might do as much . . . If you fear dying of snake-bite, take heart. Of the 1½ million deaths annually in the U.S., only about 30 are caused by snakes . . . Nice note from Cliff Carroll of *Schenectady Union-Star* as result of our printing his recollections of the Colonial Theater in its heyday . . . There are 36,605 post offices in the U.S., and some of the names are a caution. Cloudy and Snow are separate offices in Oklahoma, there are Winter, Wis.; Spring, Tex.; Sun, La.; Fine, N.Y.; and Nice, Calif. For color, there are listed 3 White, 7 Orange, 2

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Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408
JUL 31 1958

Boston "Pops" Orchestra To Play At Tanglewood

Thursday, July 31, 1958

The gala concert in the Music Shed at Tanglewood, Lenox, Mass. by the ~~Boston Symphony~~ Orchestra, Charles Munch, music director, and the Boston Pops Orchestra, Arthur Fiedler, conductor, will climax the annual benefit for the Berkshire Music Center on Thursday evening, Aug. 7, at 8:15.

Eleazar de Carvalho, who will open the program conducting Gomes' Overture to "Il Guarany" and Falla's "El Amor Brujo" is the head of the Department of Orchestral Conducting at the Berkshire Music Center.

Aaron Copland will appear as soloist in his own Piano Concerto for the first time with this orchestra in 31 years. Richard Burgin will conduct the performance. Mr. Copland last performed the work with the Boston Symphony under Serge Koussevitzky's direction in 1927.

Arthur Fiedler, who will conduct the Boston Pops Orchestra in a group of Pops favorites in the second half of the program, will come to Tanglewood from San Francisco where he has conducted nine concerts with the San Francisco Symphony Orchestra.

Mr. Fiedler's program will include Offenbach's Suite from "Gaite Parisienne", Ginastera's Dance of Wheat and Malambo from "Estancia", a Selection from the "West Side Story" by Leonard Bernstein.

The major production of the season for the Berkshire Music Center Opera Department will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., on Monday and Tuesday evenings, Aug. 4 and 5.

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Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,786
JUL 31 1958

•*Entertainment . . .*

Gala Concert at Tanglewood To Highlight Annual Benefit

LENOX, MASS.—The gala concert in the Music Shed at Tanglewood, by the Boston Symphony Orchestra, Charles Munch, music director, and the Boston Pops Orchestra, Arthur Fiedler, conductor, will climax the annual benefit for the Berkshire Music Center on Aug. 7, at 8:15 p.m.

Eleazar de Carvalho, who will open the program conducting Gomes' Overture to "Il Guarany' and Falla's "El Amor Brujo" is the head of the Department of Orchestral Conducting at the Berkshire Music Center and has been affiliated with the school for many years. Mr. Carvalho began his association with Tanglewood as a conducting student of Serge Koussevitzky.

Copland Is Soloist

Aaron Copland will appear as soloist in his own piano concerto for the first time with this orchestra in 31 years. Richard Burgin will conduct the performance. Mr. Copland last performed the work with the Boston Symphony under Serge called the "Jazz concerto") was Koussevitizky's direction in 1927. When the Concerto (sometimes called the "Jazz Concerto") was first performance of the Concerto in Boston, Rudolph Elie wrote "The . . . Concerto is both a milestone and a masterpiece . . . the critics of 1927 did not see it that way, nor could they have, the true creative artist is always ahead of his time."

The Musical Quarterly has written of the work ". . . a period piece of the best kind . . . evoking the atmosphere of the 'twenties perhaps more effectively than any other work of 'serious' American music."

Arthur Fiedler, who will conduct the Boston Pops Orchestra in a group of Pops favorites in the second half of the program, will come to Tanglewood from San Francisco where he has conducted nine concerts with the San Francisco Symphony Orchestra. Mr. Fiedler will return to San Francisco, following a week of Esplanade concerts in Boston, and in late August will conduct the Louisville Symphony Orchestra at the French Lick (Indiana) Music Festival. He then returns to SanFrancisco until Sept. 7.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 31 1958

Arthur Fiedler conducts the famous Boston Pops Orchestra during the second half of the annual Tanglewood-on-Parade, concert, Thursday evening, August 7, in the Music Shed. Mr. Fiedler and the orchestra will present a program of traditional Pops favorites intermixed with the popular encores.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 8,408
JUL 31 1958

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839
JUL 29 1958

TANGLEWOOD ARTISTS GET COACHING

Singers who will appear in Rossini's "Count Ory" Aug. 4 and 5 at Tanglewood in Lenox are shown being coached on their parts by Boris Goldovsky, head of the opera department of the Berkshire Music Center. Back row from left, Nancy Williams as the page, Angelica Lozada as the countess, Ronald Holgate as the tutor, David Smith as Taimbaud, Goldovsky and John McCollum as Count Ory. Doris Okerson as Ragonda is kneeling in front of the

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The opera department of the Berkshire Music Center will give Rossini's "Count Ory", a condensed version of Gounod's "Romeo and Juliet", Acts II and IV of "La Traviata", and Act III of Puccini's "La Rondine" this summer. Boris Goldovsky is departmental director. [illegible] AMERICA

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292
JUL 31 1958

Tanglewood On Parade Aug. 7

The Boston Symphony Orchestra announces the program for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, August 7, in the Music Shed at Tanglewood. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's *El Amor Brujo.* Richard Burgin, Associate Conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the School, will conduct Aaron Copland's *Piano Concerto* with the composer appearing as soloist. Mr. Copland is Chairman of the Faculty and head of the Department of Composition at the School.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr. Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's *Gaite Parisienne,* the Dance of wheat and Malambo from *Estancia* by Ginastera, a selection from Leonard Bernstein's *West Side Story,* an arrangement of dance tunes by Richard Hayman entitled *Dancing Through the Years* and *76 Trombones* from *The Music Man* by Meredith Wilson. Mr. Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire

(Continued on Page 14)

Boston "Pops" Orchestra To Play At Tanglewood

Thursday, July 31, 1958

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The major production of the season for the Berkshire Music Center Opera Department will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., on Monday and Tuesday evenings, Aug. 4 and 5.

Notes and Footnotes

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[183]

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

AUG 1 1958

Music

Rossini's Comic opera, "Count Ory," will be presented by the Berkshire Music Center Opera Department at Tanglewood, Lenox, Mass., Monday and Tuesday evenings, August 4 and 5.

Duo-pianists Melvin Stecker and Norman Horowitz will present a concert Saturday evening, August 16, at Southbury Training School Auditorium in a benefit for the Steeple Fund of Christ Church, Quaker Farms.

Wagner will be featured this week end at the Berkshire Festival, Tanglewood, Lenox, Mass. Charles Munch conducts the Friday and Saturday night concerts; Pierre Monteux, on Sunday afternoon. Music from "Die Meistersinger," "Tristan and Isolde," Seigfried Idyll, and the Immolation Scene from "Gotterdamerung" and Piston's Viola Concerto are scheduled for Friday. Saturday's program includes music from "Tannhauser," and Seigfried's Rhine Journey; Liszt's Piano Concerto No. 1 in E-flat, Leonard Pennario, soloist; and Vaughan Williams' Symphony No. 8. On Sunday, it will be an all-Wagner concert, with excerpts from "The Flying Dutchman," "Lohengrin," "Die Walkure," "Tannhauser," "Parsifal," and "Rienzi," with soprano Margaret Harshow as soloist. Scheduled next Wednesday in the Theatre Concert Hall is the Kroll Quartet in a chamber music concert. Next Thursday features Tanglewood on Parade.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 31 1958

Opera Next Week at Tanglewood

Whitestone

Coaching two members of the cast of Rossini's "Count Ory," which will be presented under auspices of the Friends of the Berkshire Music Center, in the theater concert hall at Tanglewood next Monday and Tuesday evenings, is Boris Goldovsky, opera department head at the school. At left is Doris Okerson, who sings the part of Ragonda and Angelica Lozada, in the leading feminine role of Countess Fourmoutiers.

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Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,786

JUL 31 1958

Slate 'Count Ory' At Music Center

LENOX, MASS.—The major production of the season for the Berkshire Music Center Opera department will be Rossini's "Count Ory'" which will receive two performances in the Theatre-Concert Hall at Tanglewood, on Monday and Tuesday evenings. The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood.

The cast of the opera, which will be under the direction of Boris Goldovsky, head of the Opera Department, includes John McCollum (Count Ory); Angelica Lazada Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doris Okerson (Ragonda); David Smith (Raimbaud); Ronald Holgate (Tutor).

The opera will be conducted by Wyn Morris. Mr. Morris, of Llanelly, South Wales, was the winner last year of the Koussevitzky Memorial Scholarship, awarded to an outstanding student conductor. He studied during the season just past with George Szell, conductor of the Cleveland Orchestra.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera, where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C.G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 1 1958

TITLE ROLE in the Berkshire Music Center's production of Rossini's opera "Count Ory," to be given at Tanglewood Monday and Tuesday evenings, under auspices of Friends of the Music Center, will be sung by John McCollum, frequent Festival soloist, who recently returned from England.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

AUG 1 1958

Rossini Opera To Be Given At Tanglewood

Music Center Offers "Count Ory" Aug. 4, 5

The major production of the season for the Berkshire Music Center Opera Department will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. on Monday and Tuesday evenings, August 4 and 5.

The English version by Robert A. Simon was commissioned by the Julliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The cast of the opera, which will be under the direction of Boris Goldovsky, head of the Opera Department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doris Okerson (Ragonda); David Smith (Raimbaud); Ronald Holgate (Tutor).

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S. Union - Aug 1

'Count Ory' Set For Tanglewood

LENOX—Tenor John McCollum has made a special trip to Tanglewood to appear in the title role in Rossini's "Count Ory" to be presented by the Berkshire Music Center Opera Department on Monday and Tuesday evening.

Other members of the cast for "Count Ory" which will be under the supervision of Boris Goldovsky, are: Angelica Lazada, Nancy Williams, Doris Okerson, David Smith, and Ronald Holgate. The opera will be conducted by Wyn Morris.

Costumes have been designed by Leo Van Witsen of the Juilliard School and Berkshire Music Center Opera Department and Van Witsen.

The experimental settings, designed by Dr. Elemer Nagy of Hartford, also will be used in the performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,200

AUG 10 1958

Rossini's 'Count Ory'...

The major production of the season for the Berkshire Music Center Opera Department will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert Hall at Tanglewood, Lenox, Massachusetts on Monday and Tuesday evenings, August 4 and 5. The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The case of the opera, which will be under the direction of Boris Goldovsky, head of the Opera Department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page); Doris Okerson (Ragonda); David Smith (Raimbaud); Ronald Holgate (Tutor).

The opera will be conducted by Wyn Morris. Mr. Morris, of Llanelly, South Wales, was the winner last year of the Koussevitzky Memorial Scholarship, awarded to an outstanding student conductor. He studied during the season just past with George Szell, conductor of the Cleveland Orchestra. '

The scenery for the opera will consist of a Fibreglass shell on which fifteen projectors, located behind the shell, will produce the different effects [illegible]. Designed by Dr. El[illegible] the H[illegible] Hart[illegible] Music Center faculty, [illegible] ery is part of the pro[illegible] dertaken with the co[illegible] of the New Engla[illegible] Theatre and a grant [illegible] Ford Foundat[illegible] for the [illegible] opment of new scenic [illegible]. It is hoped that this [illegible] may do away with bulky [illegible] ery which is difficult to handle and expensive to transport.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera where it was first performed in 1828. The text was by A. E. Scribe with the collaboration of C. G. Delestre-Poirson. The opera was revived in Paris in 1926 and performed in Turin in Italian in 1930.

[184]

Burrelle's
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PRESS CLIPPING BUREAU
165 Church Street - New York

BOSTON, MASS.
GLOBE (Eve.)
Circ. D. 149,070

JUL 31 1958

Society:

Broadway goes to the Berkshire Hills in Tanglewood on Parade. Each season, the chamber music concerts and symphony programs by the world's ranking musicians go into show tempo for a musical variety program to benefit the Berkshire Music Center. Mrs. Serge Koussevitzky, widow of the founder of the Center, is chairman of the committee for the 1958 benefit, starting with a full symphony orchestra fanfare at 5:45 tonight.

★ ★

An open-house picture o the Center in operation i provided by a three-rin concert simultaneously i session at the Shed (orchestra), the Chamber Musi Hall (compositions) and the Theatre-Concert Hall (opera). After the demonstration performances from six to seven, guests who haven't brought their own hampers may buy box-suppers for a lawn party. Music from Main House will be provided by members of the Tanglewood Choir.

The Gala Concert starts in the Shed at 8:15, with three conductors and Composer Aaron Copland as soloist, for the first time with the Boston Symphony Orchestra in 31 years, in his own Piano (jazz Concerto. Eleazar de Carvalho will conduct the first part, with the Latin American music of Gomes and Falla. Richard Burgin will conduct the Copland Concerto. Arthur Fiedler will take up the baton after the intermission and prize drawing.

Broadway hits from Willson's "The Music Man," and Bernstein's "West Side Story" will share the bill with popular dance tunes, Offenbach and Ginastera.

Honorary members of the Tanglewood on Parade committee include Mr. and Mrs. Henry B. Cabot, Mr. and Mrs. William J. Cox, Mrs. William N. Bullard, Sen. and Mrs. Silvio Conte, Mr. and Mrs. Paul Fromm, Dr. and Mrs. Lewis Perry and John W. Haselton.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

AUG 1 1958

Berkshire Festival

Tanglewood Parades Tonight For Berkshire Music Center

of California at Los Angeles, and served two years with the Army in the Pacific.

Tanglewood-on-Pa... ll take place on ...g, August 7, in the ...anglewood, Lenox, ...rt is the climax of ...efit for the Berk... ...enter, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo". Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the school, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr Copland is chairman of the faculty and head of the Department of Composition at the School.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gaite Parisienne", the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story", an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p.m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestra's gala concert at 8:15 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

AUG 1 1958

Committees r Tanglewood Parade Aug. 7

LENOX—Tickets for Tanglewood-on-Parade, which runs Aug. 7 from 6 p. m. to 11 and includes a picnic supper on the lawns and student performances as well as the gala concert at 8.15 by the Boston Symphony Orchestra and the Boston Pops Orchestra conducted by Arthur Fiedler, are now available at the Tanglewood Box Office.

Committees for Tanglewood-on-Parade are headed by Mrs. Serge Koussevitzky, chairman, and Miss Margo Miller, secretary. Honorary members include Mrs. William N. Bullard, Mr. and Mrs. Henry B. Cabot, Sen. and Mrs. Silvio O. Conte, Mr. and Mrs. William J. Cox, Mr. and Mrs. Paul Fromm, Rep. John W. Heselton, Dr. and Mrs. Lewis Perry.

The community committee is as follows: Mrs. Robert J. Allen, Williamstown; Mrs. Martha deB Beaver, Northampton; Mrs. Alexander Bloch, Hillsdale, N. Y.; Miss Giovannina deBlasiis, Glens Falls, N. Y.; Miss Virginia deBlasiis, Glens Falls; Mrs. Marc A. deFerranti, Pittsfield; Mrs. Joseph dePasquale, Lenox; Mr. D. Ross Edman, Cambridge; Mrs. Scoville Firuski, Lakeville; Miss Mary Lloyd Gross, Pittsfield; Mrs. David Huxley, Lenox; Mrs. David B. Karrick, Stockbridge; Mrs. Shaun Kelly, Richmond; Mr. Harry J. Kraut, Boston Symphony Orchestra; Mrs. John G. W. Mahanna, Pittsfield; Mrs. Cecil Mapes, Old Chatham, N. Y.; Mrs. Lawrence K. Miller, Pittsfield; Mrs. Percy Musgrave, Stockbridge; Dr. Alice McNiff, Stockbridge; Mrs. Thomas D. Perry, Jr., Stockbridge; Miss Charlotte B. Ripley, Stockbridge; Mrs. Jay C. Rosenfeld, Pittsfield; Mrs. John L. Senior, Lenox; Norman S. Shirk, Boston Symphony Orchestra; Albert C. Sly, Lakeville; Miss Gertrude Robinson Smith, Stockbridge; Mrs. Albert Sterner, Richmond, Mrs. Willem Willeke, Pittsfield.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 1 1958

Crawford

CONDUCTOR Arthur Fiedler of the Boston Pops orchestra will appear during the second half of the annual Tanglewood on Parade concert in the Music Shed Thursday evening. Mr. Fiedler and the orchestra will present a program of traditional pop favorites intermixed with popular encores.

Many Door Prizes To Be Given At Tanglewood Parade Aug. 7

TANGLEWOOD—Door prizes to be given at the annual benefit for the Berkshire Music Center, Tanglewood on Parade, on Thursday, Aug. 7, were announced today at a meeting of the benefit committee held at Tanglewood.

The prizes, which will be drawn at the intermission of the gala Tanglewood on Parade concert, and presented by William J. Cox, chairman of the Friends of the Berkshire Music Center, will include an RCA Victor Orthophonic Stereophonic Victrola; tickets for two for the 1959 Berkshire Festival season in the Music Shed; a color woodcut by Ralph Berkowitz, "Minotaur and Labyrinth"; a child's red tractor; "Two on the Aisle" (tickets for two at the Adams Memorial Theater, Williamstown; Berkshire Playhouse, Stockbridge; Berkshire Music Barn, Lenox; Jacob's Pillow, Lee); five-year subscriptions to Time, Life, and Sports Illustrated from Time, Inc.; action photographs of Charles Munch by Constantine Manos; "Weekend in the Berkshires" (a weekend for two at Festival House, Lenox, presented by Mr. and Mrs. Bruno Aron); a pastel portrait of the winner by Anthony Toney; an original piece of pottery by David Proudo; RCA Victor records from the Tanglewood Music Store and a sketch of Van Cliburn by Mrs. Serge Koussevitzky, framed and matted by Benjamin Carpino of Pittsfield.

Tickets on Sale

Tickets for Tanglewood on Parade, which runs from 6 p.m. to 11 and includes picnic suppers on the lawns and student performances, as well as the concert at 8:15 by the Boston Symphony Orchestra and the Boston Pops Orchestra conducted by Arthur Fiedler, are now available at the Tanglewood Box Office.

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The community committee follows:

Mrs. Robert J. Allen, Williamstown; Mrs. Martha deB. Beaver, Northampton; Mrs. Alexander Bloch, Hillsdale, N.Y.; Miss Giovannina deBlasiis, Glens Falls, N.Y.; Miss Virginia deBlasiis, Glens Falls; Mrs. Marc A. deFerranti, Pittsfield; Mrs. Joseph dePasquale, Lenox; D. Ross Edman, Cambridge; Mrs. Scoville Firuski, Lakeville; Miss Mary Lloyd Gross, Pittsfield; Mrs. David Huxley, Lenox; Mrs. David B. Karrick, Stockbridge; Mrs. Shaun Kelly, Richmond; Harry J. Kraut, Boston Symphony Orchestra; Mrs. John G. W. Mahanna, Pittsfield; Mrs. Cecil Mapes, Old Chatham, N.Y.; Mrs. Lawrence K. Miller, Pittsfield; Mrs. Percy Musgrave, Dr. Alice McNiff, Mrs. Thomas D. Perry Jr. and Miss Charlotte B. Ripley of Stockbridge; Mrs. Jay C. Rosenfeld, Pittsfield; Mrs. John L. Senior, Lenox; Norman S. Shirk, Boston Symphony Orchestra; Albert C. Sly, Lakeville; Miss Gertrude Robinson Smith, Stockbridge; Mrs. Albert Sterner, Richmond, and Mrs. Willem Willeke, Pittsfield.

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Eagle (e)
CLAREMONT, N. H.
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Circ. 9,030

AUG 1 1958

ARTHUR FIEDLER conducts the famous Boston Pops orchestra during the second half of the annual Tanglewood-on-Parade concert at Lenox, Mass. Thursday evening, August 7, in the Music Shed. Mr. Fiedler and the orchestra will present a program of traditional Pops favorites intermixed with the popular encores.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JUL 31 1958

Whitestone

Boris Goldovsky, head of the opera department at Tanglewood, coaches Doris Okerson and Angelica Lozada in Rossini's "Count Ory," to be presented Monday and Tuesday evenings.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 1 1958

Mrs. Allen Assisting Tanglewood-on-Parade

Mrs. Robert J. Allen of South St. is serving on the Community Committee for Tanglewood-on-Parade, which is to be held Aug. 7 at Lenox and which will start at 6 o'clock in the afternoon and continue to 11 o'clock at night. Tickets for this event are now available.

The program includes a picnic supper on the lawns as well as student performances and concerts by the Boston Symphony and Boston Pops Orchestras.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

BOSTON, MASS.
GLOBE (Eve.)
Circ. D. 149,070

JUL 31 1958

Furcolo May

Staff Lines Up Facts For Pay-as-You-Go Fig

ranking the dormant Massac
variety Port Authority.

A message on the
now ready for delivery
Legislature, but the Hou

★ ★

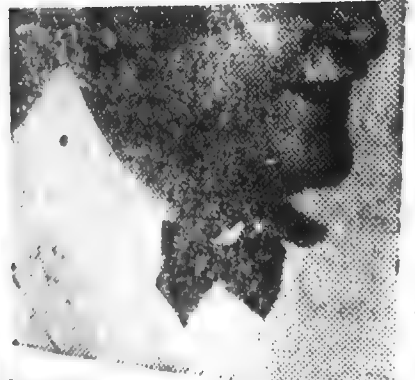
An open-house picture o the Center in operation i provided by a three-rin concert simultaneously i session at the Shed (orches tra), the Chamber Musi Hall (compositions) and the Theatre-Concert Hal (opera). After the demonstration performances from six to seven, guests who haven't brought their own hampers may buy box-suppers for a lawn party. Music from Main House will be provided by members of the Tanglewood Choir.

The Gala Concert starts in the Shed at 8:15, with three conductors and Composer Aaron Copland as soloist, for the first time with the Boston Symphony Orchestra in 31 years, in his own Piano (jazz Concerto. Eleazar de Carvalho will conduct the first part, with the Latin American music of Gomes and Falla. Richard Burgin will conduct the Copland Concerto. Arthur Fiedler will take up the baton after the intermission and prize drawing.

Broadway hits from Willson's "The Music Man," and Bernstein's "West Side Story" will share the bill with popular dance tunes, Offenbach and Ginastera.

Honorary members of the Tanglewood on Parade committee include Mr. and Mrs. Henry B. Cabot, Mr. and Mrs. William J. Cox, Mrs. William N. Bullard, Sen. and Mrs. Silvio Conte, Mr. and Mrs. Paul Fromm, Dr. and Mrs. Lewis Perry and John W. Haselton.

Working with Mrs. Koussevitzky on preparations are Miss Margo Miller, Mrs. Joseph de Pasquale, D. Ross Edman, Mrs. Shaun Kelly, Mrs. Lawrence K. Miller, Mrs. Thomas D. Perry Jr., Mrs. John L. Senior, Mrs. Albert Sterner, Miss Gertrude Robinson Smith and Mrs. Willem Willeke.



ARTHUR FIEDLER conducts the famous Boston Pops orchestra during the second half of the annual Tanglewood-on-Parade concert at Lenox, Mass. Thursday evening, August 7, in the Music Shed. Mr. Fiedler and the orchestra will present a program of traditional Pops favorites intermixed with the popular encores.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

AUG 1 1958

Berkshire Festival Slates Gala Concert

Tanglewood-On-Parade Is Set For August 7

The Boston Symphony Orchestra has ~~announced the program~~ for its gala concert at Tanglewood-on-Parade, which will take place on Thursday evening, August 7, in the Music Shed at Tanglewood, Lenox, Mass. The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Three members of the Berkshire Music center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the Department of Conducting, will direct a performance of Falla's "El Amor Brujo". Richard Burgin, associate conductor of the Boston Symphony Orchestra and member of the faculty of the Orchestral Department of the school, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr Copland is chairman of the faculty and head of the Department of Composition at the School.

Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites in the second half of the program. Mr Fiedler's annual visit to Tanglewood is eagerly anticipated and this year his announced program will include Offenbach's "Gaite Parisienne", the Dance of Wheat and Malambo from "Estancia" by Ginastera, a selection from Leonard Bernstein's "West Side Story", an arrangement of dance tunes by Richard Hayman entitled "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr Fiedler will also present the traditional Pops encores.

Ticket holders for the evening concert are invited to attend performances by the various departments of the Berkshire Music Center, beginning at 6 p.m. Picnic suppers on the Tanglewood lawn are a popular feature of Tanglewood-on-Parade between the student performances and the Boston Symphony Orchestra's gala concert at 8:15 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JUL 31 1958

Whitestone

Boris Goldovsky, head of the opera department at Tanglewood, coaches Doris Okerson and Angelica Lozada in Rossini's "Count Ory," to be presented Monday and Tuesday evenings.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

AUG 1 1958

List Committees For Tanglewood Parade Aug. 7

LENOX—Tickets for Tanglewood-on-Parade, which runs Aug. 7 from 6 p. m. to 11 and includes a picnic supper on the lawns and student performances as well as the gala concert at 8.15 by the Boston Symphony Orchestra and the Boston Pops Orchestra conducted by Arthur Fiedler, are now available at the Tanglewood Box Office.

Committees for Tanglewood-on-Parade are headed by Mrs. Serge Koussevitzky, chairman, and Miss Margo Miller, secretary. Honorary members include Mrs. William N. Bullard, Mr. and Mrs. Henry B. Cabot, Sen. and Mrs. Silvio O. Conte, Mr. and Mrs. William J. Cox, Mr. and Mrs. Paul Fromm, Rep. John W. Heselton, Dr. and Mrs. Lewis Perry.

The community committee is as follows: Mrs. Robert J. Allen, Williamstown; Mrs. Martha deB Beaver, Northampton; Mrs. Alexander Bloch, Hillsdale, N. Y.; Miss Giovannina deBlasiis, Glens Falls, N. Y.; Miss Virginia deBlasiis, Glens Falls; Mrs. Marc A. deFerranti, Pittsfield; Mrs. Joseph dePasquale, Lenox; Mr. D. Ross Edman, Cambridge; Mrs. Scoville Firuski, Lakeville; Miss Mary Lloyd Gross, Pittsfield; Mrs. David Huxley, Lenox; Mrs. David B. Karrick, Stockbridge; Mrs. Shaun Kelly, Richmond; Mr. Harry J. Kraut, Boston Symphony Orchestra; Mrs. John G. W. Mahanna, Pittsfield; Mrs. Cecil Mapes, Old Chatham, N. Y.; Mrs. Lawrence K. Miller, Pittsfield; Mrs. Percy Musgrave, Stockbridge; Dr. Alice McNiff, Stockbridge; Mrs. Thomas D. Perry, Jr., Stockbridge; Miss Charlotte B. Ripley, Stockbridge; Mrs. Jay C. Rosenfeld, Pittsfield; Mrs. John L. Senior, Lenox; Norman S. Shirk, Boston Symphony Orchestra; Albert C. Sly, Lakeville; Miss Gertrude Robinson Smith, Stockbridge; Mrs. Albert Sterner, Richmond, Mrs. Willem Willeke, Pittsfield.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 1 1958

[184]

Crawford

CONDUCTOR Arthur Fiedler of the Boston Pops orchestra will appear during the second half of the annual Tanglewood on Parade concert in the Music Shed Thursday evening. Mr. Fiedler and the orchestra will present a program of traditional pop favorites intermixed with popular encores.

Many Door Prizes To Be Given At Tanglewood Parade Aug. 7

TANGLEWOOD—Door prizes to be given at the annual benefit for the Berkshire Music Center, Tanglewood on Parade, on Thursday, Aug. 7, were announced today at a meeting of the benefit committee held at Tanglewood.

The prizes, which will be drawn at the intermission of the gala Tanglewood on Parade concert, and presented by William J. Cox, chairman of the Friends of the Berkshire Music Center, will include an RCA Victor Orthophonic Stereophonic Victrola; tickets for two for the 1959 Berkshire Festival season in the Music Shed; a color woodcut by Ralph Berkowitz, "Minotaur and Labyrinth"; a child's red tractor; "Two on the Aisle" (tickets for two at the Adams Memorial Theater, Williamstown; Berkshire Playhouse, Stockbridge; Berkshire Music Barn, Lenox; Jacob's Pillow, Lee); five-year subscriptions to Time, Life, and Sports Illustrated from Time, Inc.; action photographs of Charles Munch by Constantine Manos; "Weekend in the Berkshires" (a weekend for two at Festival House, Lenox, presented by Mr. and Mrs. Bruno Aron); a pastel portrait of the winner by Anthony Toney; an original piece of pottery by David Proudo; RCA Victor records from the Tanglewood Music Store and a sketch of Van Cliburn by Mrs. Serge Koussevitzky, framed and matted by Benjamin Carpino of Pittsfield.

Tickets on Sale

Tickets for Tanglewood on Parade, which runs from 6 p.m. to 11 and includes picnic suppers on the lawns and student performances, as well as the concert at 8:15 by the Boston Symphony Orchestra and the Boston Pops Orchestra conducted by Arthur Fiedler, are now available at the Tanglewood Box Office.

Committees for Tanglewood on Parade are headed by Mrs. Serge Koussevitzky, chairman, and Miss Margo Miller, secretary. Honorary members include Mrs. William N. Bullard, Mr. and Mrs. Henry B. Cabot, Sen. and Mrs. Silvio O. Conte, Mr. and Mrs. William J. Cox, Mr. and Mrs. Paul Fromm, Rep. John W. Heselton and Dr. and Mrs. Lewis Perry.

The community committee follows:

Mrs. Robert J. Allen, Williamstown; Mrs. Martha deB. Beaver, Northampton; Mrs. Alexander Bloch, Hillsdale, N.Y.; Miss Giovannina deBlasiis, Glens Falls, N.Y.; Miss Virginia deBlasiis, Glens Falls; Mrs. Marc A. deFerranti, Pittsfield; Mrs. Joseph dePasquale, Lenox; D. Ross Edman, Cambridge; Mrs. Scoville Firuski, Lakeville; Miss Mary Lloyd Gross, Pittsfield; Mrs. David Huxley, Lenox; Mrs. David B. Karrick, Stockbridge; Mrs. Shaun Kelly, Richmond; Harry J. Kraut, Boston Symphony Orchestra; Mrs. John G. W. Mahanna, Pittsfield; Mrs. Cecil Mapes, Old Chatham, N.Y.; Mrs. Lawrence K. Miller, Pittsfield; Mrs. Percy Musgrave, Dr. Alice McNiff, Mrs. Thomas D. Perry Jr. and Miss Charlotte B. Ripley of Stockbridge; Mrs. Jay C. Rosenfeld, Pittsfield; Mrs. John L. Senior, Lenox; Norman S. Shirk, Boston Symphony Orchestra; Albert C. Sly, Lakeville; Miss Gertrude Robinson Smith, Stockbridge; Mrs. Albert Sterner, Richmond, and Mrs. Willem Willeke, Pittsfield

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 1 1958

Mrs. Allen Assisting Tanglewood-on-Parade

Mrs. Robert J. Allen of South St. is serving on the Community Committee for Tanglewood-on-Parade, which is to be held Aug. 7 at Lenox and which will start at 6 o'clock in the afternoon and continue to 11 o'clock at night. Tickets for this event are now available.

The program includes a picnic supper on the lawns as well as student performances and concerts by the Boston Symphony and Boston Pops Orchestras.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

AUG 3 - 1958

"Tanglewood On Parade"

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, will be presented at Tanglewood, in Lenox, Thursday. A gala concert at 8:15 in the Music Shed will climax the festivities.

Eleazar de Carvalho and Arthur Fiedler will share the conducting. Aaron Copland will be soloist in his own Piano Concerto, with Richard Burgin directing the orchestra.

The Berkshire Music Center student orchestra will perform Weber's "Der Freischuetz" Overture; William Schuman's New England Triptych; Strauss' "Don Juan" and "Angelic Concert" from Hindemith's "Mathis der Maler," with student conductors.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

WASHINGTON, PA.
REPORTER
D. 8,685

AUG 2 1958

MUSIC FOR EVERYBODY

By SIGMUND SPAETH

While radio and television are still treating good music as a stepchild, apparently unaware of its actual and potential audience, the record manufacturers continue to combine education and entertainment for the benefit of America's music-loving public, which is constantly growing, largely through such stimulation.

Most gratifying is the fact that record buyers today seem more interested in the music itself than in the artists concerned. This trend may mean a gradual emancipation from the deadly "star system," which has held back our musical development by at least 50 years and created a snobbery and intolerance of menacing proportions.

It is encouraging to find people now buying records of the so-called "orphan" type, in which the identity of the performers is kept a secret. Such records are sold today in supermarkets and other places off the beaten track of the music business, naturally at most attractive prices, since no artists royalties are involved.

The buyers no longer ask for the names of the interpreters. They are interested only in the works themselves and their composers, with an extra critical ear for the standard of the performance and the quality of the recording.

Important Development

The development of high fidelity has undoubtedly played an important part in this improvement of tastes, and the rapid advance of stereophonic sound should add still more to the new attitude toward recorded music.

There are now numerous sets of "orphan" records on the market, with no mention whatever of the performing artists, but with considerable emphasis on the quality of the performance and its reproduction, as well as enlightening program notes and occasionally even some spoken comments.

The pioneer series of this type was made some years ago by Columbia under the title of "Music You Enjoy," with this columnist selecting the music, beautiful but anonymously recorded by the Columbia Broadcasting symphony orchestra, conducted by Howard Barlow. The records were distributed chiefly by newspapers, as circulation-builders, and the total ran well into the millions.

Today there is a "Basic Library of the World's Greatest Music," which pays a small royalty to the National Committee for the Musical Arts, enabling this active organization to contribute financially to the support of various musical causes in selected cities. Rochester and Syracuse have already profited by this practical arrangement, and several other musical centers are soon to be similarly aided. It is an excellent plan, since the sale of the records at low prices through chain stores automatically creates interest in local homes which is then expressed in support of musical activities in the community as a whole. Alec Templeton is chairman of this national committee, with Quaintance Eaton as its efficient Executive Secretary.

Through such distribution of established classics it is becoming more and more evident that music itself is of greater importance than any of its interpreters. The gradual substitution of "What?" for "Who?" in the approach to great music marks an enormous step forward in the musical culture of America.

* * *

The annual gala concert in aid of the Berkshire Music Center takes place at Tanglewood, Lenox, Mass., on the evening of August 7, with Arthur Fiedler conducting the Boston Pops Orchestra for half of the program. Among the other artists will be Aaron Copland, playing his own Piano Concerto, with Richard Burgin conducting.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-420(

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 2 1958

All Boxes Sold For Tanglewood Parade Benefit

TANGLEWOOD — All boxes for the benefit concert in the Music Shed for Tanglewood on Parade have been sold, it was announced this morning. The "parade" will be held Thursday, Aug. 7.

The demand for $5 seats immediately in front of the stage in the Music Shed has been heavy, but many individual seats are still available in other price ranges throughout the Shed.

The main concert at 8:15 will be featured by performances in the first half by the Boston Symphony Orchestra, conducted by Eleazar de Carvalho, and in the second half with Richard Burgin, BSO concertmaster, conducting the BSO, with Aaron Copland playing his piano concerto.

The second half will also feature the appearance of Arthur Fiedler with the Boston Pops Orchestra.

GLOBE 8/3

"Count Ory"

The major production of the season for the Berkshire Music Center opera department will be Rossini's "Count Ory" which will receive two performances in the Theater-Concert Hall at Tanglewood, Lenox, Monday and Tuesday evenings.

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theater and has been released to the Berkshire Music Center for performance at Tanglewood. The case of the opera, which will be under the direction of Boris Goldovsky, head of the opera department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the page); Doris Okerson (Ragonda); David Smith (Raimbaud); Ronald Holgate (Tutor).

The opera will be conducted by Wyn Morris. Morris, of Llanelly, South Wales, was the winner last year of the Koussevitzky Memorial Scholarship awarded to an outstanding student conductor. He studied during the season just pas with George Szell, conducto of the Cleveland Orchestra.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

SCHENECTADY, N. Y.
UNION-STAR
Circ. D. 36,678

AUG 2 1958

Tanglewood To Present 'Count Ory'

Tenor John McCollum will appear in the title role in Rossini's "Count Ory," to be presented by the Berkshire Music Center Opera Department, Tanglewood, Lenox, Mass., Monday and Tuesday evenings.

The role of Count Ory is a taxing one, written in a very high register which at times calls for almost a coloratura tenor voice. In addition to the music, McCollum also has to learn the new English translation by Robert Simon which has been especially released by the Juilliard School of Music for the Tanglewood performances.

McCollum has been traveling this summer in Germany, Holland and England. Other members of the cast, under the supervision of Boris Goldovsky, are Angelica Lazada, Nancy Williams, Doris Okerson, David Smith and Ronald Holgate. The opera will be conducted by Wyn Morris.

The annual benefit for the Berksire Music Center, Tanglewood-on-Parade, will be Thursday from 6 to 11 p.m. and includes a picnic supper on the lawns and student performances as well as a concert at 8:15 by the Boston Symphony Orchestra and the Boston Pops Orchestra conducted by Arthur Fiedler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

AUG 2 1958

Elaborate Program Planned For Tanglewood On Parade

The gala concert in the Music Shed at Tanglewood by the Boston Symphony Orchestra, Charles Munch, music director, and the Boston Pops Orchestra, Arthur Fiedler, conductor, will climax the annual benefit for the Berkshire Music Center on Thursday evening, Aug. 7.

Elezear de Carvalho, who will open the program conducting Gomes' Ovrture to "Il Guarany" and Falla's "El Amor Brujo" is the head of the Department of Orchestra Conducting at the Berkshire Music Center and has been affiliated with the school for many years. Mr. Carvalho began his association with Tanglewood as a conducting student of Serge Koussevitzky.

Aaron Copland will appear as soloist in his own Piano Coneerto for the first time with this Orchestra in thirty-one years. Richard Burgin will conduct the performace. Mr. Copland last performed the work with the Boston Symphony under Serge Koussevitzky's direction in 1927.

Arthur Fiedler, who will conduct the Boston Pops Orchestra in a group of Pops favorites in the second half of the program, will come to Tanglewood from San Francisco where he has conducted nine concerts with the San Francisco Symphony Orchestra.

There will be a drawing of door prizes in the intermission.

Two preliminary events of Tanglewood-on-Parade will take place at 4 p.m. when holders of box and reserved seats are invoted to attend a special opera performance in the Formal Gardens. All ticket holders are invited to a concert by the Tanglewood Study Group in the Barn, also at 4 o'clock.

At 5:45 p.m. all ticket holders are admitted to the Tanglewood grounds. A brass fanfare by students under the direction of Roger Voisin, first trumpet of the Boston Symphony Orchestra and member of the Berkshire Music Center faculty, will be followed by a welcome to all guests from Ralph Berkowitz, dean of the school. Mr. Berkowitz will invite visitors to attend any of several simultaneous performances by different school departments at 6 p. m., the Student Orchestra in the Shed, Tanglewood composers in the Chamber Music Hall, Opera Scenes in the Theatre. These performances will summarize the work of the students during the six weeks' session.

The program of the student orchestr awill include Weber's Overture to "Der Freischutz" conducted by Wonsik Lim of Seoul, Korea; William Schuman's New England Triptych; conducted by David Zinman of New York City; "Don Juan" of Richard Strauss conducted by Zubin Mehta of India and the first movement (Angelic Concert) of Hindemith's "Mathis der Maler" conducted by Gustav Meier of Switzerland.

The concert in the Chamber Music Hall will include works composed during the summer by students of the composition department performed by Fromm Fellowship players.

At 7 o'clock while visitors are enjoying a picnic supper on the grounds, the Tanglewood Choir will present a choral program on the porch of the Main House.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

AUG 2 1958

'Count Ory' Opera At Tanglewood

LENOX, Mass. — The major production of the season for the Berkshire Music Center Opera Department will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. Monday and Tuesday evenings, Aug. 4 and 5.

The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood.

Cast of the opera, which will be under the direction of Boris Goldovsky, head of the Opera Department, includes John McCollum (Count Ory); Angelica Lazada (Countess Fourmoutiers); Nancy Williams (Isolier, the Page) Doris Okerson (Ragonda); David Smith (Raimbaud); Ronald Holgate (Tutor).

The scenery for the opera will consist of a Fibreglass shell on which 15 projectors, located behind the shell, will produce the different effects needed. Designed by Dr. Elmr Nagy, of the Hartt College of Music in Hartford, the Berkshire Music Center faculty, the scenery is part of the program undertaken with the cooperation of the New England Opera theatre and a grant from the Ford Foundation for the development of new scenic materials.

The comic opera "Count Ory" was the first of two French operas written by Rossini for the Paris Opera where it was first performed in 1828.

New England Newsclip Agency, In
Box 2078, Boston 6 • RIchmond 2-42

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

UG 2 1958

In Brief . . .

The way tickets for Tanglewood on Parade are being snapped up shows the public recognizes a real cymbal-clasher of a program. With any sort of break from the weather, the crowd Thursday should break last year's 12,000 mark . . . James M. Burns renders a distinct public service in authorizing *Eagle* readers to take down Burns-for-Congress political ads posted in scenic spots. We go further. As the posters are illegal, we hereby authorize readers to do the same with all they run across—and tear them into little bits . . . Ted Giddings' interesting column last night demonstrated that a *sportif* Frenchman has a way with just about anything he turns his hand to, including brown trout . . .

It is ironic that the Great Barrington School Committee's reluctant decision to shuffle students about to relieve overcrowding seems to have strengthened opposition to the new intermediate school coming up for a vote Monday. "We'll show that school committee!" is the common attitude among parents now. But the school board is not to blame. If anyone is to be "shown" Monday night, it is the regressive forces who have voted down all plans for educational expansion in the past . . .

Bu
PRESS CLIPPING
165 Church Street -

NEW YORK,
HERALD TRI
Circ. D. 361,379 - S.

AUG 3 19

Berkshir
Rossini

y FRANCIS D. PERK

Rossini's "Le Comte
hich the Berkshire Music
er's opera department
roduce tomorrow and Tu
nights at Tanglewood, L
Mass., has already been
before in New York, whe
had its first American
formance at the old
Theater on Aug. 19,
five years after its
premiere. But it has
a stage performance
many years, and was
forgotten in Europe until
revived in Paris in 1926.
cent years, it has been
formed by England's Gl
bourne company.

Part of it is a readapt
of Rossini's score for "Il Vi
a Reims," produced in
Robert A. Simon's English
sion of the original French
by Augustin Eugene Scribe
Charles Gaspare Delestre-
son will be used for the Ta
wood production. Boris
dovsky will stage the
which will be conducte
Wyn Morris, a young mu
from Wales.

The novel light weight
ery designed by Dr. E
Nagy consists of a fibr
shell on which fifteen p
tors will provide the d
effects. This is part of a
gram sponsored by a
Foundation grant to d
sets which will be easy to
dle and cost little to tra

The Local Scene

The Pop Concert serie
was scheduled to open
Thursday in the New Yo
seum has been canceled
Alfonso D'Artega, its m
director, is recuperating
a recent operation. He ex
however, to give a week o
concerts at Carnegie Ha
the end of August or ea
September.

The city will have qu
few outdoor concerts
month. The Goldman B
season runs through Au
nd the notable Monday
chamber orchestra serie
Washington Square star
morrow. An orchestra of
harmonic and Symphony
Air musicians opens a
series in Carl Schurz
Thursday night, and the
nicipal Concerts Orches
play in Central Park on
more Saturday nights, Au
and 23.

Randall's Island will h

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

AUG 3 1958

Berkshire Center Will Present Rossini Opera Sung Here in 1833

By FRANCIS D. PERKINS

Rossini's "Le Comte Ory," which the Berkshire Music Center's opera department will produce tomorrow and Tuesday nights at Tanglewood, Lenox, Mass., has already been heard before in New York, where it had its first American performance at the old Park Theater on Aug. 19, 1833, five years after its Paris premiere. But it has not had a stage performance here for many years, and was also long forgotten in Europe until it was revived in Paris in 1926. In recent years, it has been performed by England's Glyndebourne company.

Part of it is a readaptation of Rossini's score for "Il Viaggio a Reims," produced in 1825. Robert A. Simon's English version of the original French text by Augustin Eugene Scribe and Charles Gaspare Delestre-Poirson will be used for the Tanglewood production. Boris Goldovsky will stage the work, which will be conducted by Wyn Morris, a young musician from Wales.

The novel light weight scenery designed by Dr. Elemer Nagy consists of a fibreglass shell on which fifteen projectors will provide the desired effects. This is part of a program sponsored by a Ford Foundation grant to develop sets which will be easy to handle and cost little to transport.

* * *

The Local Scene

The Pop Concert series which was scheduled to open this Thursday in the New York Coliseum has been canceled, since Alfonso D'Artega, its musical director, is recuperating from a recent operation. He expects, however, to give a week of Pop concerts at Carnegie Hall at the end of August or early in September.

The city will have quite a few outdoor concerts this month. The Goldman Band's season runs through Aug. 15, and the notable Monday night chamber orchestra series in Washington Square starts tomorrow. An orchestra of Philharmonic and Symphony of the Air musicians opens a weekly series in Carl Schurz Park Thursday night, and the Municipal Concerts Orchestra will play in Central Park on two more Saturday nights, Aug. 16 and 23.

Randall's Island will harbor the third annual New York Jazz Festival on Friday and Saturday nights, Aug. 22 and 23, with a list of various prominent performers in this field.

* * *

Orchestral Notes

Ralph Berkowitz, dean of the Berkshire Music Center, has been appointed manager of the Albuquerque (N. M.) Symphony Orchestra, beginning this fall when a new conductor, Maurice Bonney, takes charge. Mr. Berkowitz will also continue in his Tanglewood position. Mr. Bonney was formerly assistant to Leopold Stokowski with the Houston Symphony.

The recently organized Symphony Orchestra of Puerto Rico will give its first concert in San Juan on Nov. 6, when Pablo Casals will conduct and Jose Figueroa will be soloist in Mendelssohn's Violin Concerto. Other concerts will be given in San Juan, Ponce and Mayaguez with Juan Jose Castro, Alexander Schneider and Richard Burgin sharing the conductorship.

* * *

Testimonial Opera

In honor of Lotte Lehmann's seventieth birthday (July 5), the Music Academy of the West will give three performances of "Der Rosenkavalier" at Santa Barbara, Calif., on Tuesday, Thursday and Saturday, Aug. 26, 28 and 30. Mme. Lehmann, who heads the Academy's vocal department, will produce the work, and Maurice Abravanel, director of the Academy, will conduct a student cast and instrumentalists. Painters living in Santa Barbara are designing the sets.

Douglas Moore will be represented in two summer opera series in Ohio. His humorous "Gallantry" will share a double bill with Carlisle Floyd's first lyric stage work, "Slow Dusk," in performances by the Cleveland Institute of Music Opera Workshop this Thursday, Friday and Saturday at the Peninsula Barn Theater. His "Ballad of Baby Doe" is slated for Cleveland's Music Carnival in September with Walter Cassel, Beverly Sills and Ruth Kobart among the principals.

Oberlin College's Gilbert and Sullivan Company is offering both Savoy and other light operas at the Highfield Theater in Falmouth, Mass.

* * *

Lower Duties

Under a new law passed by Congress late in May, harpsichords and clavichords can be imported at the rate of duty which is now charged for pianos. Formerly, when they were classified by the United States Customs among "Stringed Instruments, Other," the duty was twice as much. The campaign for this change was initiated by Theodore Mix, of Magnamusic Distributors, Sharon, Conn., and carried on by Rep. James T. Patterson, of Connecticut's fifth district, during three sessions of Congress.

At Tanglewood

Tanglewood, Lenox, Mass.

Today, 2:30 Boston Symphony Orchestra, Pierre Monteux conducting; soloist, Margaret Harshaw, soprano. Excerpts from "The Flying Dutchman," "Lohengrin," "Die Walkeure," "Parsifal," "Tannhaeuser," "Rienzi," Wagner.

Monday and Tuesday, 2:30 Rossini's "Count Ory."

Wednesday, 8:30 Kroll Quartet. Quartet in G minor, Op. 74, No. 3, Haydn; Quartet No. 2, Op. 17, Bartok; Quartet No. 15 in A minor, Op. 132, Beethoven.

Thursday, 8:15 (Tanglewood-on-Parade) Boston Symphony Orchestra, Overture "Il Guarany," Gomes; "El Amor Brujo" (Eleazar de Carvalho conducting), De Falla; Piano Concerto (Aaron Copland soloist; Richard Burgin conducting), Copland. Boston Pops Orchestra, Arthur Fiedler, conductor; "Gaite Parisienne," Offenbach; Dance of Wheat and Malambo, from "Estancia," Ginastera; Selection from "West Side Story," Bernstein; Dancing through the Years, arr. Hayman; 76 Trombones from "The Music Man," Willson.

Friday, 8:30 Boston Symphony Orchestra, Charles Much conducting. Prelude Fugue and Postlude, Honegger; Symphony No. 7; Piano Concerto No. 5 ("Emperor") (Eugene Istomin, solist), Beethoven.

Saturday, 8:30 Boston Symphony Orchestra, Pierre Monteux conducting. Music from "Prometheus"; Violin Concerto (Berl Senofsky, soloist); Leonore Overture No. 3, Beethoven; Nobilissima Visione, Hindemith.

Sunday, Aug. 10, 2:30 Boston Symphony Orchestra, Charles Munch conducting. Johannesburg Festival Overture, Walton; Ninth Symphony (Adele Addison, Blake Stern, Florence Kopleff, Donald Gramm), Beethoven.

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[186]

New England Newsclip Agency, Inc.
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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

AUG 2 1958

TRYING A NEW APPROACH—Holding a color slide, and standing near corrugated plastic panel, Dr. Elemer Nagy shows major elements in plan for new opera scenery. [Times Photo.

Nagy's Novel Settings for Opera To Get Big Test at Tanglewood

By TERE PASCONE

Monday night at Tanglewood, Lenox, Mass., ~~may see~~ the ~~beginning~~ of a revolution in the field of operatic scenery.

Rossini's "Count Ory," will be given its American premiere in Theatre-Concert Hall in a Corrulux shell on which 24 projectors located behind nine panels and above the ceiling, will produce different color effects with 50 slides.

* * *

THE EXPERIMENTAL sets were made possible by a grant of $40,000 from the Ford Foundation for the Tanglewood program in cooperation with the New England Opera Theatre.

In charge of the scenic experiments is Dr. Elemer Nagy, head of the Opera Department of the Hartt College of Music, University of Hartford. Assisting him in the making of the panels, projectors and slides has been a crew from Tanglewood and volunteers in Hartford. The scenery was built in the auditorium of Hartt College and trucked to Lenox.

The shell, of corrugated, translucent plastic, includes eight side panels, 12 by 6¾ feet and a center section, 12 by 14 feet. Set in lightweight aluminum frames, the panels are reversible. If a scene calls for columns, he has the framework by using the panels in reverse.

* * *

TWIN PROJECTORS of pinpoint type, designed by Dr. Nagy, will be used behind each panel; multi-projectors will be used above the ceiling.

The twin projectors are on stands at the base of which are boxes holding two transformers and providing storage space for slides.

The projectors may be placed only a short distance behind each of the panels and will not block the backstage area so as to impede singers.

The plexigras slides in two sizes, 12 by 7 inches, and 12 by 14 inches, were made to scale, with each inch representing a foot in equal ratio with the panel used. Dr. Nagy designed the work on each slide.

In an interview this week, Dr. Nagy said he deliberately got away from naturalism when he made the slides.

"I have instead produced an impression of the background to capture the mood needed," he said.

* * *

THE ROSSINI opera traditionally calls for two sets, one for each of the two acts, but Dr. Nagy plans to project five scenes.

The slides will be changed often during the performance, according to the effect wanted at a particular moment, he said. He will be able to superimpose one slide upon the other, too, for example, to produce lightning in a window. His treatment will be on the cinematic side in some instances, that is, he may change a panoramic background into a closeup of a portion of that background.

"This is not lantern slide projection," he emphasized, "but a new art. Each scene will represent a mood like in modern painting."

* * *

DR. NAGY said experiments have been aimed not only at solving economic matters but also at creating something new "like a magic lantern," to stimulate the audience.

"This will be the first new thing in opera in the last 100 years. The projections will do away with all heavy scenery. The slides can be carried by hand in an average suitcase," he said.

The Rossini opera will be presented also on Tuesday evening and will be sung in English.

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NEW YORK, N. Y.
TIMES
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AUG 3 1958

Whitestone

Berkshire Fest

REHEARSING ROSSINI—Doris Okerson, left, and ~~Angelica Lozada~~, who will sing in "Count Ory" this week at Tanglewood. Boris Goldovsky, at right, is the director.

[187]

Sunday Waterbury Republican 1958 - Aug 3

Randolph Scott and John Carroll.

Benefit Slated At Tanglewood

The gala concert in the Music Shed at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra, Charles Munch, music director, and the Boston Pops Orchestra, Arthur Fiedler, conductor, will climax the annual benefit for the Berkshire Music Center Thursday at 8:15 p. m.

Eleazar de Carvalho, who will open the program conducting Gomes' Overture to "Il Guarany' and Falla's "El Amor Brujo," is the head of the Department of Orchestral Conducting at the Berkshire Music Center and has been affiliated with the school for many years. Mr. Carvalho began his association with Tanglewood as a conducting student of Serge Kousevitzky.

Aaron Copland will appear as soloist in his own Piano Concerto for the first time with this orchestra in 31 years. Richard Burgin will conduct the performance. Mr. Copland last performed the work with the Boston Symphony under Serge Koussevitzky's direction in 1927. When the concerto (sometimes called the "Jazz Concerto") was first performed, in 1927, it was the subject of some controversy.

Arthur Fiedler, who will conduct the Boston Pops Orchestra in a group of Pops favorites in the second half of the program, will come to Tanglewood from San Francisco where he has conducted nine concerts with the San Francisco Symphony Orchestra. Mr. Fiedler will return to San Francisco, following a week of Esplanade concerts in Boston, and in late August will conduct the Louisville Symphony Orchestra at the French Lick, Ind., Music Festival. He then returns to San Francisco until Sept. 7. Mr. Fiedler's program will include Offenbach's Suite from "Gaite Parisienne." Ginastera's Dance of Wheat and Malambo from "Estancia," a selection from the "West Side Story" by Leonard Bernstein.

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AUG 3 1958

TANGLEWOOD ON PARADE FEATURES BERKSHIRE WEEK

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Student Performances

The evening's events will start at 6 with performances by students from various departments of the Berkshire Music Center. Picnic suppers on the lush and spacious Tanglewood lawns are a popular feature between the student performances and the Boston Symphony Orchestra's concert at 8.15 p. m.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the department of conducting, will direct a BSO performance of Falla's "El Amor Brujo." Richard Burgin, associate conductor of the BSO and a member of the faculty of the orchestral department of the school, will conduct Aaron Copland's Piano Concerto with the composer appearing as soloist. Mr. Copland is chairman of the faculty and head of the department of composition at the school.

In the second half of the program Mr. Fielder and the Boston Pops Orchestra will present a program which will include a selection from Leonard Bernstein's "West Side Story," an arrangement of dance turns by Richard Hayman entitled "Dancing Through the Years," and "76 Trombones" from "The Music Man" by Meredith Wilson. Mr. Fiedler also will present the traditional Pops encores.

Next week end will be the final series of performances in the 1958 Tanglewood season. Dr. Charles Munch will conduct the BSO in Beethoven's "Symphony No. 7" Friday evening; Pierre Montoux will be at the podium for the Saturday evening concert, and Dr. Munch will return next Sunday when the final program of the season will include Beethoven's "Ninth Symphony."

Tuesday through Saturday this week. Also on the Pillow program this week will be Nina Novak and George Zorich, classic ballet, with Irina Kovalski and Edmund Novak, character ballet.

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New England Newsclip Agency, Inc.
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Sunday Telegram
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3 - 1958

WEEK AT TANGLEWOOD

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AUG 3 - 1958

IN THE BERKSHIRE HILLS

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Also from Tuesday through Saturday, the Williamstown Theater will offer "Cat On a Hot Tin Roof." At the Berkshire Playhouse in Stockbridge "The Constant Wife" will open tomorrow evening and a one-week run.

An extra on the Berkshire Hill's entertainment scheduled throughout the month of August is an art exhibit which has special appeal to the American family. The artist is Norman Rockwell, a resident of the Berkshire Hills town of Stockbridge. The exhibition, largest even for Mr. Rockwell's works, is at the Berkshire Museum in downtown Pittsfield.

New England Newsclip A
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Au 3 - 1958

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- 1958

MUSIC

Lenox Festival to Present Copland in Own Concerto

By RAYMOND MORIN
Telegram Music Critic

Aaron Copland will appear as soloist in his own Piano Concerto with the Boston Symphony Orchestra on Thursday night at "Tanglewood on Parade," the annual "spectacular" of the Berkshire Music Festival at Lenox.

Richard Burgin will conduct the performance.

When the Concerto (sometimes called the "Jazz Concerto") was first performed in 1927, it was the subject of much controversy — just as much as Copland's "Orchestral Variations" that received such mixed reactions at Tanglewood a couple of weeks ago.

The gala concert (beginning at 8:15 p.m.) will have three conductors.

Eleazar de Carvalho will conduct the Boston Symphony in Gomes' "Il Guarany" Overture, and selections from "El Amor Brujo" by de Falla.

The Boston Pops Orchestra, under Arthur Fiedler's direction, will be heard in Offenbach's "Gaite Parisienne" Suite; "Dance of the Wheat and Malambo from Estancia" by Ginastera; selections from Leonard Bernstein's "West Side Story"; Hayman's arrangement of popular dance tunes of the last 50 years; and 76 Trombones from "The Music Man" by Willson.

Two preliminary events of "Tanglewood on Parade" will take place at 4 p.m. when holders of box and reserved seats are invited to attend a special opera performance in the formal gardens.

At 5:45 p.m. all ticket holders will be admitted to the grounds for several simultaneous performances by the various departments of the Berkshire Music Center.

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PRESS CLIPPING BUREAU
165 Church Street - New York

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 218,516

AUG 3 1958

Music

The prize-winning Drama Critics' Circle musical, "Most Happy Fella," comes to the stage of the Lyric Circus for a two-week engagement starting Tuesday night.

Gene Hollman is starred as Tony, the middle-age California grape grower who orders a bride by mail. Hollman has portrayed the role of the French planter in "South Pacific" many times. For this production he will switch to an Italian accent.

Arlyne Frank repeats the role of Rosabella that she played recently at the Paper Mill Playhouse in New Jersey. Miss Frank was featured in the Broadway productions of "Let's Make an Opera", "All For Love" and "Touch and Go".

Edward Grace Returns

Returning to the Lyric stage after his successful comedy bit in "Carmen" is Edward Grace, who enacts Herman in "Fella". Grace is the son of a vaudevillian father and the grandson of an English opera singer.

Ray Hyson is Joey, Marjorie Rivingston plays Cleo and Dorothy Krebill acts Marie. All three are veterans of the tent circus this season.

The story was adapted from Sidney Howard's Pulitzer Prize play "They Knew What They Wanted."

Music by Loesser

Frank Loesser, previously represented on Broadway with "Guys and Dolls", furnished the score. Memorable tunes in the production are "Standing on the Corner", "Joey" and "Big D".

Two new members have been added to the male ensemble for the musical. They are Philip Dorian, brother of Lyric singer Elena Dorian, and Peter Lombard.

* * *

Syracuse University's School of Music presents its final summer concert at 8:30 p.m. tomorrow in Crouse Auditorium.

The summer chorus, under the direction of Frank Hakanson, and the summer band, directed by Harwood Simmons, will perform five Bach chorales.

The band will offer works by Verdi and Frescobaldi and will conclude with selections from the Broadway hit, "The Music Man".

* * *

Oboeist Courtnay Cauble again will be featured performer with the Krasner String Ensemble at the 8:30 p.m. concert at Hubbard Hall, Cazenovia Junior College.

The concert is sponsored by the Syracuse Friends of Chamber Music and the college.

* * *

Tanglewood of Parade is the principal attraction this week at the Berkshire Music Festival at Lenox, Mass.

Events begin at 6 p.m. Thursday with simultaneous sessions of the orchestra playing in the shed, compositions to be performed in the chamber music hall and the opera to be sung in the theater-concert hall.

The choir gives a recital at 7 p.m. to be followed by a concert in the shed at 8:15 p.m. Eleazar de Carvalho and Richard Burgin will conduct the symphony and Arthur Fiedler will wield the baton for the "pops".

Rossini's "Count Ory" is slated for performance tomorrow and Tuesday. Leads will be sung by John McCollum, Angelica Lazada, Nancy Williams, Doris Okerson, David Smith and Ronald Holgate.

SCHENECTADY GAZETTE 8/4/58

GAZETTE PHONE FR 4-4

John McCollum to Star in 'Count Ory' at Tanglewood

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THE ROLE of "Count Ory" is a taxing one, written in a very high register which at times calls for almost a coloratura tenor voice. In addition McCollum has to learn the new English translation by Robert Simon, which was commissioned by the Juilliard School and has been especially released for this performance.

McCollum has been traveling this summer in Germany, Holland and England and appeared in performances of "The Scarf," by American Lee Hoiby, at the Festival of Two Worlds at Spoleto, Italy. This coming season he will appear at the Toronto Opera Festival, with the New England Opera Theater in Boston, the Washington Opera Society and the Fort Worth Opera.

* * *

OTHER MEMBERS of the cast for "Count Ory," which will be under the supervision of Boris Goldovsky, are Angelica Lazada, Nancy Williams, Doris Okerson, David Smith and Ronald Holgate. Wyn Morris will conduct the opera.

Costumes have been designed by Leo Van Witsen of the Juilliard School and the Berkshire Music Center Opera Department. He has experimented with a number of new materials for the costumes and in the hopes that eventually that tiring and expensive costume fitting may become a thing of the past.

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THE NEW MATERIALS include a stretchable jersey for chorus costumes such as is used for bathing suits. Costumes made in three basic sizes can adjust to the individual figure. In addition the chorus will wear stretchable shoes, made in only one size for men and one for women.

JOHN McCOLLUM
In Rossini Opera

Dr. Elemer Nagy of Hartford designed the experimental settings and the experimental scenery project was undertaken with the help of a grant from the Ford Foundation.

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B. Herald - Aug 4

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886
AUG 3 - 1958

TANGLEWOOD ON PARADE FEATURES BERKSHIRE WEEK

Fiedler Will Conduct Boston Pops Next Thursday

Pittsfield, Aug 2—High light of this week's entertainment schedule in the Berkshire Hills is the annual Tangelwood on Parade program Thursday evening at Tanglewood in Lenox. This is one performance of the season when Tanglewood's classical hair is pushed somewhat askew by Arthur Fiedler and the Boston Pops Orchestra. It also is the occasion of an unusual and colorful musical picnic.

Student Performances

The evening's events will start at 6 with performances by students from various departments of the Berkshire Music Center. Picnic suppers on the lush and spacious Tanglewood lawns are a popular feature between the student performances and the Boston Symphony Orchestra's concert at 8.15 p. m.

Three members of the Berkshire Music Center faculty will be heard in the first half of the program. Eleazar de Carvalho, head of the department of conducting, will direct a BSO performance of Falla's "El Amor

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

[illegible] - 1958

MUSIC

Lenox Festival to Present Copland in Own Concerto

By RAYMOND MORIN
Telegram Music Critic

Aaron Copland will appear as soloist in his own Piano Concerto with the Boston Symphony Orchestra on Thursday night at "Tanglewood on Parade," the annual "spectacular" of the Berkshire Music Festival at Lenox.

Richard Burgin will conduct the performance.

When the Concerto (sometimes called the "Jazz Concerto") was first performed in 1927, it was the subject of much controversy — just as much as Copland's "Orchestral Variations" that received such mixed reactions at Tanglewood a couple of weeks ago.

The gala concert (beginning at 8:15 p.m.) will have three conductors.

Eleazar de Carvalho will conduct the Boston Symphony in Gomes' "Il Guarany" Overture, and selections from "El Amor Brujo" by de Falla.

The Boston Pops Orchestra, under Arthur Fiedler's direction, will be heard in Offenbach's "Gaite Parisienne" Suite; "Dance of the Wheat and Malambo from Estancia" by Ginastera; selections from Leonard Bernstein's "West Side Story"; Hayman's arrangement of popular dance tunes of the last 50 years; and 76 Trombones from "The Music Man" by Willson.

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"Broadway and the movies have given a massacred impression of Spanish dance," he said. "Many people think of a Spanish dancer as a frizzy-headed woman who whirls and squirms, and tosses her combs in all direction."

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Roberto Ximenes gave a dazzling account of the "Zapateado," in his own choreography. It was dramatized by having spotlights focused on his feet. In variation form he stamped and staccatoed brilliant rhythmic patterns, echoed by guitarists Juan G. De La Mata and Emilio Bonet.

The peak of "hauteur" and fiery eyes and vivacious action was reached by senorita Reyes in an Iberian impression called "Con mi pena."

First Major Showing

This was the first major American appearance of the Ximenez-Vargas. They've made it clear to about 5,000 persons that clacking castanets, finger-snapping, and whirling shawls are a tiny fragment of a brilliant and comprehensive art.

Dancers for this week (Tuesday, Wednesday, Friday and Saturday evenings at 9 — Thursday, Friday and Saturday matinees at 4) are the following:

Myra Kinch and Company will present the premiere of "Beautiful Dreamer" and "Giselle's Revenge," with Jean Cebron as guest artist. Classic ballet will be done by Nina Novak and George Zorich — and character ballet by Irina Kovalska and Edmund Novak.

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sday through Saturday this
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week will be Nina Novak
George Zorich, classic ballet,
Irina Kovalski and Edmund
ak, character ballet.
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y, the Williamstown Theater
offer "Cat On a Hot Tin
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e in Stockbridge "The Con-
Wife" will open tomorrow
ing and a one-week run.

SCHENECTADY GAZETTE 8/4/58

GAZETTE PHONE FR 4-4

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CHATHAM, N. Y.
COURIER
Circ. W. 3,500

JUL 31 1958

Beethoven Series Marks Final Week Of Tanglewood Concerts

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BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

VALATIE, N. Y.
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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK CITY, N. Y.
POST
Circ. D. 408,150 - S. 281,019

AUG 1 1958

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival's Final Week-End

The music of Beethoven will be featured during the final week-end of the Berkshire Festival's season at Tanglewood, Lenox, Mass., which opens Friday, Aug. 8, with Charles Munch on the podium for the Boston Symphony. The Seventh Symphony and the "Emperor" Concerto with pianist Eugene Istomin as soloist comprise the major portion of the program. Honegger's "Prelude, Fugue and Postlude" completes the list.

Pierre Monteux will conduct Saturday's concert, Aug. 9, with Berl Senofsky as soloist in the Beethoven Violin Concerto. Beethoven's "Leonore Overture" No. 3; the music from "Prometheus" and Hindemith's "Nobilissima Visione" make up the rest of the concert.

The appearance of Senofsky is of special interest as he was the winner of the 1955 Brussels competition and made his U. S. debut in 1956. A concert at the Grace Rainey Rodgers Auditorium of the Metropolitan Museum of Art this past season brought him prominently to the attention of the public as a neglected major American talent. This coming season he will appear here with the Philharmonic-Symphony and also play with many other major orchestras throughout the country, including the Bostonians.

Beethoven's Ninth Symphony will bring the season to a conclusion, Sunday afternoon, Aug. 10, with Munch conducting. Soloists will be Adele Addison, Blake Stern, Florence Kopleff and Donald Gramm. Walton's "Johannesburg Festival Overture" opens the program.

"Tanglewood on Parade," the Boston Symphony's annual benefit for the Berkshire Music Center, takes its festive course Thursday, including, as usual, a lawn party, the Boston Pops Orchestra with Arthur Fiedler conducting, and many other attractions. During the first half of the evening concert Aaron Copland will be soloist in his piano concerto.

The gala event begins officially at 5:45 p.m., rain or shine, with a fanfare and welcome. Paying guests can observe the Berkshire Music Center in operation, including student performances of opera and other branches of their study. These begin at 4 p.m.

Paul Ballantyne is crusty Old Mahon in "Playboy of the Western World," Synge comedy giving its 100th performance tomorrow at the Tara Theater.

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2 A THE BOSTON SUNDAY HERALD, AUG. 3, 1958 Section IV

Music Festival Ends with Opera, Symphony, Pops

Final Festival Week Opens

Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center, will be held on Thursday evening, Aug. 7, between 6 and 11 P.M. Concerts by the various departments of the school including orchestra, opera, chamber music and choir, will be followed by picnic suppers on the lawn and a gala concert at 8:15 in the Music Shed by the Boston Symphony Orchestra and Boston Pops Orchestra.

Mr. Copland will also be heard in the final session of the Seminar in Contemporary Music on Friday afternoon, Aug. 8, at 3:15. He will discuss his own music and there will be performances of his Four Songs from Twelve Poems of Emily Dickinson and the Piano Fantasy, with guest soloist Noel Lee.

The final concert of the Berk-

Programs for the week are as follows:

Wednesday at 8:30, Chamber Music, The Kroll Quartet
Haydn Quartet in G minor, Op. 74, No. 3
Bartok Quartet No. 2, Op. 17
Beethoven Quartet No. 15 in A minor, Op. 132

Thursday at 8:15, Music Shed, Tanglewood-on-Parade. Boston Symphony Orchestra;
Gomes Overture "Il Guarany"
Falla "El Amor Brujo"
(Eleazar De Carvalho, conducting)
Copland Piano Concerto
(Aaron Copland, soloist; Richard Burgin, conducting)
Boston Pops Orchestra, Arthur Fiedler, conductor
Offenbach "Gaite Parisienne"
Ginastera Dance of Wheat and Malambo, from "Estancia"
Bernstein Selection from "West Side Story"
Hayman, arr. Dancing through the Years
Willson 76 Trombones from "The Music Man"

Friday, 8:30, Music Shed, Boston Symphony Orchestra, Charles Munch, conductor:
Honegger Prelude Fugue and Postlude
Beethoven Symphony No. 7
Piano Concerto No. 5 ("Emperor")
(Eugene Istomin, Soloist)

Saturday, at 8:30, Music Shed, Boston Symphony Orchestra, Pierre Monteux, conductor:
Beethoven Music from "Prometheus"
Violin Concerto (Berl Senofsky, soloist)
Hindemith Nobilissima Visione
Beethoven Leonore Overture No. 3

Sunday, 2:30, Music Shed, Boston Symphony Orchestra, Charles Munch, conductor:
Walton Johannesburg Festival Overture
Beethoven Ninth Symphony
(Adele Addison, Blake Stern, Florence Kopleff, Donald Gramm)

"COUNT ORY," Rossini's opera features Ronald Holgate as the Tutor and Nancy Williams as the Page in the Act I Duet. The opera will be performed twice, tomorrow and Tuesday at 8:30 in the Theater in Tanglewood, Lenox, Mass., under the auspices of the Friends of the Berkshire Music Center.

ATC AMERICAN THEATRES CORP Movie Bulletin

New England Newsclip Agency, Inc.
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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,155

AUG 1 1958

The Kroll Quartet will present a chamber music concert in the Theatre Concert Hall, Tanglewood, Lenox, Mass., next Wednesday August 6, at 8:30 p.m., with a program that will include the Haydn Quartet in G minor, Opus 74, No. 3; Bartok Quartet No. 2, Opus 17, and Beethoven's Quartet No. 15 in A minor, Opus 132.

Burrelle's
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PRESS CLIPPING BUREAU
165 Church Street - New York

ALLENTOWN, PA.
CHRONICLE
Circ. D. 21,563

AUG 2 1958

Tanglewood Music Festival To Be Visited by Local Party

The Music Festival at Tanglewood, Mass., is developing interest in an annual pilgrimage to that place from Allentown. The pilgrimage will take place Thursday through Sunday, Aug. 7-10.

The four-day trip by bus for music lovers and their friends has been organized and will be conducted by Mrs. Grace E. Peters.

Opera in Garden

Leaving Allentown Thursday morning, 41 people will make the trip. First on the program will be "Tanglewood on Parade," beginning at 4 p.m. that day with opera in the formal gardens.

At 6 p.m. the local group will see the Berkshire Music Center in operation. There are simultaneous sessions of orchestra, compositions and opera. The Tanglewood Choir will sing.

The Concert in the Shed by the Boston Symphony is the big attraction. Included in this program will be Copland's Piano Concerto with Aaron Copland as soloist. The Boston Pops Orchestra with Arthur Fiedler conducting, will complete the program.

The Allentown party will attend the Friday night program featuring the Beethoven Symphony No. 7, also Piano Concerto No. 5, with Eugene Istomin as soloist.

Big Saturday

Saturday's full schedule will include the open rehearsal and afternoon attendance at the Stockbridge Summer Playhouse to see "The Cocktail Party." In the evening the party will hear a violin concerto by Berl Senofsky and Beethoven's Lenore Overture No. 3.

On Sunday afternoon at 2:30 p.m., the group will attend the last concert of the season, at which Beethoven's 9th Symphony will be played with the festival chorus. Soloists are Adele Addison, Blake Stern, Florence Kopliff and Donald Gramm. Charles Munch and Pierre Monteux will be the conductors.

New England Newsclip Agency, I
Box 2078, Boston 6 • RIchmond 2-4
Hampshire Gazette (e
NORTHAMPTON, Ma
Independent
Circ. 13,286

AUG 1 1958

August 8, 9, 10
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Dr. Munch will follo
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286
AUG 1 1958

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Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5 "Emperor." Mr. Istomin is the sixth of the outstanding young American pianists who have appeared at Tanglewood during the current season, others being Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis and Leonard Pennario. Mr. Istomin last appeared at Tanglewood in 1955.

The concert on Saturday conducted by Pierre Monteux will open with music from "Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfrer Nash Patterson. The program will open with Sir William Walton's Johannesburg Festival Overture which was written for the 70th Anniversary of the city of Johannesburg in South Africa and first performed there in 1956. The Boston Symphony Orchestra presented the United States premiere of the Overture during the 1956-1957 season.

New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
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AUG 2 1958

Final Programs for Tanglewood

Beethoven To Dominate The Weekend

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the ~~Music Shed at~~ Tanglewood, Lenox, Mass., will feature music of Beethoven. Charles Munch will conduct the concerts of Friday evening, Aug. 8, and Sunday afternoon, Aug. 10. The concert on Saturday evening, Aug. 9, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist, and Berl Senofsky, violinist.

Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Mr. Istomin will be soloist in Beethoven's Piano Concerto No. 5 "Emperor." Mr. Istomin is the sixth of the outstanding young American pianists who have appeared at Tanglewood during the current season, others being Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, and Leonard Pennario. Mr. Istomin last appeared at Tanglewood in 1955.

⁂

The concert on Saturday will open with music from "Prometheus" by Beethoven. Mr. Senofsky will be soloist in the Beethoven Violin Concerto. Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

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The Boston Symphony Orchestra's rehearsal on Saturday morning, Aug. 9, at 10 o'clock will be open to the public for the benefit of the Pension Fund.

⁂

Monday evening and Tuesday evening in the Theater-Concert Hall the Tanglewood Opera Department will present Rossini's comic opera "Court Ory." The performances will be conducted by Wyn Morris and the title role will be sung by John McCollum, tenor. Scenery has been designed by Elemer Nagy, costumes by Leo Van Witsen, and the entire production will be under the supervision of Boris Goldovsky.

The final concert in the Chamber Music Series on Wednesday evening will feature the Kroll Quartet in a program which includes Haydn's Quartet in G minor, Op. 74, No. 3, Bartók's Quartet No. 2, Op. 17, and Beethoven's Quartet No. 15 in A minor, Op. 132.

⁂

Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center, will be held on Thursday evening between six and 11 o'clock. Concerts by the various departments of the school, including orchestra, opera, chamber music and choir, will be followed by picnic suppers on the lawn and a gala concert at 8:15 in the Music Shed by the Boston Symphony Orchestra and Boston Pops Orchestra.

Eleazar de Carvalho will conduct works of Gomes and Falla, followed by Aaron Copland performing the piano part of his own Piano Concerto. The Orchestra will be under the direction of Richard Burgin. Following the drawing of door prizes, Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites.

Mr. Copland will also be heard in the final session of the Seminar in Contemporary Music on Friday afternoon at 3:15. He will discuss his own music, and there will be performances of his Four Songs from Twelve Poems of Emily Dickinson and the Piano Fantasy, with quest soloist Noel Lee.

The final concert of the Berkshire Music Center Orchestra will be given on Saturday afternoon in the Music Shed. Various prizes will be awarded to the students at this concert. The final student chamber music concert on Sunday morning at 10 o'clock will be held in the Theater-Concert Hall.

The last three events are open to Friends of the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512
AUG 3 - 1958

Final Festival Week Opens

Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center, will be held on Thursday evening, Aug. 7, between 6 and 11 P.M. Concerts by the various departments of the school including orchestra, opera, chamber music and choir, will be followed by picnic suppers on the lawn and a gala concert at 8:15 in the Music Shed by the Boston Symphony Orchestra and Boston ~~Pops Orchestra~~.

Mr. Copland will also be heard in the final session of the Seminar in Contemporary Music on Friday afternoon, Aug. 8, at 3:15. He will discuss his own music and there will be performances of his Four Songs from Twelve Poems of Emily Dickinson and the Piano Fantasy, with guest soloist Noel Lee.

The final concert of the Berk-

Programs for the week are as follows:

Wednesday at 8:30, Chamber Music, The Kroll Quartet
Haydn — Quartet in G minor, Op. 74, No. 3
Bartok — Quartet No. 2, Op. 17
Beethoven — Quartet No. 15 in A minor, Op. 132

Thursday at 8:15, Music Shed, Tanglewood-on-Parade. Boston Symphony Orchestra:
Gomes — Overture "Il Guarany"
Falla — "El Amor Brujo"
(Eleazar De Carvalho, conducting)
Copland — Piano Concerto
(Aaron Copland, soloist
Richard Burgin, conducting)
Boston Pops Orchestra,
Arthur Fiedler, conductor
Offenbach — "Gaite Parisienne"
Ginastera — Dance of Wheat and Malambo, from "Estancia"
Bernstein — Selection from "West Side Story"
Hayman, arr. — Dancing through the Years
Willson — 76 Trombones from "The Music Man"

Friday, 8:30, Music Shed, Boston Symphony Orchestra, Charles Munch, conductor:
Honegger — Prelude Fugue and Postlude
Beethoven — Symphony No. 7
Piano Concerto No. 5 ("Emperor")
(Eugene Istomin, Soloist)

Saturday, at 8:30, Music Shed, Boston Symphony Orchestra, Pierre Monteux, conductor:
Beethoven — Music from "Prometheus"
Violin Concerto (Berl Senofsky, soloist)
Hindemith — Nobilissima Visione
Beethoven — Leonore Overture No. 3

Sunday, 2:30, Music Shed, Boston Symphony Orchestra, Charles Munch, conductor:
Walton — Johannesburg Festival Overture
Beethoven — Ninth Symphony
(Adele Addison, Blake Stern, Florence Kopleff, Donald Gramm)

Burrelle's
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165 Church Street - New York
POUGHKEEPSIE, N.Y.
NEW YORKER
D. 27,999 S. 28,943
AUG 3 1958

Final Concerts To Feature Beethoven

Music of Beethoven will be featured at the final weekend of Berkshire Festival concerts by the ~~Boston Symphony~~ orchestra in the Music ~~shed at~~ Tanglewood, Lenox, Mass. Charles Munch, music director, will conduct the concerts of Friday night, 8:30 o'clock, and next Sunday afternoon, 2:30 o'clock. The concert on Saturday night, 8:30 o'clock, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist, Aug. 8, and Berl Senofsky, violinist, Aug. 9.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK CITY, N. Y.
DAILY NEWS
Circ. D. 2,156,137 - S. 3,586,789
AUG 3 1958

THEY DID IT! Ronald Radd (l.) and Edward Mulhare help tool "My Fair Lady" through its 1,000th performance on Wednesday evening at the Hellinger.

Berkshire Finale

The final weekend of Berkshire Festival concerts by the ~~Boston Symphony~~ in the Music ~~Shed at~~ Tanglewood, Lenox Mass., will feature music by Beethoven. Charles Munch will conduct on Friday evening and next Sunday afternoon, Pierre Monteux on Saturday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044
AUG 3 - 1958

Berkshire Festival Finale

This coming week-end will mark the conclusion of the Boston Symphony Orchestra's ~~Berkshire Festival~~ at Tanglewood in Lenox. The programs will be as follows:

Wednesday at 8:30, Theater—Concert Hall. The Kroll Quartet. Haydn: Quartet in G minor, Op. 74, No. 3; Bartok: Quartet No. 2; Beethoven: Quartet in A minor, Op. 132.

Friday at 8:30, Music Shed. Charles Munch conducting. Honegger: Prelude, Fugue and Postlude; Beethoven: Seventh Symphony; "Emperor" Piano Concerto, soloist: Eugene Istomin.

Saturday at 8:30, Music Shed. Pierre Monteaux conducting. Beethoven: Music from "Prometheus"; Violin Concerto, soloist: Berl Senofsky; Hindemith: "Nobilissima Visione"; Beethoven: "Leonore" Overture No. 3.

Sunday, Aug. 10, at 2:30, Music Shed. Charles Munch conducting. Walton: Johannesburg Festival Overture; Beethoven: Ninth Symphony, soloists: Adele Addison, Blake Stern, Florence Kopleff, Donald Gramm. Berkshire Festival Chorus, prepared by Hugh Ross and Alfred Nash Patterson.

Music Review B. Eagle – Aug 5

Opera at Tanglewood

By JAY C. ROSENFELD

THE OPERA department of the Berkshire Music Center presented the English version of a long-neglected opera of Gioacchino Rossini in the Theater-Concert Hall at Tanglewood last night for the first of two consecutive performances.

Boris Goldovsky, director of the department, made a very short speech before the curtain rose and introduced Elemer Nagy, the designer of the settings and of the lighting. The opera is "Count Ory," one of two Rossini wrote for the Paris opera almost exactly 130 years ago.

* * *

JUST HOW a dramatist of the eminence of Scribe, a man with such a knowledge of the tastes of an audience, could write such a silly and ludicrous libretto is almost incredible. Rossini's music is consistently vivacious and gay and gives the cast opportunities to sing in every conceivable florid manner, but the logic of their stage business is scarcely sophomoric.

The orchestra, selected from the students of the Center, was conducted by Wyn Morris and it was a major factor in the great success of the evening. The overture is a substantial composition and consists of three subjects which continue after the curtain rises.

* * *

THE STAGE settings consist of corrugated translucent glass panels. There is a wide one at the center rear and three to each side set obliquely as louvers. The slides which illuminate and throw designs upon them are so placed that there are no shadows. They can be changed in a flash and a regal masonry hall becomes a boudoir in an instant. The illusion thus created is not so applicable as painted scenery, but it supports the action adequately and saves time, space, and, undoubtedly, money.

The principal singers were outstandingly capable. John McCollum in the title role was superb. He depicted the cunning schemer almost as well as he sang, and had much occasion to use a high falsetto as the play, especially in the second act, becomes another "Charlie's Aunt." The Count tries to enter the bedroom of the Countess Fourmoutiers, sung by Angelica Lozada, whose wonderfully ornate singing was extremely effective. Rossini wrote many concerted numbers for this opera and, by this time, also had come to distrust singers ger allowed them to decorate and embellish his phrases themselves but insisted on writing in the ornamentation himself. He did not spare the vocalists, nor his audiences, however.

* * *

THE ENGLISH translation by Robert A. Simon was commissioned by the Juilliard Opera Theater and is of a chipper, Gilbert and Sullivan type. He has one of the Count's retainers ask "Can you bear with an air? For I cannot achieve this with recitative." And in another scene when the Count is thwarted by the fair lady's page, he exclaims: "Defeated by a page, out of my own book!"

The music is sprightly and the singing was excellent, but the scenes were too long. The second of the two acts begins with a scene in the Countess' salon with a group of 14 women which is interminable, for all its lovely singing. In the next scene the Count and his followers, disguised as female pilgrims, throw away the harmless milk and fruit which their hospitable hosts offer them and secretly partake of the products of the wine caves they discover. This is an hilarious scene, and at one point a tableau is effected like the Jordaens painting "Le Roi boit," but it, too, never stops. And so it goes with the farcical scene in the Countess' boudoir in which Ory has a vandeville stunt in confusing the page and her mistress.

* * *

THE COSTUMES by Leon Van Witsen are colorful and varied, but give the impression they may have been retrieved from several previous and heterogeneous productions.

This was a production on professional standards, and the performance enlisted contributions from every branch of theatrical facilities. The voices were maturely capable and included David Smith as Ory's friend, Gertrude Pepin as both a young peasant girl and a young noblewoman, Doris Okerson as the Countess' companion, Ronald Holgate as the Count's tutor, Nancy Williams as his page and George Tsandikos as his friend.

Wyn Morris deserves special commendation for the playing of the orchestra and the vital progress of whole performance. We are no longer surprised to have such productions under the sponsorship of Boris Goldovsky, but that does not prevent us from marveling each time anew that such a finished and enjoyable production can be achieved from scratch in only four or five weeks.

HARTFORD TIMES

TIMES, TUESDAY, AUGUST 5, 1958

Nagy-Designed Scenic Effects in Premiere

By TERE PASCONE

Lenox, Mass.—An overflow audience witnessed the American premiere of something old and the world premiere of something new in Theater-Concert Hall in Tanglewood last night. The double feature made for an interesting and very amusing evening.

The world premiere was the showing for the first time of the experimental scenic effects known as the "Nagy Multi-Projection System," designed by Dr. Elemer Nagy, head of the Opera Department of Hartt College of Music, University of Hartford.

The opera premiere, sung in English was the presentation for the first time in the United States of Gioacchino Rossini's two-act comic opera, "Count Ory" revived from the dust heap in 1952 at the Florence May Festival and two years later presented at the Edinburgh Festival, both times with spectacular success.

* * *

DR. NAGY'S basic idea—the projection of five scenic effects on a Corrulux shell with the use of 50 slides and 24 specially built projectors—came over successfully artistically and in the solution of technical problems.

It was an experiment, daring and revolutionary, and although a lot more research work will be needed to further its development, it gave promise of a new and different theater of tomorrow in which traditional lumber yard scenery of the past may bow to slide sets that can be carried about by traveling opera companies in one small satchel.

Also reflected were the possibilities of the freeing of the imagination of scenic designers in an art which has seen little change in the past 100 years.

Dr. Nagy's progress in his experiment unfolded panoramically as each of the five scenic moods were projected. The first, a traditional scene outside a castle proved too busy with detail and on the pale side. The second — the most daring of the evening—was a strong, overly-vivid, overly-colorful, impressionistic scene of a cave which had a startling, clashing effect on the viewer. But when the fourth and fifth scenes—the refectory and the bedroom—were presented a refinement and balance of artistry and color had been obtained with pleasing effect.

* * *

THE OPERA, staged by Dr. Boris Goldovsky, director of the Opera Department of the Berkshire Music Center, proved a delight musically. An example of Rossini's florid style, fresh and full of melody, the music with its elaborate and ingenious ensembles and surprising modulations in harmony, lived up to its reputation of being Rossini's most masterful comic opera. Based on an 11th Century French ballad, the story deals with the rakish Count Ory, who with his 12 knights attempts to invade the castle where live the Countess Fourmoutiers and 12 noblewomen, who have cloistered themselves until the return of their menfolk from the Crusades. As a hermit, in his first attempt, County Ory is unmasked. In his second attempt when he and his cavaliers appear as weary women pilgrims at the castle gates, they are admitted and then the rollicking fun begins within the cloistered walls.

The full, farcical possibilities of the opera, unfortunately, were not brought out by the stage direction in the first act. Movements by principals and chorus were meaningless and action was confined largely to the pointless picking up of chairs by singers and moving them from one side of the stage to the other. Adding to the bewilderment of the audience was the difficulty in following the English text—(it might as well have been sung in Italian for what one got out of it).

The perplexed state of patrons must have reached Dr. Goldovsky's ears, because during intermission he appeared on the stage and explained in witty, amusing fashion what the plot was all about.

* * *

THE SECOND ACT, however, moved faster and more convincingly as the student singers grasped the situations involved with gusto and enjoyment. And what was probably the most successful and hilarious portion of the opera was the scene in the castle dining room when the Count and his men have a gay old time for themselves—bedecked as women—filling themselves up with wine they had discovered from a cellar cache.

John McCollum gave a commendable performan Count Ory—a role wh taxing one, written in high register and cal times for almost a co tenor voice.

The English translati Robert Simon was disa ing and at times too and Sullivanesque rhymes.

Wynn Morris, student conductor, was outstanding in his direction of the Berkshire Music Center Student Orchestra.

The opera will be presented again tonight at 8:30 at Tanglewood.

Burrelle's
ESTABLISHED 1888
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ESS CLIPPING BUREAU
Church Street - New York

MUSICAL AMERICA
NEW YORK, N. Y.

SEP 1958

ssini Novelty At Tanglewood

Lenox, Mass., Aug. 4.—The ten
ncy of the Opera Department of th
Berk Music Center to prese
rare works was rewardin
when its members, un
con ce of Boris Goldovsky, P
th ssini's two-act opera "Co
his work, the first of R
o French operas, had its
in Paris in 1828. After
omposer was to write only
opera, "William Tell", w
s first performance a year
early 40 years of almost co
tive withdrawal by one o
entially most productive com
the 19th century were to
Neurasthenia, a certain indole
cause of his wealth, legal bat
unhappy love for Olympe P
and bitterness because of the
of "William Tell" may have
cause of this creative silence.
But at the time of "Cou
Rossini was still at the summ
career. All Europe was at

me is chiefly
help smaller opera compani
without the expense and
having to carry heavy st
with them. For this purpose
tion seems to be quite id
fast scene changes can be
a minimum of stage hands,
little else to do but
slides in the projectors.
the efficiency of this new
achieved at the expense
tiveness. The projections re
ized "pictures", and the illusion
setting is largely a matter
spectator's imagination. (An
mosquito crawling over one
lenses created something of a "
ula" effect, not to speak of the
trying to catch it.) Nevertheles
schemes of the

5 Church Str

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 27,999 S. 28,943

AUG 4 1958

Berkshire Concert Program Listed

Featuring the music of Beethoven, the program for the final weekend of Berkshire Festival concerts by the Boston Symphony orchestra has been made known. Friday night's and Sunday afternoon's concerts will be conducted by Charles Munch, music director, and Saturday night's concert will be directed by Pierre Monteux. Eugene Istomin, pianist, will be the soloist Friday night, and Berl Senofsky, violinist, Saturday night.

Dr. Munch will open Friday night's concert with Honegger's Prelude, Fugue and Postlude, and Beethoven's Symphony No. 7. Mr. Istomin will be soloist in Beethoven's Piano Concerto No. 5, "Emperor."

The concert on Saturday, conducted by Mr. Monteux, will open with music from "Prometheus" by Beethoven. Mr. Senofsky will be soloist in the Beethoven Violin Concerto. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will continue his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony next Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass, with the Festival chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johannesburg Festival Overture.

The Boston Symphony orchestra's rehearsal on Saturday morning, 10 o'clock, will be open to the public for the benefit of the pension fund.

Tonight and tomorrow night 8:30 o'clock, in the Theater-Concert hall, the Tanglewood Opera department will present Rossini's comic opera, "Count Ory." The performances will be conducted by Wyn Morris and the title role of Count Ory will be sung by John McCollum, tenor.

The final concert in the Chamber music series on Wednesday night, 8:30 o'clock, will feature the Kroll quartet in a program which includes Haydn's Quartet in G minor, Op. 74, No. 3; Bartok's Quartet No. 2, Op. 17, and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tanglewood-on-Parade, the annual benefit for the Berkshire Music center, will be conducted on Thursday night, between 6 and 11 o'clock. Concerts by the various departments of the school, including orchestra, opera, chamber music and choir will be presented, after which there will be picnic suppers on the lawn and a concert at 8:15 o'clock in the Music shed by the Boston Symphony orchestra and Boston Pops orchestra.

The final concert of the Berkshire Music Center orchestra will be given on Saturday afternoon, 3 o'clock, in the Music shed.

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165 Church Street - New York

SYRACUSE, N. Y.
POST-STANDARD
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AUG 3 1958

Final Weekend For Symphony

The final weekend of Berkshire Festival concerts by the Boston Symphony orchestra in the Music Shed at Tanglewood, Lenox, Mass., will feature music by Beethoven.

Charles Munch, music director, will conduct the concerts at 8:30 p.m. Friday, Aug. 8, and 2:30 p.m. Sunday, Aug. 10. The concert Saturday evening, Aug. 9, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (Aug. 8) and Berl Senofsky, violinist (Aug. 9).

The major production of the season for the Berkshire Center Opera Department will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert hall, tomorrow and Tuesday evenings.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 5 1958

ossini's 'The Count

By EDWARD DOWNES
Special to The New York Times.

ENOX, Mass., Aug. 4— Champagne must have n in Rossini's veins when wrote the sparkling comic era "The Count Ory," which students of the Berkshire sic Center Opera Department performed tonight in Theatre-Concert Hall at nglewood.

Four extremely gifted stunt stars sang the difficult rid roles, which recall some the livelier coloratura pasges of Rossini's "Barber of ville." In addition, the tenor n McCollum, formerly a dent here at the Berkshire sic Center, returned as an lumnus" to sing the deanding title role.

The opera was sung in an glish adaptation by Robert Simon of the original ench text of Eugene Scribe d Delestre-Poirson. The aptation was commissioned the Opera Department of Juilliard School in New rk, which released it for its st performance here. The illiard School has not yet esented the opera because the difficulty of casting the gh florid tenor part of the le role. Present plans call a production of "The unt Ory" by the school next ar.

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Although the opera has en almost unknown to esent-day American operers, it was given in New rk 127 years ago, ree years after its emière. It was the first ossini's two French-age operas, the second g his "Guillaume Tell," was an instant success dly enough two-thirds music of "The Count y" had been a complete lure when it was first ard in Rossini's Italian-

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Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 703,449 - S. 882,925

AUG 5 1958

BERKSHIRE MUSIC FESTIVAL

Rossini's Opera in Scenic Shell

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 5.—Rossini's "Count Ory" became the first opera ever produced in a scenic shell and multi-projection stage last night. Presented by the opera department of the Berkshire Music Center, the production offered not only the performance of a little-known early 19th Century work but also the most advanced experimentation in 20th-century scenic design.

Created and developed by Elmer Nagy, the scenery consisted of a fibreglas shell on which 15 projectors, located behind, project whatever effect is desired. The innovation seeks to scrap bulky stage scenery which Dr. Nagy considers out of date.

That the experiment has definite possibilities became clear in the second act. The interiors used had illusion. At the moment, exteriors appear less successful, perhaps because too stylized. Abstractions may be too radical. The fact, however, that all the scenery consisted of a package of slides emerges as quite significantly practical.

Music Carries Act

As the first of two French operas by Rossini, "Count Ory" has more than a dash of sparkling burgundy. Only the music carries the first act.

As the plot thickens, interest picks up. That it ends in a bedroom farce is probably the French touch. The music is the thing. When it gets too florid however, quaintness steps in and makes the opera more a concert in costume than a piece of theatre.

As a student performance, this was earnest and good. It had a heaviness not conducive to making Rossini scintillate. Wyn Morris could have conducted with a lighter touch. John McCollum sang the difficult title role creditably.

Angelica Lozada caught interest for negotiating her florid vocalization skillfully. Ronald Holgate did the most substantial singing and acting. Boris Goldovsky's staging often lapsed into cuteness.

Among the many credits should be listed the Leadership Training Program of the New England Opera Theatre and the Ford Foundation which made the development of the new scenic materials possible.

Having twice reported on Van Cliburn's playing of the Tchaikovsky and Rachmaninoff concertos, I assume that his performances at Lewisohn Stadium were quite phenomenal last night. I hope that the post-season event achieved its purpose in helping balance Stadium Concerts' budget.

Music Review B. Eagle - Aug 5

Opera at Tanglewood

By JAY C. ROSENFELD

THE OPERA department of the Berkshire Music Center presented the English version of a long-neglected opera of Gioacchino Rossini in the Theater-Concert Hall at Tanglewood last night for the first of two consecutive performances.

Boris Goldovsky, director of the department, made a very short speech before the curtain rose and introduced Elemer Nagy, the designer of the settings and of the lighting. The opera is "Count Ory," one of two Rossini wrote for the Paris opera almost exactly 130 years ago.

* * *

JUST HOW a dramatist of the eminence of Scribe, a man with such a knowledge of the tastes of an audience, could write such a silly and ludicrous libretto is almost incredible. Rossini's music is consistently vivacious and gay and gives the cast opportunities to sing in every conceivable florid manner, but the logic of their stage business is scarcely sophomoric.

The orchestra, selected from the students of the Center, was conducted by Wyn Morris and it was a major factor in the great success of the evening. The overture is a substantial composition and consists of three subjects which continue after the curtain rises.

* * *

THE STAGE settings consist of corrugated translucent glass panels. There is a wide one at the center rear and three to each side set obliquely as louvers. The slides which illuminate and throw designs upon them are so placed that there are no shadows. They can be changed in a flash and a regal masonry hall becomes a boudoir in an instant. The illusion thus created is not so applicable as painted scenery, but it supports the action adequately and saves time, space, and, undoubtedly, money.

The principal singers were outstandingly capable. John McCollum in the title role was superb. He depicted the cunning schemer almost as well as he sang, and had much occasion to use a high falsetto as the play, especially in the second act, becomes another "Charlie's Aunt." The Count tries to enter the bedroom of the Countess Fourmoutiers, sung by Angelica Lozada, whose wonderfully ornate singing was extremely effective. Rossini wrote many concerted numbers for this opera and, by this time, also had come to distrust singers so much that he no longer allowed them to decorate and embellish his phrases themselves but insisted on writing in the ornamentation himself. He did not spare the vocalists, nor his audiences, however.

* * *

THE ENGLISH translation by Robert A. Simon was commissioned by the Juilliard Opera Theater and is of a chipper, Gilbert and Sullivan type. He has one of the Count's retainers ask "Can you bear with an air? For I cannot achieve this with recitative." And in another scene when the Count is thwarted by the fair lady's page, he exclaims: "Defeated by a page, out of my own book!"

The music is sprightly and the singing was excellent, but the scenes were too long. The second of the two acts begins with a scene in the Countess' salon with a group of 14 women which is interminable, for all its lovely singing. In the next scene the Count and his followers, disguised as female pilgrims, throw away the harmless milk and fruit which their hospitable hosts offer them and secretly partake of the products of the wine caves they discover. This is an hilarious scene, and at one point a tableau is effected like the Jordaens painting "Le Roi boit," but it, too, never stops. And so it goes with the farcical scene in the Countess' boudoir in which Ory has a vandeville stunt in confusing the page and her mistress.

* * *

THE COSTUMES by Leon Van Witsen are colorful and varied, but give the impression they may have been retrieved from several previous and heterogeneous productions.

This was a production on professional standards, and the performance enlisted contributions from every branch of theatrical facilities. The voices were maturely capable and included David Smith as Ory's friend, Gertrude Pepin as both a young peasant girl and a young noblewoman, Doris Okerson as the Countess' companion, Ronald Holgate as the Count's tutor, Nancy Williams as his page and George Tsandikos as his friend.

Wyn Morris deserves special commendation for the playing of the orchestra and the vital progress of whole performance. We are no longer surprised to have such productions under the sponsorship of Boris Goldovsky, but that does not prevent us from marveling each time anew that such a finished and enjoyable production can be achieved from scratch in only four or five weeks.

HARTFORD TIMES

TIMES, TUESDAY, AUGUST 5, 1958

Nagy-Designed Scenic Effects in Premiere

By TERE PASCONE

Lenox, Mass.—An overflow audience witnessed the American premiere of something old and the world premiere of something new in Theater-Concert Hall in Tanglewood last night. The double feature made for an interesting and very amusing evening.

The world premiere was the showing for the first time of the experimental scenic effects known as the "Nagy Multi-Projection System," designed by Dr. Elemer Nagy, head of the Opera Department of Hartt College of Music, University of Hartford.

The opera premiere, sung in English was the presentation for the first time in the United States of Gioacchino Rossini's two-act comic opera, "Count Ory" revived from the dust heap in 1952 at the Florence May Festival and two years later presented at the Edinburgh Festival, both times with spectacular success.

* * *

DR. NAGY'S basic idea—the projection of five scenic effects on a Corrulux shell with the use of 50 slides and 24 specially built projectors—came over successfully artistically and in the solution of technical problems.

It was an experiment, daring and revolutionary, and although a lot more research work will be needed to further its development, it gave promise of a new and different theater of tomorrow in which traditional lumber yard scenery of the past may bow to slide sets that can be carried about by traveling opera companies in one small satchel.

Also reflected were the possibilities of the freeing of the imagination of scenic designers in an art which has seen little change in the past 100 years.

Dr. Nagy's progress in his experiment unfolded panoramically as each of the five scenic moods were projected. The first, a traditional scene outside a castle proved too busy with detail and on the pale side. The second — the most daring of the evening—was a strong, overly-vivid, overly-colorful, impressionistic scene of a cave which had a startling, clashing effect on the viewer. But when the fourth and fifth scenes—the refectory and the bedroom—were presented a refinement and balance of artistry and color had been obtained with pleasing effect.

* * *

THE OPERA, staged by Dr. Boris Goldovsky, director of the Opera Department of the Berkshire Music Center, proved a delight musically. An example of Rossini's florid style, fresh and full of melody, the music with its elaborate and ingenious ensembles and surprising modulations in harmony, lived up to its reputation of being Rossini's most masterful comic opera. Based on an 11th Century French ballad, the story deals with the rakish Count Ory, who with his 12 knights attempts to invade the castle where live the Countess Fourmoutiers and 12 noblewomen, who have cloistered themselves until the return of their menfolk from the Crusades. As a hermit, in his first attempt, County Ory is unmasked. In his second attempt when he and his cavaliers appear as weary women pilgirms at the castle gates, they are admitted and then the rollicking fun begins within the cloistered walls.

The full, farcical possibilities of the opera, unfortunately, were not brought out by the stage direction in the first act. Movements by principals and chorus were meaningless and action was confined largely to the pointless picking up of chairs by singers and moving them from one side of the stage to the other. Adding to the bewilderment of the audience was the difficulty in following the English text—(it might as well have been sung in Italian for what one got out of it).

The perplexed state of patrons must have reached Dr. Goldovsky's ears, because during intermission he appeared on the stage and explained in witty, amusing fashion what the plot was all about.

* * *

THE SECOND ACT, however, moved faster and more convincingly as the student singers grasped the situations involved with gusto and enjoyment. And what was probably the most successful and hilarious portion of the opera was the scene in the castle dining room when the Count and his men have a gay old time for themselves—bedecked as women—filling themselves up with wine they had discovered from a cellar cache.

John McCollum gave a commendable performan Count Ory—a role wh taxing one, written in high register and cal times for almost a tenor voice.

The English translati Robert Simon was disa ing and at times too and Sullivanesque rhymes.

Wynn Morris, studer ductor, was outstanding in his direction of the Berkshire Music Center Student Orchestra.

The opera will be presented again tonight at 8:30 at Tanglewood.

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 27,999 S. 28,943

AUG 4 1958

Berkshire Concert Program Listed

Featuring the music of Beethoven, the program for the final weekend of Berkshire Festival concerts by the Boston Symphony orchestra has been made known. Friday night's and Sunday afternoon's concerts will be conducted by Charles Munch, music director, and Saturday night's concert will be directed by Pierre Monteux. Eugene Istomin, pianist, will be the soloist Friday night, and Berl Senofsky, violinist, Saturday night.

Dr. Munch will open Friday night's concert with Honegger's Prelude, Fugue and Postlude, and Beethoven's Symphony No. 7. Mr. Istomin will be soloist in Beethoven's Piano Concerto No. 5, "Emperor."

The concert on Saturday, conducted by Mr. Monteux, will open with music from "Prometheus" by Beethoven. Mr. Senofsky will be soloist in the Beethoven Violin Concerto. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will continue his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony next Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass, with the Festival chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johannesburg Festival Overture.

The Boston Symphony orchestra's rehearsal on Saturday morning, 10 o'clock, will be open to the public for the benefit of the pension fund.

Tonight and tomorrow night 8:30 o'clock, in the Theater-Concert hall, the Tanglewood Opera department will present Rossini's comic opera, "Count Ory." The performances will be conducted by Wyn Morris and the title role of Count Ory will be sung by John McCollum, tenor.

The final concert in the Chamber music series on Wednesday night, 8:30 o'clock, will feature the Kroll quartet in a program which includes Haydn's Quartet in G minor, Op. 74, No. 3; Bartok's Quartet No. 2, Op. 17, and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tanglewood-on-Parade, the annual benefit for the Berkshire Music center, will be conducted on Thursday night, between 6 and 11 o'clock. Concerts by the various departments of the school, including orchestra, opera, chamber music and choir will be presented, after which there will be picnic suppers on the lawn and a concert at 8:15 o'clock in the Music shed by the Boston Symphony orchestra and Boston Pops orchestra.

The final concert of the Berkshire Music Center orchestra will be given on Saturday afternoon, 3 o'clock, in the Music shed.

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SYRACUSE, N. Y.
POST-STANDARD
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AUG 3 1958

Final Weekend For Symphony

The final weekend of Berkshire Festival concerts by the Boston Symphony orchestra in the Music Shed at Tanglewood, Lenox, Mass., will feature music by Beethoven.

Charles Munch, music director, will conduct the concerts at 8:30 p.m. Friday, Aug. 8, and 2:30 p.m. Sunday, Aug. 10. The concert Saturday evening, Aug. 9, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (Aug. 8) and Berl Senofsky, violinist (Aug. 9).

The major production of the season for the Berkshire Center Opera Department will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert hall, tomorrow and Tuesday evenings.

Burrelle's
ESTABLISHED 1888
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RESS CLIPPING BUREAU
Church Street - New York

MUSICAL AMERICA
NEW YORK, N. Y.

SEP 1958

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5 Church Stre

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 5 1958

ossini's 'The Count

By EDWARD DOWNES
Special to The New York Times.

ENOX, Mass., Aug. 4—
Champagne must have
in Rossini's veins when
wrote the sparkling comic
ra "The Count Ory," which
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Theatre-Concert Hall at
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Four extremely gifted stu-
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The opera was sung in an
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165 Church Street - ...

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 703,449 - S. 882,925

AUG 5 1958

BERKSHIRE MUSIC FESTIVAL

Rossini's Opera in Scenic Shell

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 5.—Rossini's "Count Ory" became the first opera ever produced in a scenic shell and multi-projection stage last night. Presented by the opera department of the Berkshire Music Center, the production offered not only the performance of a little-known early 19th Century work but also the most advanced experimentation in 20th-century scenic design.

Created and developed by Elmer Nagy, the scenery consisted of a fibreglas shell on which 15 projectors, located behind, project whatever effect is desired. The innovation seeks to scrap bulky stage scenery which Dr. Nagy considers out of date.

That the experiment has definite possibilities became clear in the second act. The interiors used had illusion. At the moment, exteriors appear less successful, perhaps because too stylized. Abstractions may be too radical. The fact, however, that all the scenery consisted of a package of slides emerges as quite significantly practical.

Music Carries Act

As the first of two French operas by Rossini, "Count Ory" has more than a dash of sparkling burgundy. Only the music carries the first act.

As the plot thickens, interest picks up. That it ends in a bedroom farce is probably the French touch. The music is the thing. When it gets too florid however, quaintness steps in and makes the opera more a concert in costume than a piece of theatre.

As a student performance, this was earnest and good. It had a heaviness not conducive to making Rossini scintillate. Wyn Morris could have conducted with a lighter touch. John McCollum sang the difficult title role creditably.

Angelica Lozada caught interest for negotiating her florid vocalization skillfully. Ronald Holgate did the most substantial singing and acting. Boris Goldovsky's staging often lapsed into cuteness.

Among the many credits should be listed the Leadership Training Program of the New England Opera Theatre and the Ford Foundation which made the development of the new scenic materials possible.

Having twice reported on Van Cliburn's playing of the Tchaikovsky and Rachmaninoff concertos, I assume that his performances at Lewisohn Stadium were quite phenomenal last night. I hope that the post-season event achieved its purpose in helping balance Stadium Concerts' budget.

[192]

Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York

MUSICAL AMERICA
NEW YORK, N. Y.

Rossini No... At Tang...

... the ... sent ... ingly ... under ... pre- ... Count ... Ros- ... pre- ... that. ... one ... which ... later. ... complete ... of the ... composers ... follow. ... be- ... an ... Pelissier. ... failure ... in the ... ce. ... Count Ory", ... summit of his ... at his feet, ... and pictures needed. ... still in its experi- ... stage is chiefly designed to ... opera companies to travel ... the expense and bother of ... to carry heavy stage props ... them. For this purpose the solution seems to be quite ideal, since ... scene changes can be handled by a minimum of stage hands, who have little else to do but exchange the slides in the projectors. Naturally, the efficiency of this new system is achieved at the expense of its effectiveness. The projections remain stylized "pictures", and the illusion of the setting is largely a matter of the spectator's imagination. (An innocent mosquito crawling over one of the lenses created something of a "Dracula" effect; not to speak of the hand trying to catch it.) Nevertheless, the ... schemes of the slides, ... pheric ... the ... stage ... John McCollum, who sang the title role. Encompassing extremely difficult fioriture passages, this part calls actually for an extinct vocal type, the *tenor da grazia*. Mr. McCollum negotiated his agile lines with conscientious artistry, although his well-shaped voice was not always completely able to master the physical demands of the part. Angelica Lozada sang the role of Countess Fourmoutiers commendably, save for a slight unsteadiness in attack and breath control. Nancy Williams was a light-hearted and secure-voiced page, Isolier, and Ronald Holgate gave a histrionically and vocally pleasing account of the Count's tutor.

Boris Goldovsky's staging had spirit and style, which could not be always said about Wyn Morris' conducting.

Lenox, Mass.—The final Tanglewood week-end, which closed Aug. 10, was under the direction of Charles Munch and Pierre Monteux.

On Aug. 8, Charles Munch conducted a program consisting of Honegger's "Prelude, Fugue, and Postlude", Beethoven's Symphony No. 7, and Piano Concerto No. 5. Eugene Istomin was the soloist.

On Aug. 9, Pierre Monteux led the Boston Symphony in Beethoven's "Prometheus" Overture, Hindemith's "Nobilissima Visione", and Beethoven's "Lenore" Overture No. 3. Berl Senofsky was the soloist in Beethoven's Violin Concerto.

The concluding concert on Aug. 10 featured the Johannesburg Festival Overture by Walton, and the Ninth Symphony by Beethoven.

The week-end also marked the conclusion of the six American composer profiles, presented under the auspices of the Fromm Music Foundation. The series featured works by Charles Ives, Roger Sessions, Elliott Carter, Milton Babbitt, Marc Blitzstein, Leon Kirchner, Lukas Foss, and Aaron Copland. The works were performed by the Fromm Fellowship Players.

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NEW YORK, N. Y.
TIMES
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AUG 5 1958

Rossini's 'The Count Ory' Sung by Students at Tanglewood

By EDWARD DOWNES
Special to The New York Times.

LENOX, Mass., Aug. 4— Champagne must have run in Rossini's veins when he wrote the sparkling comic opera "The Count Ory," which the students of the Berkshire Music Center Opera Department performed tonight in the Theatre-Concert Hall at Tanglewood.

Four extremely gifted student stars sang the difficult florid roles which recall some of the livelier coloratura passages of Rossini's "Barber of Seville." In addition, the tenor John McCollum, formerly a student here at the Berkshire Music Center, returned as an "alumnus" to sing the demanding title role.

John McCollum

The opera was sung in an English adaptation by Robert A. Simon of the original French text of Eugene Scribe and Delestre-Poirson. The adaptation was commissioned by the Opera Department of the Juilliard School in New York, which released it for its first performance here. The Juilliard School has not yet presented the opera because of the difficulty of casting the high florid tenor part of the title role. Present plans call for a production of "The Count Ory" by the school next year.

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Although the opera has been almost unknown to present-day American operagoers, it was given in New York 127 years ago, only three years after its Paris première. It was the first of Rossini's two French-language operas, the second being his "Guillaume Tell," and it was an instant success. Oddly enough, two-thirds of the music of "The Count Ory" had been a complete failure when it was first heard in Rossini's Italian-language opera buffa "Il Viaggio a Reims," produced in Paris in 1825. Rossini simply added a dozen new numbers and a libretto in the language his audience understood and he had a hit on his hands.

Modern revivals of this charming work began in Paris in 1926. Since then it has been done in Italy and at the Glyndebourne Festival and it has been recorded.

In addition to presenting a little-known work, tonight's performance was the first to use settings consisting chiefly of colored slides projected on a series of translucent, lightweight panels devised by Elmer Nagy of the Hart School in Hartford. The practical execution of Mr. Nagy's device here at the Berkshire Center was made possible by a grant from the Ford Foundation.

Both Mr. Nagy and Boris Goldovsky, head of the Berkshire Music Center Opera Department, emphasized the experimental character of this first performance. Four days ago, Mr. Goldovsky said, they still had not been sure the panels would work. They did tonight and were obviously valuable for the instant changes of scene they made possible as well as for their suitability for small operatic touring companies with limited transportation.

Their chief drawback is that the stage cannot really be brilliantly lighted without somewhat dulling of colors of the slides, which are projected on the panels from behind. In addition they are obviously projected "pictures" and hence force the stage designer to use stylized rather than realistic sets.

One was amazed that the student singers, who included Angelica Lozada as the countess, Nancy Williams as the page of Count Ory, Ronald Holgate as the count's tutor, and David Smith as the count's friend, Raimbaud, coped as fluently as they did with Rossini's swift coloratura and patter songs. In a sense their task was made a little easier by the often slow tempi of the conductor, Wyn Morris. On the other hand these very tempi robbed the performance of much of the vertiginous zest and glitter, as well as the elegance that are inherent in the music.

Miss Lozada came perhaps nearest to a true Rossinian brilliance, but Miss Williams excelled in the lyricism and grace, that are also essential to the style. Mr. Smith and Mr. Holgate were engaging mimes as well as singers, and Mr. McCollum's bright and agile voice was a main support of the performance. Despite the inevitable limitations of the occasion, it was a thoroughly enjoyable evening.

OPERA PROGRAM AT TANGLEWOOD EXCITING EVENT

New Scenery Technique Also Feature of Music Center Attraction

By WILLARD M. CLARK

TANGLEWOOD, Lenox — The opera department of the Berkshire Music Center, Boris Goldovsky, director, can always be depended on to do something exciting and so it was Monday night when Rossini's seldom heard opera "Count Ory" was staged and sung by members of the department.

Projected Settings

Equally exciting was the first appearance of the Nagy Multiproduction System scenery. It consisted of seven blank panels upon which designs were thrown by 15 projectors back of them. The results reminded one of huge picture postcards. The advantage, of course, is the speed with which scenes may be changed and the easy method of transportation.

Rossini's opera has enough melodies in it to furnish a half dozen operas. There are some stunning ensemble numbers, duets and solo arias. The plot is slim and the opera was sung in an English translation by Robert A. Simon. Whether or not the audience got the majority of the words, it did seem pleased with the colorful, often gorgeous costumes and the beauty of some of the voices, notably the soprano of Angelica Lozada, the Count Ory of John McCollum; the fine base of Ronald Nolgate and mezzo soprano Doris Okerson.

The music is true Rossini, bright, embellished and always tuneful. Even the basso is required to trill. Mr. McCollum, for most of the evening, sang sturdily, often resorting to falsetto at the top of his range. A lighter voice could have handled this music more easily. Angelica Lozada, in the leading feminine role was able to encompass the taxing vocal range and the voice was flexible enough to handle the embellishments. Ronald Holkate, as tutor to Count Ory, is a huge man with a big voice. As always with a Goldovsky production, the action was natural and the stage movement fluid.

Elmer Nagy, who was responsible for the scenery, told the audience that he had studied the project for some 20 years and expressed his thanks to those who made it possible for him to use these ideas in this performance. Further refined, this multiproduction system may well have an important place in American theater.

Leo Van Witsen was responsible for the colorful, attractive costumes. The opera will be repeated tomorrow night.

New England Newsclip Agency, Inc.
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AUG 5 1958

Music: 'Count Ory' Featured At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Stunning and dramatic backgrounds, framing a ribald comedy, was Rossini's two-act opera, "Count Ory" that received the first of two performances last night in the theater-concert hall at Tanglewood.

It was a presentation by the opera department of the Berkshire Music Center, Boris Goldovsky, director. A student orchestra of 46 was conducted by Wyn Morris.

Settings and lighting were designed by Elmer Nagy, and costumes by Leo Van Witsen.

Experimental Project

In his inevitable curtain spech, Goldovsky identified the project as a "first" in the musical theater. It is an important experiment that was started here last summer. Namely, this innovation in backgrounds is intended to do away with bulky scenery which is difficult to handle and expensive to transport.

Specifically, a wide fiberglass panel is in the rear of the stage, and three narrower panels on either side. Behind the panels are 15 projectors which produce the different effects needed.

Startling Effect

The effect is startling, to say the least. In a matter of seconds what was a castle in the background becomes a series of abstractions — then the castle's interior.

We can't say that the medium is a novelty, because it does have a practical side. But the illusions are only partly fulfilled. There was a bit too much business with projectors last night. At the start, the castle scene appears in sections which seemed to have no special significance other than to emphasize that it was done with lights.

Nagy joined Goldovsky in the curtain speech-making and went on to some length explaining that this method went back to the 17th century, and that he felt it would revolutionize operatic production.

Many Other Innovations

The center opera department has distinguished itself time and again, with all manner of innovations — first American productions of foreign and domestic works, English translations. and sparkling visual masterpieces.

"Count Ory" chalks up another. It isn't the best of Rossiniana and is frequently reminiscent of better things, but it has the typical zest. The English translation is tastily and smartly done by Robert A. Simon, except for a few obvious plays on words and some incongruous contemporary references.

The story itself is a potpourri of bed-ridden gimmicks of the 18th century — wholesale impersonations with a little Boccaccio seasoning.

First Presented 1828

Briefly, the yarn rotates around Count Ory and the Countess Fourmontiers. It's in France at the time of the Crusades. In 1828, when "Ory" was first produced, Paris audiences were very susceptible to women who vowed chastity and they found it quite plausible that an enamoured male should enter a ladies' home disguised as a nun.

The count loves the countess. She has sworn off men until her brother returns from the Crusades. So she loads up her castle with virtuous wives who are awaiting their husbands' return. The opera has the inevitable page with whom the countess falls in love.

Ory tries to crash the inner sanctum in the disguise of a hermit and later as a lady pilgrim. So do 14 other men. A good time is had by all until the husbands' return, whereupon, the visiting "gentlemen" beat a hasty retreat through the wine cellar.

Tenor Wasted

John McCollum was Count Ory. This was not his "Cup of Tea" although he did remarkably well with the role. His fine tenor voice was all but scrapped. He virtually falsettoed his way through the hermit score and the female impersonation.

It wouldn't be Rossini without a subterranean bass. In this production he's Ronald Holgate who sings the role of Ory's tutor. He is given superfluous action but it was largely compensated for with a thoroughly attractive vocal performance.

Coloratura Spotty

Angelica Lozada was an ornamental Countess Fourmoutiers. It's a difficult coloratura score which she sang with fluency and beautiful tone, if a bit insecurely in spots.

Other roles were taken by David Smith, Gertrude Pepin, Doris okerson, Nancy Williams (the page) in which she projected a pleasing voice but was pretty consistently behind the baton, and George Tsandikos.

The chorus of 22 was exuberant, vocally brilliant, and gorgeously attired.

"Count Ory" was a brave attempt and inspired. The new medium of producing illusion has immense possibilities. and no doubt will realize them when it is perfected — which seems a certainty.

[192]

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165 Church Street - New York

MUSICAL AMERICA
NEW YORK, N. Y.

SEP 1958

Rossini Nov[illegible] At Tang[illegible]

L[illegible]x, M[illegible] —The tendency [illegible] the [illegible] of the present Berk[illegible] Music [illegible] rewardingly rarel[illegible] heard work[illegible] under [illegible] Goldovsky, pre[illegible] a "Count [illegible] of Ros[illegible] Ory [illegible] its pre[illegible] After that, [illegible] only one [illegible] which [illegible] a year later. [illegible] almost complete [illegible] of the [illegible] composers [illegible] to follow. [illegible] a certain indolence be[illegible] legal battles, an [illegible] Olympe Pelissier, [illegible] because of the failure [illegible] William [illegible] may have been the [illegible] this creative silence. But at the time of "Count Ory", Rossini was still at the summit of his career. All Europe was at his feet, [illegible]

[illegible] and pictures [illegible]. This new device, still in its experimental stage, is chiefly designed to help smaller opera companies to travel without the expense and bother of having to carry heavy stage props with them. For this purpose the solution seems to be quite ideal, since fast scene changes can be handled by a minimum of stage hands, who have little else to do but exchange the slides in the projectors. Naturally, the efficiency of this new system is achieved at the expense of its effectiveness. The projections remain stylized "pictures", and the illusion of the setting is largely a matter of the spectator's imagination. (An innocent mosquito crawling over one of the lenses created something of a "Dracula" effect, not to speak of the hand trying to catch it.) Nevertheless, the delicate color schemes of the slides, combined with some atmospheric lighting produced, especially in the second act, moments of fanciful stage conception.

The singers were headed by John McCollum, who sang the title role. Encompassing extremely difficult fioriture passages, this part calls actually for an extinct vocal type, the *tenore da grazia*. Mr. McCollum negotiated his agile lines with conscientious artistry, although his well-shaped voice was not always completely able to master the physical demands of the part. Angelica Lozada sang the role of Countess Fourmoutiers commendably, save for a slight unevenness in attack and breath control. Nancy Williams was a light-hearted and secure-voiced page, Isolier, and Ronald Holgate gave a histrionically and vocally pleasing account of the Count's tutor.

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SHKEEPSIE, N.Y
YORKER
7,090 S. 28,943
AUG 4 1958

shire Concert ram Listed

Ory' Sung by Students at Tanglewood

John McCollum

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Four extremely gifted student stars sang the difficult florid roles, which recall some of the livelier coloratura passages of Rossini's "Barber of Seville." In addition, the tenor John McCollum, formerly a student here at the Berkshire Music Center, returned as an "alumnus" to sing the demanding title role.

The opera was sung in an English adaptation by Robert A. Simon of the original French text of Eugene Scribe and Delestre-Poirson. The adaptation was commissioned by the Opera Department of the Juilliard School in New York, which released it for its first performance here. The Juilliard School has not yet presented the opera because of the difficulty of casting the high florid tenor part of the title role. Present plans call for a production of "The Count Ory" by the school next year.

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Modern revivals of this charming work began in Paris in 1926. Since then it has been done in Italy and at the Glyndebourne Festival and it has been recorded.

In addition to presenting a little-known work, tonight's performance was the first to use settings consisting chiefly of colored slides projected on a series of translucent, lightweight panels devised by Elmer Nagy of the Hart School in Hartford. The practical execution of Mr. Nagy's device here at the Berkshire Center was made possible by a grant from the Ford Foundation.

Both Mr. Nagy and Boris Goldovsky, head of the Berkshire Music Center Opera Department, emphasized the experimental character of this first performance. Four days ago, Mr. Goldovsky said, they still had not been sure the panels would work. They did tonight and were obviously valuable for the instant changes of scene they made possible as well as for their suitability for small operatic touring companies with limited transportation.

Their chief drawback is that the stage cannot really be brilliantly lighted without somewhat dulling of colors of the slides, which are projected on the panels from behind. In addition they are obviously projected "pictures" and hence force the stage designer to use stylized rather than realistic sets.

One was amazed that the student singers, who included Angelica Lozada as the countess, Nancy Williams as the page of Count Ory, Ronald Holgate as the count's tutor, and David Smith as the count's friend, Raimbaud, coped as fluently as they did with Rossini's swift coloratura and patter songs. In a sense their task was made a little easier by the often slow tempi of the conductor, Wyn Morris. On the other hand these very tempi robbed the performance of much of the vertiginous zest and glitter, as well as the elegance that are inherent in the music.

Miss Lozada came perhaps nearest to a true Rossinian brilliance, but Miss Williams excelled in the [illegible] and grace, that [illegible] essential to the style. Mr. Smith and Mr. Holgate were engaging mimes as well as singers, and Mr. McCollum's bright and agile voice was a main support of the performance. Despite the inevitable limitations of the occasion, it was a thoroughly enjoyable evening.

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New Scenery Technique Also Feature of Music Center Attraction

By WILLARD M. CLARK

TANGLEWOOD, Lenox — The opera department of the Berkshire Music Center, Boris Goldovsky, director, can always be depended on to do something exciting and so it was Monday night when Rossini's seldom heard opera "Count Ory" was staged and sung by members of the department.

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Equally exciting was the first appearance of the Nagy Multiproduction System scenery. It consisted of seven blank panels upon which designs were thrown by 15 projectors back of them. The results reminded one of huge picture postcards. The advantage, of course, is the speed with which scenes may be changed and the easy method of transportation.

Rossini's opera has enough melodies in it to furnish a half dozen operas. There are some stunning ensemble numbers, duets and solo arias. The plot is slim and the opera was sung in an English translation by Robert A. Simon. Whether or not the audience got the majority of the words, it did seem pleased with the colorful, often gorgeous costumes and the beauty of some of the voices, notably the soprano of Angelica Lozada, the Count Ory of John McCollum; the fine base of Ronald Nolgate and mezzo soprano Doris Okerson.

The music is true Rossini, bright, embellished and always tuneful. Even the basso is required to trill. Mr. McCollum, for most of the evening, sang sturdily, often resorting to falsetto at the top of his range. A lighter voice could have handled this music more easily. Angelica Lozada, in the leading feminine role was able to encompass the taxing vocal range and the voice was flexible enough to handle the embellishments. Ronald Holkate, as tutor to Count Ory, is a huge man with a big voice. As always with a Goldovsky production, the action was natural and the stage movement fluid.

Elmer Nagy, who was responsible for the scenery, told the audience that he had studied the project for some 20 years and expressed his thanks to those who made it possible for him to use these ideas in this performance. Further refined, this multiproduction system may well have an important place in American theater.

Leo Van Witsen was responsible for the colorful, attractive costumes. The opera will be repeated tomorrow night.

New England Newsclip Agency, Inc.
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Republican
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AUG 5 1958

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By RAYMOND MORIN
Telegram Music Critic

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Settings and lighting were designed by Elmer Nagy, and costumes by Leo Van Witsen.

Experimental Project

In his inevitable curtain spech, Goldovsky identified the project as a "first" in the musical theater. It is an important experiment that was started here last summer. Namely, this innovation in backgrounds is intended to do away with bulky scenery which is difficult to handle and expensive to transport.

Specifically, a wide fiberglass panel is in the rear of the stage, and three narrower panels on either side. Behind the panels are 15 projectors which produce the different effects needed.

Startling Effect

The effect is startling, to say the least. In a matter of seconds what was a castle in the background becomes a series of abstractions — then the castle's interior.

We can't say that the medium is a novelty, because it does have a practical side. But the illusions are only partly fulfilled. There was a bit too much business with projectors last night. At the start, the castle scene appears in sections which seemed to have no special significance other than to emphasize that it was done with lights.

Nagy joined Goldovsky in the curtain speech-making and went on to some length explaining that this method went back to the 17th century, and that he felt it would revolutionize operatic production.

Many Other Innovations

The center opera department has distinguished itself time and again, with all manner of innovations — first American productions of foreign and domestic works, English translations, and sparkling visual masterpieces.

"Count Ory" chalks up another. It isn't the best of Rossiniana and is frequently reminiscent of better things, but it has the typical zest. The English translation is tastily and smartly done by Robert A. Simon, except for a few obvious plays on words and some incongruous contemporary references.

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First Presented 1828

Briefly, the yarn rotates around Count Ory and the Countess Fourmontiers. It's in France at the time of the Crusades. In 1828, when "Ory" was first produced, Paris audiences were very susceptible to women who vowed chastity and they found it quite plausible that an enamoured male should enter a ladies' home disguised as a nun.

The count loves the countess. She has sworn off men until her brother returns from the Crusades. So she loads up her castle with virtuous wives who are awaiting their husbands' return. The opera has the inevitable page with whom the countess falls in love.

Ory tries to crash the inner sanctum in the disguise of a hermit and later as a lady pilgrim. So do 14 other men. A good time is had by all until the husbands' return, whereupon, the visiting "gentlemen" beat a hasty retreat through the wine cellar.

Tenor Wasted

John McCollum was Count Ory. This was not his "Cup of Tea" although he did remarkably well with the role. His fine tenor voice was all but scrapped. He virtually falsettoed his way through the hermit score and the female impersonation.

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"Count Ory" was a brave attempt and inspired. The new medium of producing illusion has immense possibilities. and no doubt will realize them when it is perfected — which seems a certainty.

[192]

auspices of the American Symphony Orchestra League from June 29 to July 13. Conductors and musicians from community orchestras throughout the United States assembled to play in 25 rehearsal periods under the supervision of Richard Lert, director of the Pasadena Symphony. Erno Daniel, conductor of the Wichita Falls Symphony, served as assistant supervisor.

A number of contemporary composers, among them Wallingford Riegger, Henry Cowell, Ernst Krenek, Walter Aschaffenburg, Peter Phillips, and George Burt, were present to make comments and suggestions about their music. The workshop was made possible through the contribution of time and services on the part of the musicians, and a grant to the League by the Rockefeller Foundation.

Buffalo Summer Pops Concludes Season

Buffalo.—The Summer Pops series of the Buffalo Philharmonic ended on Aug. 19, with a "Rodgers & Hammer-

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Théâtre des Charles X had life-time con-

perfect sample of dients: the short, ed in crescendo, nzas, his various he string accompaniment. And as always in perament of a hack genius of irresisti-

is sung in an English prepared by Robert A. ally written by Scribe Poirson, the plot follows th of disguises, misinterpretations, rivalries, and slapstick situations

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[193]

NEW YORK, N. Y.
HERALD TRIBUNE
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AUG 6 1958

Tanglewood Opera Sings Rarely-Heard 'Count Ory'

By Francis D. Perkins

LENOX, Mass., Aug. 5.—The Berkshire Music Center's opera department, which usually offers unfamiliar works, followed this custom last night when it gave Rossini's "Count Ory" in the first of two performances in Tanglewood's Theater Concert Hall under the stage direction of Boris Goldovsky and the conductorship of Wyn Morris, a young musician from Wales.

Although its first New York performance was in 1833, this humorous work has gone unheard in America for many decades. For today's re-introduction to this country the cast of young professional and advanced student singers used Robert A. Simon's English version of the original French libretto. This translation was commissioned by the Juilliard Opera Theater, which plans to present "Count Ory" in New York next March.

John McCollum sang the title role of the disguised, designing and eventually thwarted count. The major contributors to his defeat were Angelica Lozada as Countess Fourmoutiers and Nancy Williams as Isolier, and Ronald Holgate as the tutor, with David Smith as Raimbaud, Gertrude Pepin as Alice, Doris Okerson as Ragonda and George Tzandikos as an anonymous nobleman.

Both the music and the story of Count Ory, which was first sung in Paris in 1828, have features which have marked comic operas both of earlier and later dates. The plot of the libretto by Scribe and Delestre Poirson is set in an undefined region of France and at no time in particular. It includes a familiar array of schemes, rivalries, disguises and misunderstood identities, particularly in the second act, where the count and his followers appear under the guise of women pilgrims. Not important nor more complicated than usual, it serves its purpose. Mr. Simons' English text, which has some Gilbertian moments, is fluently singable and preserves the original atmosphere with prevailing success. Most if not all of it reached its hearers' ears with very commendable intelligibility.

Any Rossini score is generous in its supply of ingratiating melodies, and that of "Count Ory" is no exception. It also has a liberal distribution of airs which illustrate the principal singers' vocal prowess and of neatly wrought concerted music. Mainly typical of its composer, the score offers occasional recollection of earlier Rossini works, with some glances further back towards Mozart, while it also has foretastes of Donizetti and others of Rossini's successors in the field of Italian opera. The pace is unhurried in the first part of the first act, while it later gains momentum. This is not all first class music, but it has quite enough musical value to merit revival.

The general vocal standard was praiseworthy, even if all the singing was not of the same tonal level. Miss Lozada's singing was especially appealing in its color and texture. The florid passages in her major first act aria were sung with well phrased fluency. Miss Williams, representing an operatic page of the line which extends from Cherubino to Oscar, sang with freshness and bouyancy. Mr. McCollum sang with a well focussed tone and authority of style in a dramatically persuasive impersonation, and Mr. Holgate was effective as the tutor. The student orchestra under Mr. Morris gave the singers well unified and balanced support.

The sets and lighting designed by Dr. Elemer Nagy represented an interesting and forward looking experiment in providing lightweight scenic equipment which can be set up and transported inexpensively. Its main feature consists of projections on several panels of a translucent shell. While the panels sometimes gave a sense of scenic division rather than of continuity, they usually suggested the character and atmophere of the locale. The development of this experiment should be well worth watching. The costumes designed by Leo Van Witsen were appropriate, and the stage action had a smooth and unflurried course.

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BOSTON, Mass.
Independent
Circ. 158,729
AUG 6 - 1958

Rossini's 'Count Ory' at Tanglewoo

4-58

Goldovsky Directs Opera At Berkshire Music Cen

By Walter P. Sheppard

Lenox, Mass.

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ALBANY, N. Y.
TIMES-UNION
Circ. D. 61,009 - S. 119,412

AUG 5 1958

AROUND THE TOWN:

Here's Final Call For Tanglewood

Last call for Tanglewood! With the stirring orchestral and vocal effects of Beethoven's Ninth Symphony bringing to a close the season of a most glorious music festival, Sunday afternoon practically in our own backyard, there is no excuse for anyone to sheepishly admit that he or she has not taken advantage of the opportunity to hear great music by the Boston Symphony Orchestra.

Dr. Charles Munch's inspired direction in a magnificent physical setting draws music lovers from every state in the Union, Canada and Mexico as the assorted license plates on the thousands of parked cars will attest.

MUSIC FOR ALL

Here's a suggestion if any members of the family think they are allergic to the classics, as represented by the "Three Bs," Bach, Beethoven and Brahms. We assure one and all that, as the late Walter Damrosch so truthfully said: "Popular music is merely familiar music." Proper and continuous exposure to the "long haired" composers, unlike the Chinese torture punishment of having a drop of ter fall on the confined head of an unfortunate prisoner until he loses his reason, will break down sales resistance. Perhaps the inexorable beat of rock 'n' roll is responsible for the deviation from the norm of some of our modern youngsters. The suggestion is that the family attend the annual "Tanglewood on Parade" at the music center, Thursday when the "full strength of the company" will be reviewed.

Many visitors bring along a lunch, some blankets and folding chairs, and dine—and listen al fresco, under one of the many trees which adorn the beautiful series of green-carpeted lawns. Seats in the Big Shed are available, and will entitle holders to rub elbows with "The Proper Bostonians."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

AUG 7 1958

Grace Notes

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KROLL QU
AT TANGL
AS SERIES

Haydn, Bartok, Bee
Works Close Cha
Music Offerin

WILLARD

NOX — The
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Kroll quartet
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8, Boston 6 • RI

kshire Eagle
TSFIELD,
Independent
Circ. 28,354

6 - 1958

Final Concert
Of Chamber Gro
In Theater Tonig

TANGLEWOOD — The l
series of Wednesday evenin
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sented here tonight at 8
theater concert hall.
Quartet will present
consisting of Haydn's Qua
minor, Op. 74 No. 3,
tet No. 2 Op. 17; Beethove
tet No. 15 in A minor,
Members of the Kroll
William Kroll and Loui
violins; David Mande
and Leon

Proceeds from the
Wednesday Evening Ch
sic concerts are don
Tanglewood
Fund of the Berkshire
ter. Other artists on
have included the
tet, the
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and Ade

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

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4-58

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HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

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The general vocal standard was praiseworthy, even if all the singing was not of the same tonal level. Miss Lozada's singing was especially appealing in its color and texture. The florid passages in her major first act aria were sung with well phrased fluency. Miss Williams, representing an operatic page of the line which extends from Cherubino to Oscar, sang with freshness and bouyancy. Mr. McCollum sang with a well focussed tone and authority of style in a dramatically persuasive impersonation, and Mr. Holgate was effective as the tutor. The student orchestra under Mr. Morris gave the singers well unified and balanced support.

The sets and lighting designed by Dr. Elemer Nagy represented an interesting and forward looking experiment in providing lightweight scenic equipment which can be set up and transported inexpensively. Its main feature consists of projections on several panels of a translucent shell. While the panels sometimes gave a sense of scenic division rather than of continuity, they usually suggested the character and atmophere of the locale. The development of this experiment should be well worth watching. The costumes designed by Leo Van Witsen were appropriate, and the stage action had a smooth and unflurried course.

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[194]

S Union - Aug 7

KROLL QUARTET AT TANGLEWOOD AS SERIES ENDS

Haydn, Bartok, Beethoven Works Close Chamber Music Offerings

By WILLARD M. CLARK

LENOX—The Kroll String Quartet made its second appearance of the chamber music series Wednesday night, bringing this very fine and well-liked series to a close. As usual the Theater-Concert Hall was filled and there were many sitting outside.

The Kroll quartet consists of William Kroll, violin; Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello.

The program opened with Haydn's "Quartet in G Minor, Op. 74, No. 3." Then came Bela Bartok's "Quartet No. 2, Op. 17." The concert concluded with a performance of Beethoven's "Quartet in A Minor, Op. 132."

The style of the Kroll quartet remains the same. They do a good, workmanlike job, without much sensitivity or imagination. One gets the feeling that they have played the music many times and may possibly be a little tired of it. One hears a performance which is approached in scholarly fashion by four men who are musical and experienced.

The delicious Haydn quartet was given a communicative performance, particularly the second movement largo. The Bartok opus is a work which needs more than a single hearing. Wednesday night, it became something of an exhibition piece, with the allegro movement taken at whirlwind speed. It was skillful playing, but a little remote.

Beethoven's "Quartet in A Minor, Op. 132" found the quartet at their most rewarding. One had the feeling that in this music they found something very personal to communicate. It was a spacious, finely proportioned performance and it met with audience approval, far greater than that given the Bartok quartet.

The chamber music season has been excellent. It opened with the Budapest String Quartet. This was followed by the Beaux Arts Trio of New York, which in turn was followed by the New York Pro Musica.

A recital by Adele Addison, soprano, and the two appearances by the Kroll quartet completed the series. Some 10,000 people heard these six concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
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AUG 7 1958

Kroll Quartet In Last Chamber Music Concert at Festival

The sixth and final chamber music concert of the 1958 Berkshire Music Festival was held at the theater-concert hall at Tanglewood last night, with the Kroll String Quartet making its second appearance. Works of Haydn, Bela Bartok and Beethoven were heard.

The hall was filled for the concert last night and attendance at the six programs this year was around 10,000.

Tonight the annual Tanglewood on Parade program will be held, starting at 5.45 o'clock. That will include performances by the various Berkshire Music Center departments, a lawn party and, at 8.15 o'clock, a concert featuring both the Boston Symphony and the Boston Pops Orchestras in the big shed.

The final weekend series of concerts by the Boston Symphony will be staged on Friday and Saturday evenings and Sunday afternoon.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 7- 1958

Music Review

Kroll Quartet at Tanglewood

By JAY C. ROSENFELD

THE FINAL chamber music concert of the Tanglewood season was played in the Theater-Concert Hall last night by the Kroll String Quartet, the only organization to be invited to appear twice this year.

Their program displayed, so far as one short evening permitted, the whole span of string qartet writing, and, at the same time, the culmination of artistic quartet playing.

Starting with one of the most ingratiating of quartets of "Papa" Haydn, the originator of the string quartet, they came as far as Bartok, conceded in many quartets to be one of the composers who has carried quartet writing to its farthest advance; and they stopped en route at one of the Himalayan peaks, if not the Mt. Everest of quartets, one of the late Beethovens.

* * *

THE HAYDN was the Opus 74, No. 3, sometimes designated as the "Rider," a name the composer never knew and which may have been suggested by the galloping or prancing figure at the start. There had been no quartets before Haydn (Bach and Handel wrote none), and if four viols played ensemble, it was vocal music adapted for strings. But Haydn scarcely even had to experiment, and even today, except for their transparency, no compromise or tolerance is necessary to enjoy his quartets.

The Krolls played him with the greatness of simplicity. The first movement was conspicuously comfortable; only in the wonderful final movement did they let loose a rugged brilliance from their great store of resources. It was the slow movement, however, that showed best their eminence. Their tone was drawn in long, melodic lines which were not affected by the length of their inexhaustible bows.

* * *

THE SECOND Bartok dates from 40 years ago. No composer's career was more bound up in his personal background and the events of his life than was Bartok's. His research into the folk music of his native Hungary furnished much material, but, by no sense of the word, is his music localized, and even the more exciting episodes are not of the barbaric and embroidered gypsy idioms commonly associated with that segment of his people.

Bartok was of the same year as Picasso. Each in his own way went his idividual way. There was no relationship whatsoever, but it serves to place the artistic and creative thinking of the era. The "execrated" dissonances of Bartok which first strike the ear give way on closer acqaintance to the intense feeling and sincerity he writes into his music and which needs such an ensemble as the Krolls to reveal. His emancipation from the tyranny of the major and minor system and the model forms of scales he employs offer new melodic prospects. Their daring is admittedly not easy to take, but those whose perceptions are receptive to his music find its emotional depth alternating with almost elementary naivete.

* * *

BEETHOVEN'S A minor quartet, Opus 132, raised the significance of chamber music, scarcely a decade after Haydn has passed away, to artistic heights till then unexplored and since then never excelled. The late quartets take their place in music as do the plays of Shakespeare in literature. The A minor contains some of the most ethereal as well as some of the most dramatic music written for quartet.

It may be of interest to note, however, that in 1845 in London, a society was formed "to make known some of the most perfect of musical compositions which have long been left comparatively unnoticed and to remove some unhappy prejudices relative to the later works of Beethoven." Among the musicians participating in this effort was Heinrich Ernst, known for his magnificent interpretations of the late Beethovens and whose Stradivarius William Kroll played last night.

The other members of the quartet are Louis Graeler, violin, David Mankovitz, viola, and Avron Twerdowsky, cello.

* * *

BEETHOVEN had too much to express at the close of his life to be restricted by any limitations of form such as those set up by Haydn. He begins with a solemn, short introduction which leads quickly into a movement which is essentially a narrative. The scherzo has a pastoral trio which recalls the last echo of a wandering musician's bagpipe. The intracacies of the writing are all dispelled by the Krolls' apparently effortless playing.

The slow movement is probably the most famous of all. Beethoven wrote, in French, that this was an offering of gratitude to the Divinity by a convalescent. For his song [illegible] he employs the Lydian mode in which his profund humility was enhanced by the Krolls' abstention in some instances from the use of a vibrato so that, by contrast, other episodes rose in plaintive distinction.

* * *

A SHORT march brings us abruptly back to earth after which a recitative, which Kroll made only lacking in words, gives wings to the finale. Such an exposition of music and its relevation will not be forgotten. The Krolls, at last week, were recalled time after time and finally added a short encore, a galvanic display of virtuosity, the last movement of the Ravel quartet.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

AUG 6 1958

Rossini Opera in English Impresses at Tanglewood

By D. E. RITZ
Gazette Music Editor

A new opera is always a thrill, and when it is one by Rossini, written for the Paris Opera and first performed in 1828, it has special significance in its first performance in English.

* * *

"COUNT ORY," a comic opera in two acts, was the major offering of the season of the opera department of the Berkshire Music Center at Tanglewood on Monday and last evening in the Theatre-Concert Hall under the direction of Boris Goldovsky.

John McCollum, tenor, was featured in the highly humorous title role as the ardent admirer of women, Countess Fourmoutiers in particular.

The English version of the A. E. Scribe and C. G. Delestre-Poirson text was made by Robert A. Simon on commission from the Juilliard Opera Theater and released to the Berkshire Music Center for the Tanglewood performance. It is witty and full of fine lines, a very clever modern interpretation of the humor inherent in an almost male-less France at the time of the Crusades.

* * *

THE MUSIC is Rossini and demanding in the extreme. A 46-piece student orchestra from the center furnished the intricate accompaniment for the magnificent solo voices. The cast requires nine first caliber solo voices and 22 in the choral roles of peasants, courtiers, noblewomen and knights.

Costuming was particularly elegant and the new "scenic shell and multi-projection" stage was most adequate, though to our taste not nearly as interesting as the "romantic" scenery to which theater-goers are accustomed.

* * *

THE SHELL and multi-projection stage were designed and developed by Dr. Elemer Nagy, and according to Goldovsky it was "not known for sure that it would work until four days" before the Monday evening opening. Dr. Goldovsky hails the accomplishment as one of the first steps in the development of "a portable theater" in which producers will be able "to travel with a satchel full of slides" and in which "stagehands will be dressed in white ties."

The plot of "Count Ory" was described aptly by Goldovsky as "so simple it bewilders you."

* * *

WE ALSO FIND opera in English quite as bewildering as opera in French, German or what-have-you. When three or more or even two excellent singers express their innermost emotions and thoughts in asides with coloratura as the medium, the language matters little. The music is the thing and that of Rossini could not be improved on we are sure.

Featured soloists in the Tanglewood production were, in addition to McCollum, David Smith, Gertrude Pepin, Doris Okerson, Ronald Holgate, Nancy Williams, Angelica Lozada and George Tsandikos. Wyn Morris of Llanelly, South Wales, conducted.

* * *

THE OPERA was revived in Paris in 1926 and performed in Turin in Italian in 1930. It has recently been performed by the Glyndebourne Opera Company in England.

The Opera Department at Tanglewood was supported this summer by the leadership training program of the New England Opera Theater with the addition of a Ford Foundation grant.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 6 - 1958

Final Concert Of Chamber Group In Theater Tonight

TANGLEWOOD — The last of the series of Wednesday evening Chamber Music Concerts will be presented here tonight at 8:30 in the theater concert hall. The Kroll Quartet will present a program consisting of Haydn's Quartet in B minor, Op. 74 No. 3, Bartok's Quartet No. 2 Op. 17; Beethoven's Quartet No. 15 in A minor, Op. 132. Members of the Kroll Quartet are William Kroll and Louis Graeler, violins; David Mandovitz, viola; and Leon Twerdowsky, cello.

Proceeds from the series of Wednesday Evening Chamber Music concerts are donated to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. Other artists on the 1958 series have included the Budapest Quartet, the Beaux Arts Trio of New York, the New York Pro Musica, and Adele Addison, soprano.

S Union - Aug 6

Kroll Quartet At Tanglewood

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

AUG 6 - 1958

Tanglewood Concerts

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Times (e)
DANBURY, Conn.
Independent
Circ. 17,740

AUG 6 - 1958

What's Doing Hereabouts

The last of a series of Wednesday evening chamber music concerts at Tanglewood will be presented tonight at 8:30 o'clock in the Theatre-Concert hall. The Kroll Quartet will be heard in a program by Haydn, Bartok and Beethoven.

[195]

Tanglewood Parade E. Eagle - Aug 5

Carvalho on Podium Thursday To Open BSO Concert in Shed

Whitestone

Eleazar de Carvalho

TANGLEWOOD — Eleazer de Carvalho, head of the department of orchestral conducting at the Berkshire Music Center, will open the Tanglewood on Parade program Thursday night in the Music Shed. He will conduct the Boston Symphony Orchestra in Gomes' overture to "Il Guarany" and Fall's "El Amor Brujo." Mr. Carvalho began his association with Tanglewood as a conducting student of the late Dr. Serge Koussevitzky, founder of the Music Center and musical director of the BSO for 25 years.

Big Crowd Expected

The Tanglewood on Parade program this year, held annually for the benefit of the Music Center, promises to be one of the biggest events in years at Tanglewood—if the weatherman cooperates. All of the boxes have been sold and there has been a brisk demand for reserved seat tickets in the Shed. Tanglewood officials reported this morning that more and more people are forming picnic groups every year for the Parade and a special concert is being arranged by the Tanglewood choir to entertain the picnicking crowds on the

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Burgin and Copland

The "gala concert" will open in the Shed at 8:15. Carvalho will conduct the first part of the first half session and then Richard Burgin, concertmaster of the BSO will take the podium and conduct the orchestra in Copland's piano concerto, with the composer, Aaron Copland, performing the work in his first public appearance with a symphony orchestra in 31 years.

At intermission door prizes will be awarded and then the Boston Pops Orchestra with the popular Arthur Fiedler conducting, will present a program with a promise of encores.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 6 - 1958

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 7 - 1958

Box-holders Are Announced For Tanglewood-on-Parade

TANGLEWOOD — Box-holders have been announced for the benefit concert in the Music Shed at tonight's Tanglewood-on-Parade.

The concert is the climax of the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music.

Box-holders will be Mrs. John L. Senior, Mrs. Serge Koussevitzky, Mr. and Mrs. Bruce Sanborn, Mr. and Mrs. Stefan Lorant, Mr. and Mrs. David Huxley, Miss Constance de C. Parrish, Mr. and Mrs. Edgar B. Stern, Col. and Mrs. H. George Wilde, the Rev. and Mrs. Robert L. Curry and Mr. and Mrs. Thomas D. Perry Jr., all of Lenox; Miss Gertrude Robinson Smith and Mr. and Mrs. Lyman Beecher Stowe of Glendale.

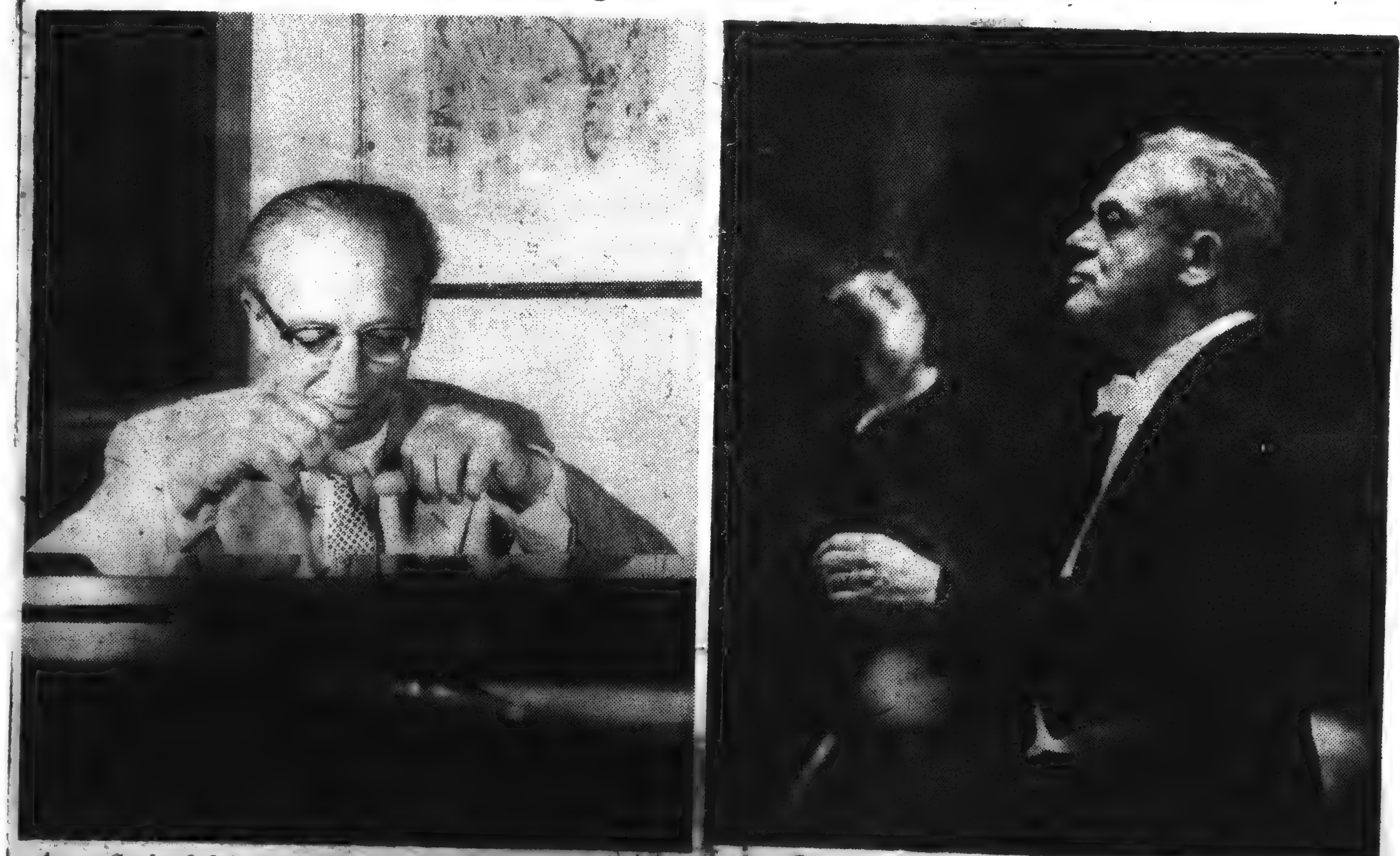
Also, Mr. and Mrs. David B. Karrick, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Arthur W. Percival, Mrs. Rodney Procter and Mr. and Mrs. Girard L. Spencer of Stockbridge; Mr. and Mrs. C. D. Jackson of Interlaken, Mr. and Mrs. Harold A. Hatch of Sharon, Conn., Mr. and Mrs. Zino Francescatti of Monterey, and Michael T. Kelleher of Boston.

Others Are Named

Others are Mr. and Mrs. Shaun Kelly and Mr. and Mrs. Joseph Holton Jones of Richmond, George Sokolsky of Otis, Mr. and Mrs. Alan J. Blau, Mr. and Mrs. Leon Podolsky, Mr. and Mrs. Lawrence K. Miller, Mrs. Donald F. McPherson, Mr. and Mrs. Robert L. Gibson, Mr. and Mrs. John F. Downing and Mr. and Mrs. Alvin G. Fox, of Pittsfield, Howard Bessette of Sheffield.

Also, Mrs. Scoville Firuski of Lakeville, Conn., Mr. and Mrs. Frederick W. Beinecke, Frederic H. Brandi and Mr. and Mrs. Robert K. Wheeler of Great Barrington, Paul Hahn of New York, Mr. and Mrs. James Deeley of Lee, Mr. and Mrs. Frank Wells McCabe of Albany, N.Y., Mrs. G. Hinman Barrett of Monroe, N.Y., Mr. and Mrs. Julian Sprague of Williamstown, Mr. and Mrs. Richard A. Pierce of North Adams, Mrs. Alan N. Kobalkin of Passaic, N.J., and Mr. and Mrs. George E. Judd of Cannonsville, N.Y.

Principals at Tanglewood on Parade Tomorrow



Aaron Copland, left, will play his piano concerto with the Boston Symphony Orchestra for the first time in 31 years tomorrow night at 8:15 during the second portion of the first half of program in the Music Shed at Tanglewood on Parade. Richard Burgin, concertmaster of BSO, will be the conductor. Arthur Fiedler and Boston Pops Orchestra will close evening program.

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,480

AUG 6 - 1958

Music For Everybody

By SIGMUND SPAETH

While radio and television are still treating good music as a stepchild, apparently unaware of its actual and potential audience, the record manufacturers continue to combine education and entertainment for the benefit of Americas' music-loving public which is constantly growing, largely through such stimulation.

Most gratifying is the fact that record buyers today seem more interested in the music itself than in the artists concerned. This trend may mean a gradual emancipation from the deadly "star system" which has held back our musical development by at least 50 years and created a snobbery and intolerance of menacing proportions.

It is encouraging to find people now buying records of the so-called "orphan" type, in which the identity of the performers is kept a secret. Such records are sold today in supermarkets and other places off the beaten track of the music business, naturally at most attractive prices, since no artists' royalties are involved.

The buyers no longer ask for the names of the interpreters. They are interested only in the works themselves and their composers, with an extra critical ear for the standard of the performance and the quality of the recording.

Important Development

The development of high fidelity has undoubtedly played an important part in this improvement of taste, and the rapid advance of stereophonic sound should add still more to the new atttiude toward recorded music.

There are now numerous sets of "orphan" records on the market, with no mention whatever of the performing artists, but with considerable emphasis on the quality of the performance and its reproduction, as well as enlightening program notes and occasionally even some spoken comments.

The pioneer series of this type was made some years ago by Columbia, under the title of "Music You Enjoy," with this columnist selecting the music, beautifully but anonymously recorded by the Columbia Broadcasting symphony orchestra, conducted by Howard Barlow. The records were distributed chiefly by newspapers, as circulation-builders, and the total ran well into the millions.

Today there is a "Basic Library of the World's Greatest Music," which pays a small royalty to the National Committee for the Musical Arts, enabling this active organization to contribute financially to the support of various musical causes in selected cities.

Rochester and Syracuse have already profited by this practical arrangement, and several other musical centers are soon to be similarly aided. It is an excellent plan, since the sale of the records at low prices through chain stores automatically creates interest in local homes which is then expressed in support of musical activities in the community as a whole. Alec Templeton is chairman of this national committee, with Quaintance Eaton as its efficient Executive Secretary.

Through such distribution of established classics it is becoming more and more evident that music itself is of greater importance than any of its interpreters. The gradual substitution of "What?" for "Who?" in the approach to great music marks an enormous step forward in the musical culture of America.

* * *

The annual gala concert in aid of the Berkshire Music Center, takes place at Tanglewood, Lenox, Mass., on the evening of August 7, with Arthur Fiedler conducting the Boston Pops Orchestra for half of the program. Among the other artists will be Aaron Copland, playing his own Piano Concerto, with Richar Burgin conducting.

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Journal
LAKEVILLE, Conn.
Weekly Independen
Circ. 2,292

AUG 7 1958

HIGHLIGHTS TANGLEWOO

The gala Tanglewood on P
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Boston Pops Orchestra un
Arthur Fiedler will climax
annual benefit for the Berksh
Music Center on Thursday e
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Eleazar de Carvalho, who
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Gomes' *Overture to Il Gua*
and Falla's *El Amor Bru*
the head of the Departmen
Orchestral Conducting at
Berkshire Music Center and
been affiliated with the s
for many years. Mr. Car
began his association
Tanglewood as a condu
student of Serge Koussevit

Aaron Copland will appe
soloist in his own *Piano*
certo for the first time wit
Orchestra in thirty-one
Richard Burgin will condu

Burrelle's
ESTABLISHED 1888
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ESS CLIPPING BUREAU
Church Street - New York

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

AUG 8 1958

ecord Crowd t Tanglewood

ENOX, Mass., Aug. 7.—Early
rnoon thundershowers in
Berkshires did not deter a
ord crowd of 14,588 that at-
ded Tanglewood-on-Parade,
annual benefit for the Berk-
re Music Center, the Boston
mphony Orchestra's summer
ool of music, tonight. They
re rewarded by clearing
es, a pleasant summer eve-
ng and music of all kinds.
ter performances by the stu-
nt orchestra, the opera de-
rtment and works by student
mposers, visitors enjoyed pic-
c suppers on the Tanglewood
wn to the accompaniment of
choral concert.

Eleazar de Carvalho, Brazil-
n conductor, opened the gala
ncert by the Boston Sym-
hony Orchestra in Tangle-
ood's 6,000-seat music shed
ith the overture to "Il Gua-
ny" by Gomez and Falla's
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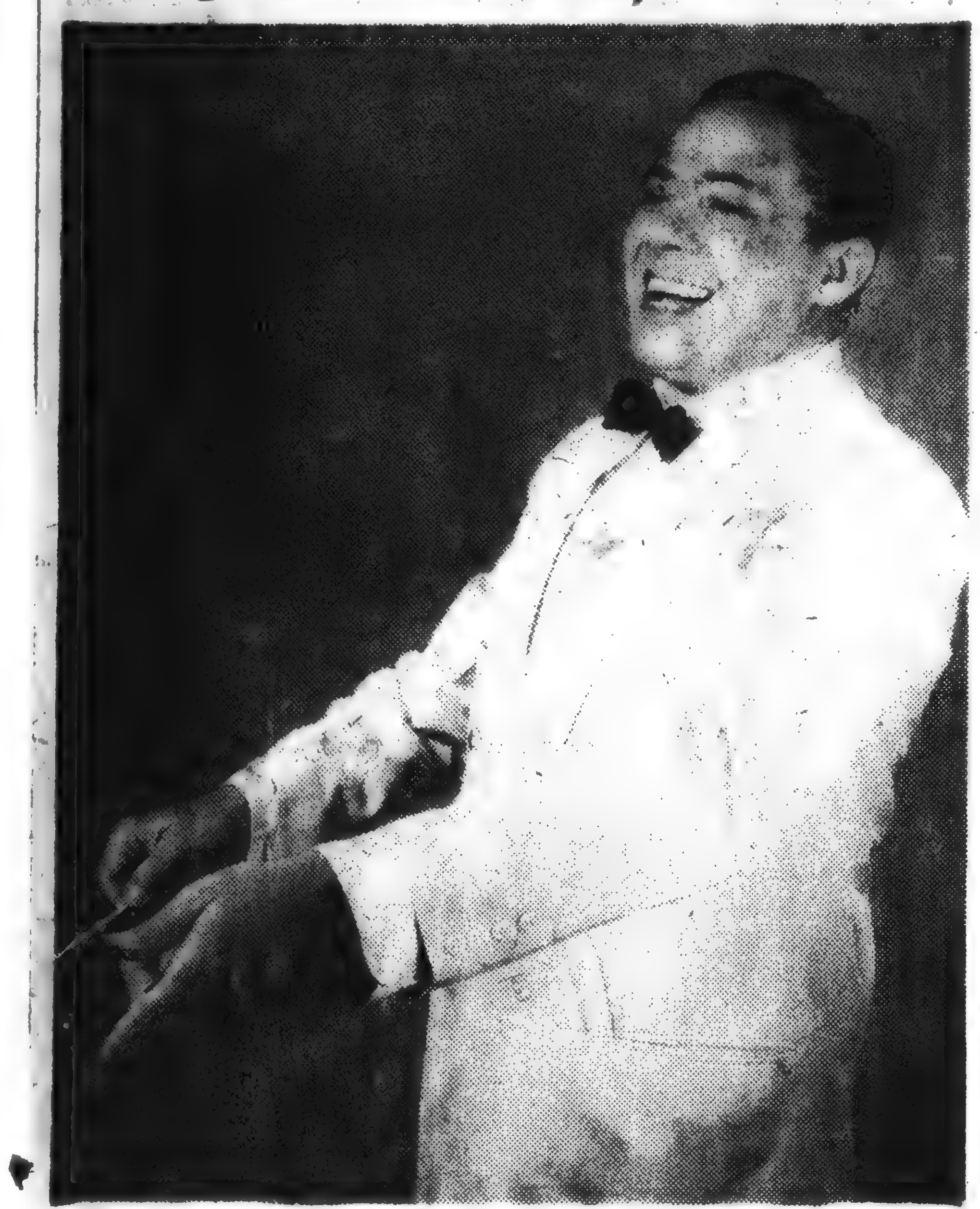
ghlight of the evening was
e performance by Aaron Cop-
nd of the solo part in his
ano concerto. Richard Burgin
nducted the orchestra, and
e noted American composer
s warmly received.

Arthur Fiedler and the Boston
ps Orchestra took over the
cond half of the program with
rks by Offenbach, Ginastera,
rnstein, an arrangement of
pular dance tunes arranged
Richard Hayman called

[195]

Tanglewood Parade E. Eagle - Aug 5

Carvalho on Podium Thursday To Open BSO Concert in Shed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The fanfare and welcome will open at 5:45 when Roger Voisin, first trumpet of the BSO, will lead a group of students, studying brass instruments, in a performance on the lawn in the rear of the Shed.

Demonstrations at 6

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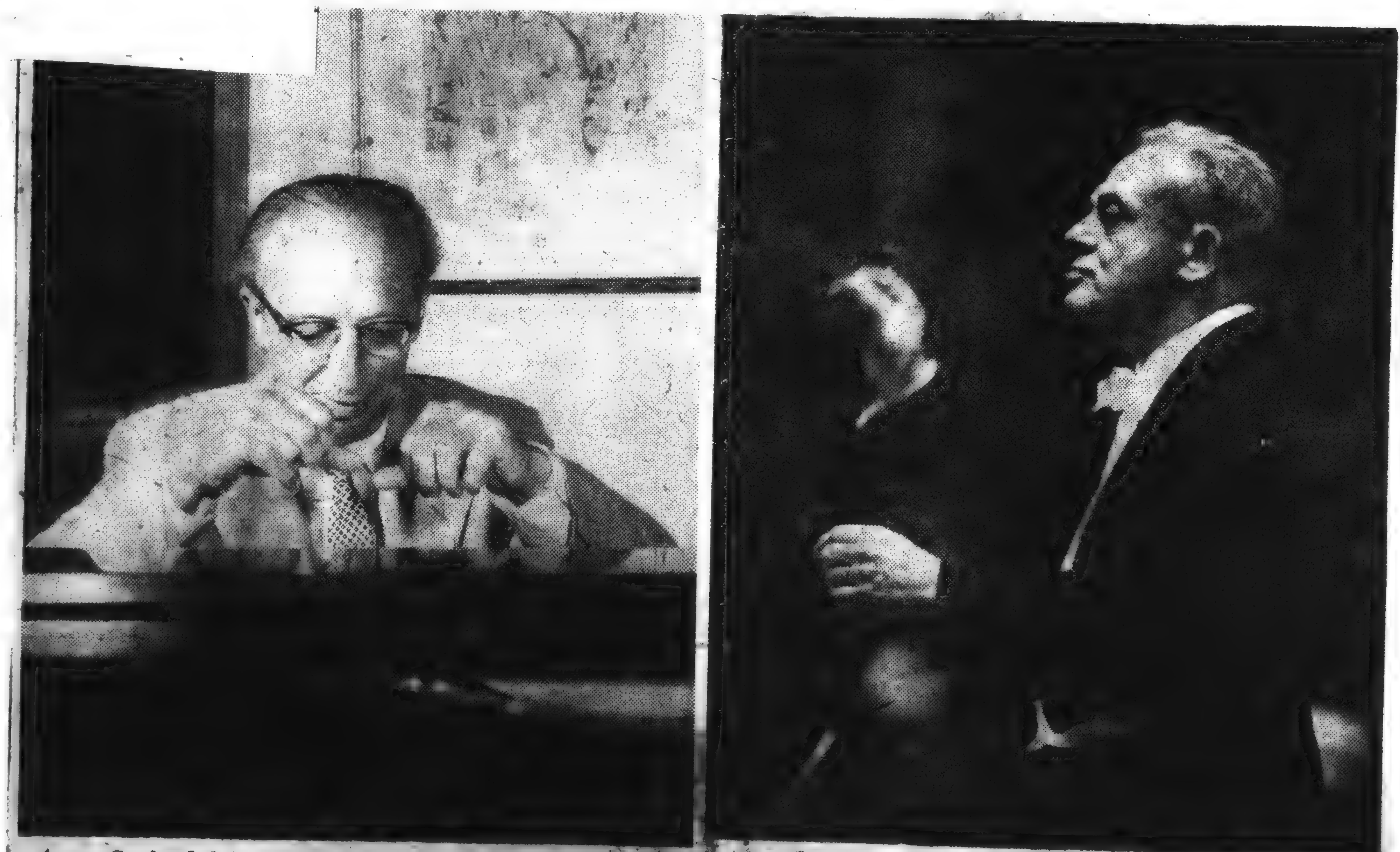

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 7 - 1958

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Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,480
AUG 6 - 1958

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AUG 7 1958

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NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
AUG 8 1958

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Weekend ...

(Continued from Page 5)

Festival Overture, which was written for the 70th Anniversary of the city of Johannesburg in South Africa and first performed there in 1956. The Boston Symphony Orchestra presented the United States premiere of the *Overture* during the 1956/57 season.

The Boston Symphony Orchestra's rehearsal on Saturday morning, August 9, at 10 o'clock will be open to the public for the benefit of the Pension Fund.

Aaron Copland will be heard in the final session of the Seminar in Contemporary Music on Friday afternoon, August 8, at 3:15. He will discuss his own music and there will be performances of his *Four Songs from Twelve Poems of Emily Dickinson* and the *Piano Fantasy,* with guest soloist Noel Lee.

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At intermission there will be a drawing of door prizes.

Two preliminary events will take place at 4 this afternoon when holders of box and reserved seats attended a special opera performance in the formal gardens of Tanglewood.

At 5:45 this afternoon everyone with a ticket to Tanglewood on Parade will be admitted to the grounds. Roger Voisin, first trumpet of the BSO and a member of the Music Center faculty, will lead a brass fanfare by students of the school, followed by a welcome from Ralph Berkowitz, dean of the center. Simultaneous performances by different school departments will start at 6, summarizing the work of the students during the six-week session.

At 7, while visitors are enjoying a picnic supper on the grounds, the Tanglewood choir will present a choral program on the porch of the main Tanglewood house, overlooking Stockbridge Bowl.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

AUG 8 - 1958

14,588 Persons At Tanglewood Hear Boston Pops

The grounds at Tanglewood were literally covered with listeners for the Tanglewood-on-Parade program Thursday with 14,588 persons listening to the final event of the evening featuring the Boston Pops Orchestra.

The popular orchestra shone with bright rhythms and smoothness as the audience reacted with ovations. The program opened with Eleazar de Carvalho conducting Gomes' "Il Guarany" Overture and Falla's "El Amor Brujo."

Aaron Coplan was piano soloist for his own composition, "Piano Concerto" conducted by Richard Burgin. The varied syncopations of the work were brought out in fine style.

For the second half of the program, Arthur Fiedler conducted his own orchestra. He moved from Offenbach's "Gaite Parisienne" Suite to Ginastera's "Dance of the Wheat" and Malambo from "Estancia" and selection from Bernstein's "West Side Story" with characteristic finesse. He ended with a rousing "76 Trombone" from "The Music Man" and several encores.

Many other events were scheduled for the Tanglewood-On-Parade program at 4 p. m.

One of the 10 door prizes awarded went to E. Peltier of 215 Pine St. who received a donkey and elephant, symbols of the Democratic and Republican parties.

Buffrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
5 Church Street - New York

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

AUG 8 1958

Record Crowd At Tanglewood

LENOX, Mass., Aug. 7.—Early afternoon thundershowers in the Berkshires did not deter a record crowd of 14,588 that attended Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music, tonight. They were rewarded by clearing skies, a pleasant summer evening and music of all kinds. After performances by the student orchestra, the opera department and works by student composers, visitors enjoyed picnic suppers on the Tanglewood lawn to the accompaniment of a choral concert.

Eleazar de Carvalho, Brazilian conductor, opened the gala concert by the Boston Symphony Orchestra in Tanglewood's 6,000-seat music shed with the overture to "Il Guarany" by Gomez and Falla's suite from "El Amor Brujo." A highlight of the evening was the performance by Aaron Copland of the solo part in his piano concerto. Richard Burgin conducted the orchestra, and the noted American composer was warmly received.

Arthur Fiedler and the Boston Pops Orchestra took over the second half of the program with works by Offenbach, Ginastera, Bernstein, an arrangement of popular dance tunes arranged by Richard Hayman called "Dancing Through the Years" and "76 Trombones" from "The Music Man" by Meredith Willson. Mr. Fiedler also conducted a number of traditional pops encores climaxed by "The Stars and Stripes Forever."

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

AUG 8 1958

The program for the final week at the Berkshire Festival, Tanglewood, Lenox, Mass., is scheduled as follows: Thursday, Tanglewood on Parade, with Arthur Feidler and the Boston Pops Orchestra; Friday, at 8:30 p.m., Charles Munch conducting Honegger's Prelude Fugue and Postlude, Beethoven's 7th Symphony, and Piano Concerto No. 5, the "Emperor," with Eugene Istomin as soloist; Saturday at 8:30 p.m., Pierre Monteux conducting Beethoven's Violin Concerto, with Berl Senofsky, soloist, and music from "Prometheus," Hindemith's Noblissima Visione, and Beethoven's Leonore Overture No 3; Sunday at 2:30 p.m., Munch conducts the Johannesburg Festival Overture, Walton; 9th Symphony, Beethoven, with Adele Addision, Blake Stern, Florence Kopleff, Donald Gramm and the Festival chorus.

Janna Dawson will be the assisting artist with the Berkshire Quartet in this Sunday's chamber music concert at Music Mountain, Falls Village, at 4 p.m. The program will include the Quartet, Opus 18, No. 6 by Beethoven; Sonata for Violin and Piano by Franck; Piano Quartet in G minor by Mozart.

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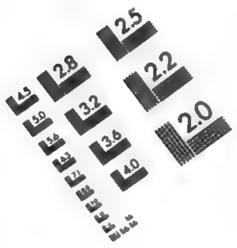
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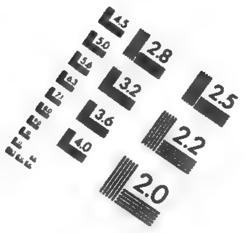
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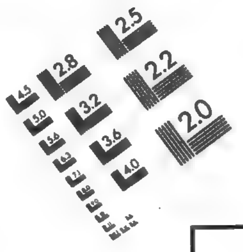
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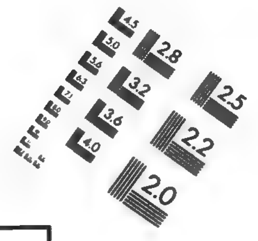
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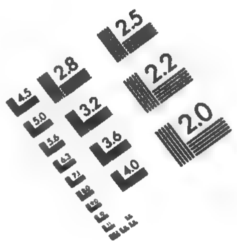
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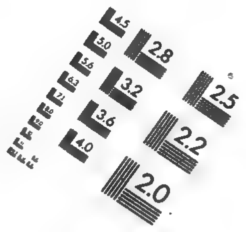
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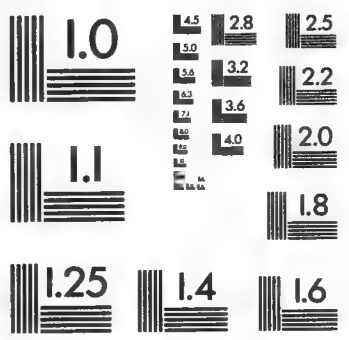
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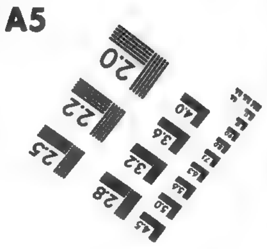
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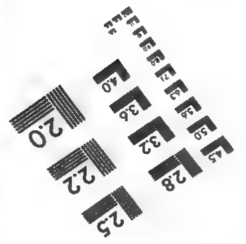
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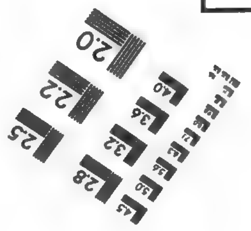
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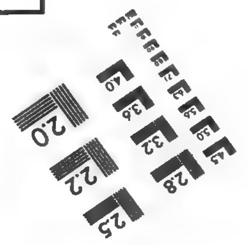
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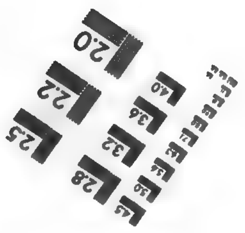
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Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

Music: 'Tanglewood on Parade' At Berkshire Festival

By RAYMOND MORIN
Telegram Music Critic

LENOX — About seven hours of music making, climaxed by the Boston Symphony and Boston Pops Orchestra was yesterday's "Tanglewod On Parade," the annual spectacular of the Berkshire Music Festival.

First part of the Boston Symphony's program was conducted by Eleazar De Carvalho of Brazil. Aaron Copland was soloist with the Boston Symphony in his piano concerto. The conductor was Richard Burgin, concert master of the orchestra.

The Boston Pops played a program of light classics under the direction of Arthur Fiedler.

At four in the afternoon, ticket holders were invited to demonstrations by the Opera Department of the Berkshire Music Center and the Tanglewood Study Group of instrumentalists and choristers.

Audience Welcomed

Public events began at 5:45 with a fanfare (eight brasses and drums) by Berkshire Center students, directed by Roger Voisin, first trumpet with the Boston Symphony. The large audience, assembled on the grounds before the shed, were welcomed by Ralph Berkowitz, dean of the center.

From six o'clock until the evening's concert by the two big orchestras, various departments of the center gave simultaneous performances. The student orchestra performed in the shed — opera was in the Theater-Concert Hall — Composition was in the Chamber Music Hall — and the Tanglewood choir on the Main House porch.

We were much taken with the calm, efficient baton of Wonsik Lim from Seoul, Korea, as he conducted the student orchestra in Weber's "Der Freitschutz" Overture.

The brasses were in excellent form, and a fine sense of proportion was achieved between the despondent opening of the overture and its agitated developments.

Strauss "Don Juan" Played

Zubin Mehta of Bombay, India, was a more bombastic type of director for Richard Strauss' tone-poem, "Don Juan." He brought out a multitude of individual balances in a most serious and persuasive manner.

The strings sang out the lush melodies with beautiful tone, and the brasses were ringing and accurate in pitch.

Boris Goldovsky of the opera department would seem to have elected Menotti's "The Telephone" and scenes from Puccini's "La Boheme" as Tanglewood specialties.

Fibreglass Setting

"The Telephone" was distinguished this time only by the new fiberglass setting with projectors that has been developed here this summer. Pictorial effects are produced on a series of panels giving the required illusions.

The role of Ben was sung in part, and otherwise recited, by Lucien Olivier of Roxbury, His "Dont You Cry" was attractively sung. As a whole, the production dragged, missing much of the humor. Gertrude Pepin of Woonsocket, R.I. was rather colorless in the role of Lucy — and vocally unsteady. Her most rewarding effort was "It All Began On Sunday."

By the evening concert, 14,588 persons jammed the Music Shed and surrounding terrain.

De Carvalho got Gomes' "Il Guarany" overture off to a noisy, almost belligerent start. Brasses blared and timpani pummeled. The overture is filled with capricious little whimsies that De Carvalho developed into dramatic items.

He's a picturesque conductor. As one of our neighbors said: "He may do a samba." He snarled, exhorted, and did everything but push-ups. It wound up as a real whiz-bang.

There was naturally a quality of convincing authenticity in De Carvalho's interpretations of extracts from De Falla's "El Amor Brujo." He gave an ultra-romantic concept of the "Pantomime," in which solos were lusciously played by Samuel Mayes, cellist, and concert-master Alfred Krips.

"Dance of Terror" was brought to great agitation, and the "Magic Circle" was the last word in solaceful sound. For some curious reason, several things went wrong in the "Ritual Fire Dance." There was confusion over one of the important oboe solos, added notes where they didn't belong and in spots pretty bad intonation.

Fair Pianist

The Copland concerto is either too old or too young to raise anything but consternation ever what vintage of jazz it's supposed to be. Copland played with the same orchestra 31 years ago.

He's a pretty fair pianist — at least he was last night, in this work. The men of the Boston Symphony were admirably obedient to the scattered notes and vitriolic rhythms that the composer stirred up in the name of jazz.

The audience appeared fitfull, whispering, and very polite in its applause. Copland smiled through most of his concerto as if he were pleased as punch.

Directed by the popular Fiedler, the Boston Pops gave scintillating performances of an easy-to-take program. These included Offenbach's "Gaite Parisienne." the Dance of the Wheat and Malambo from "Estancia" by Ginastera, selections from Leonard Bernstein's "West Side Story," and a potpourri of popular tunes called "Dancing Through the Years," and 76 trombones from "The Music Man" by Willson.

It was a big day for everyone concerned, especially the Berkshire Music Center, to which it brought benefits of $33,000.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 8 1958

Annual Tanglewood on Parade Attracts Record Crowd of 14,588

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., Aug. 7—The annual midsummer revel known as Tanglewood on Parade was celebrated here today, all day.

This is the traditional event that takes place the Thursday preceding the final week-end of concerts of the Berkshire Music Festival. It is the day when everybody's hair is let down, when the students of the Berkshire Music Center take over a good portion of the proceedings, when the public throngs the grounds, eating picnic lunches and when a succession of conductors mounts the podium to conduct the Boston Symphony Orchestra.

There were some anxious moments before the revels got under way. About 2:30 in the afternoon the rain came down; and there's nothing like rain to wash away outdoor festivities. But after the sprinkle came the sun, and also busload upon busload of squealing young girls from every summer camp within miles and miles. Adults came, too. By the time all heads were counted, it turned into a Tanglewood on Parade record—an audience of 14,588.

The students filled most of the afternoon sessions. The opera workshop was represented by talented young singers from Long Beach, Calif. (Miss Mary Bradley) to Woonsocket, R. I. (Miss Gertrude Pepin). This large geographical spread was exceeded by the composition students, who ranged from Rolv Yttrehus of Duluth, Minn., to Ilhan Usmanbas of Ankara, Turkey.

But the student conductors had that beat, with David J. Zinman of New York through Zubin Mehta of Bombay, India, through Wonsik Lim of Seoul, Korea. There also was, as one of the performing musicians, Aaron Copland, originally from Brooklyn.

Mr. Copland was soloist at the evening concert with his own Piano Concerto. Of recent years, he has not been too active as a pianist. He has not played the work in public since 1927, the year it was composed.

The Concerto was conducted by Richard Burgin, and it was a strange piece of music to go on a program that contained popular works of a "pop" nature conducted by Eleazar de Carvalho and Arthur Fiedler. At least a good section of the audience found it so. Puzzlement was evident in some quarters, and an operative in the rear of the Shed reported some boos.

It is not often that the Concerto is heard any more. For it is a rather dated work, with its echoes of Gershwin and jazz of the Nineteen Twenties, both treated in a highly stylized and dissonant idiom. It also is difficult and complicated. Mr. Copland played it with brilliance. He was, and is, a more than merely competent pianist. And Mr. Burgin supported him solidly.

As for the rest of the program, Mr. de Carvalho was quite the virtuoso conductor, and quite a showman, too. The orchestra obviously enjoyed playing for him the "Guarany" Overture and sections from "El Amor Brujo" by Falla.

Mr. Fiedler conducted Offenbach, Ginastera, Bernstein, Hayman and Willson, and also numerous encores. He went about his work with high good spirits and very fast tempos. The Boston Symphony never sounded better or more spirited.

New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

AUG 8 - 1958

Tanglewood 'Parades' For Crowd of 14,588

Boston Symphony, Pops Share Program With Students, Choir; Copland, Carvalho Appear

By WILLARD M. CLARK

LENOX — The Tanglewood-on-Parade program drew 14,588 persons to the spacious grounds Thursday afternoon and evening. As usual, there was something doing every minute following the traditional fanfare and welcoming address.

Opera Concert

However, before that, there was a special opera concert for holders of reserved seat tickets. It was to have been held in the gardens.

We were fortunate in hearing Menotti's "The Telephone." It has been a prime favorite at Tanglewood over the years, perhaps because it takes only two singers and a telephone. It was not particularly well sung by soprano Gertrude Pein, but it was

See TANGLEWOOD
Page Six

[illegible]

A bit later, we listened to the student orchestra. It is one of the best we have heard here for several seasons. We were there in time to watch the young Swiss student-conductor Gustave Meier from Zurich, direct an arresting performance of the Angelic Concert from Hindemith's "Mathis Der Maler," and to watch David J. Zinman of New York conduct a perceptive performance of Schuman's "New England Triptych" (after William Billings).

Choir Is Heard

The Tanglewood choir, which seems to not have as good vocal material as in former years, has learned a lot of music during the past six weeks. This evening, in front of the main house, it was heard in a variety of compositions conducted by student and professional directors.

We were particularly impressed with a set of psalms, set by Lukas Foss. They were tricky and difficult, but very impressive. Vocal soloists Doralene McNelly, soprano, and Richard Gilley, tenor, were ably assisted by pianists Lukas Foss and Robert Miller. Another fine work was Pinkham's "Christmas Cantata," admirably conducted by Lorna Cooke DeVaron, a member of the faculty.

The evening concert by the Boston Symphony Orchestra and the Boston Pops Orchestra turned out to be a huge success. Eleazar Carvalho, the Brazilian conductor who is so respected by the student conductors whom he coaches here, conducted the Boston Symphony players in the overture, "Il Guarany" by Gomes, and in three movements from "El Amor Brujo" by De Falla. Mr. Carvalho is one of those conductors one wishes might share the podium with Charles Munch during the festival season. He has great sensitivity and a splendid rhythmic sense.

Copland at Keyboard

Richard Burgin, concertmaster of the Boston Symphony Orchestra, was the conductor for Aaron Copland's piano concerto and the composer was soloist in it. Mr. Copland is better known as a composer than as a pianist, but

one may assume that with him as soloist in his own work, we heard a definitive performance.

Mr. Burgin worked valiantly to put the work across and the or[illegible]

Gazette (e)
WORCESTER,
Independent
Circ. 102,8

AUG 8 - 19

14,588 Atte "Tanglewo On Parade

By JOHN F.

LENOX — "Tan
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itself, and the Mala
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fresh and appealing
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way from cakewalks
Charleston and other
up to a roof-shaking
rock and roll.

Three Leroy Anders
featured expert work
ters Ghitalla, Mogel
Come in "Bugler's Holi
by Charles Smith, pe
in "The Typewriter."
zicato" for strings w
ful.

Other encores were
Bogey March," "Look
Sharp" and "The S
Stripes Forever."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 9 - 1958

Berkshire Week in Review

The Poisoned Well

TOWN MEETINGS are a wellspring of American democracy, but sometimes the well gets poisoned with paralyzing results. This was demonstrated in Great Barrington again Monday night when an acrimonious special town meeting left the community more bitterly divided than ever over what to do about its chronic school housing problem.

Up for reconsideration at the meeting was the [illegible] School Committee proposal for construction of a $744,000 intermediate school to meet an acute overcrowding problem which is forcing the town into a double-session system. Amid boos, catcalls and loud recriminations, the proposal was finally slapped down by a vote of 595 to 311, a much worse defeat than it suffered when first proposed four months ago. Because a bond issue is involved, two-thirds approval would have been needed to make the school a reality.

Behind the thumping "No" vote, which repudiated virtually all local school officials and contradicted a long parade of surveys and statistics on the overcrowding problem, was the relentless anti-school campaigning of Earl S. Jones, head and lungs of Great Barrington's unaffiliated Taxpayers' Assn. But the acidity of the fight indicated on the part of small taxpayers who feel pinched by the town's contracting economy and have been persuaded that they are being pushed around by the proschool forces. Compounding the problem is an increasing reluctance on the part of many of the town's abler citizens to get enmeshed in the vendettas of local politics.

But whatever the causes, the main effects of the meeting were obvious. The local schism was more pronounced than ever, and the school problem was further than ever from solution. According to Dr. John E. Hassett, chairman of the School Committee, the entire high school and five grammar school grades will be condemned to a system of double sessions within the next three years.

Although it played second fiddle to the school issue, the original reason for the Great Barrington special meeting was the petition of Solomon Nager for a zoning change to permit him to establish bowling alleys and a recreation area on Route 7 across from the Monument Mountain reservation — a petition which was rejected by a vote of 473 to 435 on the grounds that the town's residential and scenic areas should be protected from "the corrosion of commercialism." The meeting also voted 575 to 204 to make the town's Finance Committee elective rather than appointive.

Wilson Park Tragedy

FOR THE PAST seven months, Michael N. Slosky, a 28-year-old Pittsfield sailor stationed in Charleston, S.C., had been receiving reports that his wife was having an affair back home with Marine Sgt. Henry Gripenberg, a clerk at the local reserve center on Onota Lake Boulevard. Last Saturday Slosky obtained a weekend pass, bought a .25 caliber automatic pistol, and came home to find out for himself.

According to the police report, Slosky took a plane to New York City, a train to Albany, and hitchhiked to Pittsfield, arriving at his Wilson Park home at about 4 a.m. Sunday. Having no key, he stacked two garbage cans behind the house, climbed in through a kitchen window, and went upstairs where he found his wife and Gripenberg asleep in bed. He woke them up and, after five minutes of conversation, fired five shots at Gripenberg, who was killed almost instantly when a bullet penetrated his heart and liver. Then Slosky called the police and waited for them to take him away.

In District Court next morning Slosky, whom police termed a cooperative prisoner, only spoke when asked to spell his name. After the mandatory not-guilty plea was entered to the charge of first degree murder, he was taken to the county House of Correction to await a preliminary hearing. Gripenberg's body, accompanied by a Marine guard, was flown from Westover Field to his home in Earlhab, Iowa, for burial.

Not at home when the shooting occurred were the Sloskys' two children, Michael Allen, 4, and Susan Ann, 5. Mrs. Slosky, who had been married to the electrician's mate, first class, for about seven years, had filed for divorce in Probate Court here a month ago on grounds of cruel and abusive treatment.

Other Headlines

A CROWD of 14,588 [illegible] tourists, campers and [illegible]-seekers plus a sprinkling of music-lovers, swarmed over the Tanglewood grounds Thursday night at the annual "Tanglewood on Parade" festivities. Both the attendance and the box office gross of $33,000 (which goes to the Berkshire Music Center) set all-time records.

* * *

Police Chief William J. Collins of Stockbridge died in the line of duty last Tuesday afternoon when he suffered a heart attack while chasing two young Shirley Industrial School escapees who were racing through Stockbridge in a stolen car at speeds of up to 100 m.p.h. Chief Collins, 52-year-old veteran of a dozen years on the force, crashed into a guard rail on Route 183 just north of the Garden Center, after the attack occurred. The escapees were caught by State Police and committed to the Youth Service Board.

* * *

[illegible] negotiations [illegible] GE and IUE [illegible] Councilman [illegible] a Democratic candidate for state Senate in the Berkshire District, said he will fight against efforts to place the City Council on record in support of IUE's demands, which he termed none of the city government's business. This puts him in the opposite corner from Ward 7 Councilman John F. Fraser, who is running for the Democratic nomination as state representative in the Berkshire Third District and has called for a special Council meeting to back the union.

* * *

Contending that the land is fully utilized for farming operations and may be needed for a new Courthouse, the County Commissioners unanimously declined to consider selling a portion of the County House of Correction grounds to Pittsfield as the site of a proposed public housing project for the elderly. Mayor Haughey acidly replied that he wouldn't have bothered to ask if he had known that "the production of onions and a few other vegetables was of such extreme importance to the county commissioners."

* * *

While the State Racing Commission held off its decision on what to do with the controversial petition requesting a hearing on this year's Barrington Fair racing dates, Pittsfield's Yellow Cab Co. announced that it will run special busses for more charitably inclined gamblers who want to go over the mountain to play beano in New Lebanon, N.Y., where it has been legalized under a new local option law. Beano was banned in Massachusetts some years ago after being infiltrated by racketeers.

Obituaries

Dr. Ira J. Schilling, 68, of Pittsfield, founded Junior League's dental clinic, life member Western District Dental Society, provided service for Berkshire Industrial Farm . . . **William J. Collins**, 52, of Stockbridge, chief of police in 1952, '57 and '58, Stockbridge civil defense head, member National Police Chiefs' Association . . . Other deaths:

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Ford, Mrs. Bertha E. (80) Pittsfield.
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Stevens, Mrs. Lydia (86) Pittsfield.
Tyer, George H. (75) Lee.
Williams, Mrs. Anna (76) Gt. Barrington.
Wixsom, Charles F. (64) Pittsfield.

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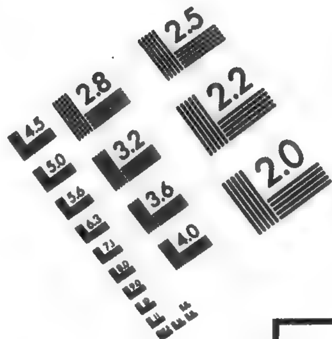
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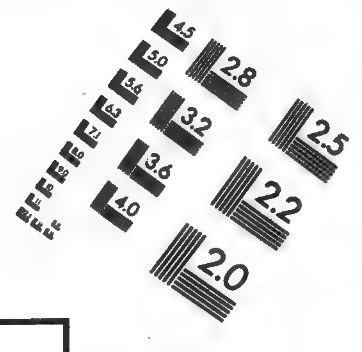
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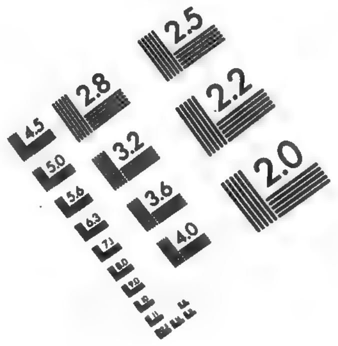
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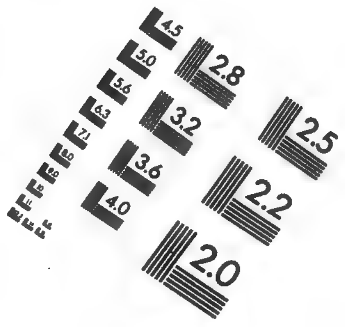
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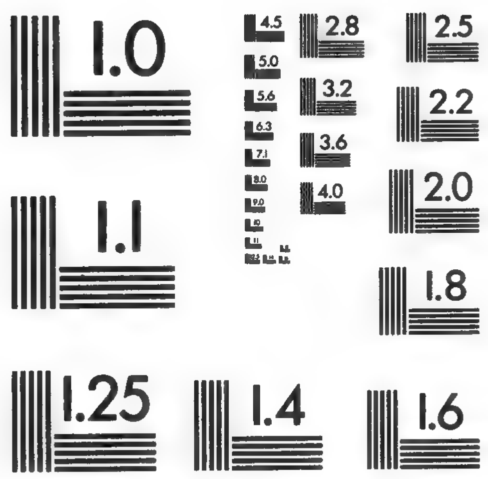
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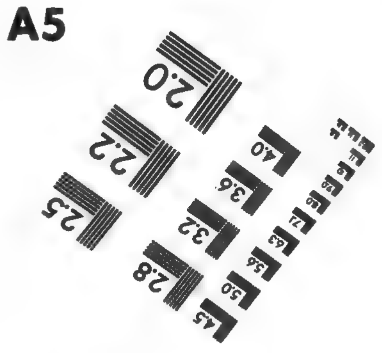
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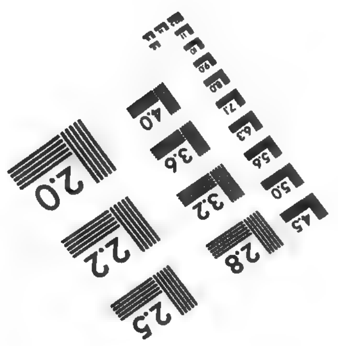
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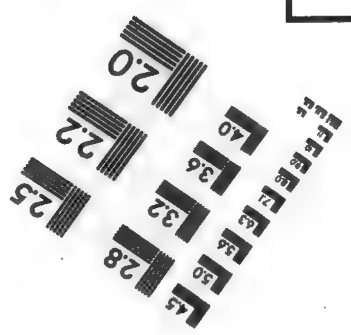
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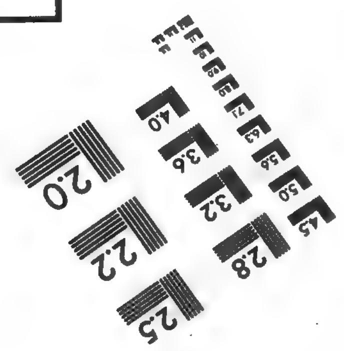
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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 8 1958

Annual Tanglewood on Parade Attracts Record Crowd of 14,588

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., Aug. 7—The annual midsummer revel known as Tanglewood on Parade was celebrated here today, all day.

This is the traditional event that takes place the Thursday preceding the final week-end of concerts of the Berkshire Music Festival. It is the day when everybody's hair is let down, when the students of the Berkshire Music Center take over a good portion of the proceedings, when the public throngs the grounds, eating picnic lunches and when a succession of conductors mounts the podium to conduct the Boston Symphony Orchestra.

There were some anxious moments before the revels got under way. About 2:30 in the afternoon the rain came down; and there's nothing like rain to wash away outdoor festivities. But after the sprinkle came the sun, and also busload upon busload of squealing young girls from every summer camp within miles and miles. Adults came, too. By the time all heads were counted, it turned into a Tanglewood on Parade record—an audience of 14,588.

The students filled most of the afternoon sessions. The opera workshop was represented by talented young singers from Long Beach, Calif. (Miss Mary Bradley) to Woonsocket, R. I. (Miss Gertrude Pepin). This large geographical spread was exceeded by the composition students, who ranged from Rolv Yttrehus of Duluth, Minn., to Ilhan Usmanbas of Ankara, Turkey.

But the student conductors had that beat, with David J. Zinman of New York through Zubin Mehta of Bombay, India, through Wonsik Lim of Seoul, Korea. There also was, as one of the performing musicians, Aaron Copland, originally from Brooklyn.

Mr. Copland was soloist at the evening concert with his own Piano Concerto. Of recent years, he has not been too active as a pianist. He has not played the work in public since 1927, the year it was composed.

The Concerto was conducted by Richard Burgin, and it was a strange piece of music to go on a program that contained popular works of a "pop" nature conducted by Eleazar de Carvalho and Arthur Fiedler. At least a good section of the audience found it so. Puzzlement was evident in some quarters, and an operative in the rear of the Shed reported some boos.

It is not often that the Concerto is heard any more. For it is a rather dated work, with its echoes of Gershwin and jazz of the Nineteen Twenties, both treated in a highly stylized and dissonant idiom. It also is difficult and complicated. Mr. Copland played it with brilliance. He was, and is, a more than merely competent pianist. And Mr. Burgin supported him solidly.

As for the rest of the program, Mr. de Carvalho was quite the virtuoso conductor, and quite a showman, too. The orchestra obviously enjoyed playing for him the "Guarany" Overture and sections from "El Amor Brujo" by Falla.

Mr. Fiedler conducted Offenbach, Ginastera, Bernstein, Hayman and Willson, and also numerous encores. He went about his work with high good spirits and very fast tempos. The Boston Symphony never sounded better or more spirited.

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AUG 8 - 1958

Tanglewood 'Parades' For Crowd of 14,588

Boston Symphony, Pops Share Program With Students, Choir; Copland, Carvalho Appear

By WILLARD M. CLARK

LENOX — The Tanglewood-on-Parade program drew 14,588 persons to the spacious grounds Thursday afternoon and evening. As usual, there was something doing every minute following the traditional fanfare and welcoming address.

Opera Concert

However, before that, there was a special opera concert for holders of reserved seat tickets. It was to have been held in the gardens.

We were fortunate in hearing Menotti's "The Telephone." It has been a prime favorite at Tanglewood over the years, perhaps because it takes only two singers and a telephone. It was not particularly well sung by soprano Gertrude Pein. but it was

See TANGLEWOOD
Page Six

was any great

A bit later, we listened to the student orchestra. It is one of the best we have heard here for several seasons. We were there in time to watch the young Swiss student-conductor Gustave Meier, from Zurich, direct an arresting performance of the Angelic Concert from Hindemith's "Mathis Der Maler," and to watch David J. Zinman of New York conduct a perceptive performance of Schuman's "New England Triptych" (after William Billings).

Choir Is Heard

The Tanglewood choir, which seems to not have as good vocal material as in former years, has learned a lot of music during the past six weeks. This evening, in front of the main house, it was heard in a variety of compositions conducted by student and professional directors.

We were particularly impressed with a set of psalms, set by Lukas Foss. They were tricky and difficult, but very impressive. Vocal soloists Doralene McNelly, soprano, and Richard Gilley, tenor, were ably assisted by pianists Lukas Foss and Robert Miller. Another fine work was Pinkham's "Christmas Cantata," admirably conducted by Lorna Cooke DeVaron, a member of the faculty.

The evening concert by the Boston Symphony Orchestra and the Boston Pops Orchestra turned out to be a huge success. Eleazar Carvalho, the Brazilian conductor who is so respected by the student conductors whom he coaches here, conducted the Boston Symphony players in the overture, "Il Guarany" by Gomes, and in three movements from "El Amor Brujo" by De Falla. Mr. Carvalho is one of those conductors one wishes might share the podium with Charles Munch during the festival season. He has great sensitivity and a splendid rhythmic sense.

Copland at Keyboard

Richard Burgin, concertmaster of the Boston Symphony Orchestra, was the conductor for Aaron Copland's piano concerto and the composer was soloist in it. Mr. Copland is better known as a composer than as a pianist, but

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 9 - 1958

Berkshire Week in Review

The Poisoned Well

TOWN MEETINGS are a wellspring of American democracy, but sometimes the well gets poisoned with paralyzing results. This was demonstrated in Great Barrington again Monday night when an acrimonious special town meeting left the community more bitterly divided than ever over what to do about its chronic school housing problem.

Up for reconsideration at the meeting was the [illegible] School Committee proposal for construction of a $714,000 intermediate school to meet an acute overcrowding problem which is forcing the town into a double-session system. Amid boos, catcalls and loud recriminations, the proposal was finally slapped down by a vote of 595 to 311, a much worse defeat than it suffered when first proposed four months ago. Because a bond issue is involved, two-thirds approval would have been needed to make the school a reality.

Behind the thumping "No" vote, which repudiated virtually all local school officials and contradicted a long parade of surveys and statistics on the overcrowding problem, was the relentless anti-school campaigning of Earl S. Jones, head and lungs of Great Barrington's unaffiliated Taxpayers' Assn. But the acidity of the fight indicated on the part of small taxpayers who feel pinched by the town's contracting economy and have been persuaded that they are being pushed around by the proschool forces. Compounding the problem is an increasing reluctance on the part of many of the town's abler citizens to get enmeshed in the vendettas of local politics.

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By JOHN

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LENOX, Mass., Aug. 7—The annual midsummer revel known as Tanglewood on Parade was celebrated here today, all day.

This is the traditional event that takes place the Thursday preceding the final week-end of concerts of the Berkshire Music Festival. It is the day when everybody's hair is let down, when the students of the Berkshire Music Center take over ...rtion of the proceed- ...public throngs ... picnic

withi... came, too. ... heads were cou... into a Tanglewood on P... record—an audience of 14,588.

The students filled most of the afternoon sessions. The opera workshop was represented by talented young singers from Long Beach, Calif. (Miss Mary Bradley) to Woonsocket, R. I. (Miss Gertrude Pepin). This large geographical spread was exceeded by the composition students, who ranged from Rolv Yttrehus of Duluth, Minn., to Ilhan Usmanbas of Ankara, Turkey.

But the student conductors had that beat, with David J. Zinman of New York through Zubin Mehta of Bombay, India, through Wonsik Lim of Seoul, Korea. There also was, as one of the performing musicians, Aaron Copland, originally from Brooklyn.

Mr. Copland was soloist at the evening concert with his own Piano Concerto. Of recent years, he has not been too active as a pianist. He has not played the work in public since 1927, the year it was composed.

The Concerto was conducted by Richard Burgin, and it was a strange piece of music to go on a program that contained popular works of a "pop" nature conducted by Eleazar de Carvalho and Arthur Fiedler. At least a good section of the audience found it so. Puzzlement was evident in some quarters, and an operative in the rear of the Shed reported some boos.

It is not often that the Concerto is heard any more. For it is a rather dated work, with its echoes of Gershwin and jazz of the Nineteen Twenties, both treated in a highly stylized and dissonant idiom. It also is difficult and complicated. Mr. Copland played it with brilliance. He was, and is, a more than merely competent pianist. And Mr. Burgin supported him solidly.

As for the rest of the program, Mr. de Carvalho was quite the virtuoso conductor, and quite a showman, too. The ...estra obviously enjoyed ... him the "Guarany" ...ions from "El

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Continued From Page 1

well sung by baritone Lucien Olivier. We could not note that the special scenery which has been devised here at Tanglewood was any great help.

A bit later, we listened to the student orchestra. It is one of the best we have heard here for several seasons. We were there in time to watch the young Swiss student-conductor Gustave Meier, from Zurich, direct an arresting performance of the Angelic Concert from Hindemith's "Mathis Der Maler," and to watch David J. Zinman of New York conduct a perceptive performance of Schuman's "New England Triptych" (after William Billings).

Choir Is Heard

The Tanglewood choir, which seems to not have as good vocal material as in former years, has learned a lot of music during the past six weeks. This evening, in front of the main house, it was heard in a variety of compositions conducted by student and professional directors.

We were particularly impressed with a set of psalms, set by Lukas Foss. They were tricky and difficult, but very impressive. Vocal soloists Doralene McNelly, soprano, and Richard Gilley, tenor, were ably assisted by pianists Lukas Foss and Robert Miller. Another fine work was Pinkham's "Christmas Cantata," admirably conducted by Lorna Cooke DeVaron, a member of the faculty.

The evening concert by the Boston Symphony Orchestra and the Boston Pops Orchestra turned out to be a huge success. Eleazar Carvalho, the Brazilian conductor who is so respected by the student conductors whom he coaches here, conducted the Boston Symphony players in the overture, "Il Guarany" by Gomes, and in three movements from "El Amor Brujo" by De Falla. Mr. Carvalho is one of those conductors one wishes might share the podium with Charles Munch during the festival season. He has great sensitivity and a splendid rhythmic sense.

Copland at Keyboard

Richard Burgin, concertmaster of the Boston Symphony Orchestra, was the conductor for Aaron Copland's piano concerto and the composer was soloist in it. Mr. Copland is better known as a composer than as a pianist, but one may assume that with him as soloist in his own work, one heard a definitive performance.

Mr. Burgin worked valiantly to put the work across and the orchestra gave its all. The work was written in the early 20s and created quite a furor when it was premiered in Paris.

At that time the jazz idiom was fairly new and Mr. Copland was experimenting with it. Thursday night, it sounded pleasantly familiar, but hardly a work one wants or need expect to hear often.

Fiedler Applauded

The usual pandemonium ensued when Arthur Fiedler came on stage. Few conductors enjoy the loyalty of the masses as Mr. Fiedler.

He gives them what they want in highly polished, exciting dosage. Thursday night was no exception.

One hears a vivacious performance of Offenbach's "Gaite Parisienne" suite; a brilliant performance of selections from Leonard Bernstein's "West Side Story"; a nostalgic array of dances plucked through the years; and as a final tour de force the "76 Trombones" from "The Music Man."

Then there were the usual encores which have made the Boston Pops Orchestra so famous through the years. There were several of them, each greeted with prolonged applause. In fact, this was an evening of music for everybody, and everybody seemed to enjoy it.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 9 - 1958

Berkshire Week in Review

The Poisoned Well

TOWN MEETINGS are a wellspring of American democracy, but sometimes the well gets poisoned with paralyzing results. This was demonstrated in Great Barrington again Monday night when an acrimonious special town meeting left the community more bitterly divided than ever over what to do about its chronic school housing problem.

Up for reconsideration at the meeting was the once-defeated School Committee proposal for construction of a $744,000 intermediate school to meet an acute overcrowding problem which is forcing the town into a double-session system. Amid boos, catcalls and loud recriminations, the proposal was finally slapped down by a vote of 595 to 311, a much worse defeat than it suffered when first proposed four months ago. Because a bond issue is involved, two-thirds approval would have been needed to make the school a reality.

Behind the thumping "No" vote, which repudiated virtually all local school officials and contradicted a long parade of surveys and statistics on the overcrowding problem, was the relentless anti-school campaigning of Earl S. Jones, head and lungs of Great Barrington's unaffiliated Taxpayers' Assn. But the acidity of the fight indicated on the part of small taxpayers who feel pinched by the town's contracting economy and have been persuaded that they are being pushed around by the proschool forces. Compounding the problem is an increasing reluctance on the part of many of the town's abler citizens to get enmeshed in the vendettas of local politics.

Obituaries

Dr. Ira J. Schilling, 68, of Pittsfield, founded Junior League's dental clinic, life member Western District Dental Society, provided service for Berkshire Industrial Farm . . . **William J. Collins,** 52, of Stockbridge, chief of police in 1952, '57 and '58, Stockbridge civil defense head, member National Police Chiefs' Association . . . Other deaths:

Athearn, Mrs. Laura ex-Dalton.
Conroy, John F. (88) Pittsfield.
Crennan, Ronald E. (46) Housatonic.
Ford, Mrs. Bertha E. (80) Pittsfield.
Johnson, Mrs. Nettie (82) ex-Clayton.
Kelsey, Harlan P. (86) Dalton.
Morin, Edward H. (57) North Adams.
Murray, Walter L. (72) Pittsfield.
O'Neil, Patrick J. (89) Pittsfield.
Rausch, Mrs. Frank (57) Pittsfield.
Savery, Mrs. William (80) Dalton.
Stevens, Mrs. Lydia (86) Pittsfield.
Tyer, George H. (75) Lee.
Williams, Mrs. Anna (76) Gt. Barrington.
Wixsom, Charles F. (64) Pittsfield.

government's business. This puts him in the opposite corner from Ward 7 Councilman John F. Fraser, who is running for the Democratic nomination as state representative in the Berkshire Third District and has called for a special Council meeting to back the union.

Gazette
WORCESTE
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Circ. 10

AUG 8-

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By JOHN

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Other encores we
Bogey March," "Lo
Sharp" and "The
Stripes Forever."

"Dont You Cry" was attractively sung. As a whole, the production dragged, missing much of the humor. Gertrude Pepin of Woonsocket, R.I. was rather colorless in the role of Lucy — and vocally unsteady. Her most rewarding ef-

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But whatever the causes, the main effects of the meeting were obvious. The local schism was more pronounced than ever, and the school problem was further than ever from solution. According to Dr. John E. Hassett, chairman of the School Committee, the entire high school and five grammar school grades will be condemned to a system of double sessions within the next three years.

Although it played second fiddle to the school issue, the original reason for the Great Barrington special meeting was the petition of Solomon Nager for a zoning change to permit him to establish bowling alleys and a recreation area on Route 7 across from the Monument Mountain reservation — a petition which was rejected by a vote of 473 to 435 on the grounds that the town's residential and scenic areas should be protected from "the corrosion of commercialism." The meeting also voted 575 to 204 to make the town's Finance Committee elective rather than appointive.

Wilson Park Tragedy

FOR THE PAST seven months, Michael N. Slosky, a [illegible]-year-old Pittsfield sailor stationed in Charleston, S.C., had been receiving reports that his wife was having an affair back home with Marine Sgt. Henry Gripenberg, a clerk at the local reserve center on Onota Lake Boulevard. Last Saturday Slosky obtained a weekend pass, bought a .25 caliber automatic pistol, and came home to find out for himself.

According to the police report, Slosky took a plane to New York City, a train to Albany, and hitchhiked to Pittsfield, arriving at his Wilson Park home at about 4 a.m. Sunday. Having no key, he stacked two garbage cans behind the house, climbed in through a kitchen windaw, and went upstairs where he found his wife and Gripenberg asleep in bed. He woke them up and, after five minutes of conversation, fired five shots at Gripenberg, who was killed almost instantly when a bullet penetrated his heart and liver. Then Slosky called the police and waited for them to take him away.

In District Court next morning Slosky, whom police termed a cooperative prisoner, only spoke when asked to spell his name. After the mandatory not-guilty plea was entered to the charge of first degree murder, he was taken to the county House of Correction to await a preliminary hearing. Gripenberg's body, accompanied by a Marine guard, was flown from Westover Field to his home in Earlhab, Iowa, for burial.

Not at home when the shooting occurred were the Sloskys' two children, Michael Allen, 4, and Susan Ann, 5. Mrs. Slosky, who had been married to the electrician's mate, first class, for about seven years, had filed for divorce in Probate Court here a month ago on grounds of cruel and abusive treatment.

Other Headlines

A CROWD of 14,588 natives, tourists, campers, and curiosity-seekers, plus a sprinkling of music-lovers, swarmed over the Tanglewood grounds Thursday night at the annual "Tanglewood on Parade" festivities. Both the attendance and the box office gross of $33,000 (which goes to the Berkshire Music Center) set all-time records.

* * *

Police Chief William J. Collins of Stockbridge died in the line of duty late Thursday afternoon when he suffered a heart attack while chasing two young Shirley Industrial School escapees who were racing through Stockbridge in a stolen car at speeds of up to 100 m.p.h. Chief Collins, 52-year-old veteran of a dozen years on the force, crashed into a guard rail on Route 183, just north of the Garden Center, after the attack occurred. The escapees were caught by State Police and committed to the Youth Service Board.

* * *

Forthcoming contract negotiations between GE and IUE became an issue in another local campaign this week as Pittsfield Councilman Anthony D. Tagliente, a Democratic candidate for state Senate in the Berkshire District, said he will fight against efforts to place the City Council on record in support of IUE's demands, which he termed none of the city government's business. This puts him in the opposite corner from Ward 7 Councilman John F. Fraser, who is running for the Democratic nomination as state representative in the Berkshire Third District and has called for a special Council meeting to back the union.

* * *

Contending that the land is fully utilized for farming operations and may be needed for a new Courthouse, the County Commissioners unanimously declined to consider selling a portion of the County House of Correction grounds to Pittsfield as the site of a proposed public housing project for the elderly. Mayor Haughey acidly replied that he wouldn't have bothered to ask if he had known that "the production of onions and a few other vegetables was of such extreme importance to the county commissioners."

* * *

While the State Racing Commission held off its decision on what to do with the controversial petition requesting a hearing on this year's Barrington Fair racing dates, Pittsfield's Yellow Cab Co. announced that it will run special busses for more charitably inclined gamblers who want to go over the mountain to play beano in New Lebanon, N.Y., where it has been legalized under a new local option law. Beano was banned in Massachusetts some years ago after being infiltrated by racketeers.

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839

AUG 8-

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By JOHN F. KYES

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Many of the 400 students of the Center took part in preliminary demonstrations, presenting bits of opera, concerts of choral and chamber music, a large student orchestra under talented student conductors, and a program of original compositions.

In an interesting inversion, the Boston Symphony and their alter ego, the Boston "Pops" Orchestra, gave a gala program aimed to excite and amuse, revealing how full of fun the respected members of these groups could be. So the young were admirably grown-up, and the older musicians joyously young for a few hours, and everyone had a wonderful time.

Every seat in the 6,000-capacity music shed was sold long before the concert, and the other thousands listened from the spacious lawns.

Conducts Symphony

Eleazar de Carvalho, head of the department of orchestral conducting, led the Boston Symphony, with Albert Krips as concert master, in Gomes' dashing "Il Guarany" Overture and four episodes of Falla's "El Amor Brujo." Carvalho used fluid, poetic gestures to draw from the players an elastic, dancing rhythm in "Pantomime." The "Dance of Terror" was not so chilling as it was able and intricate. "The Magic Circle" was quiet, spell-building music, in contrast to the climactic, well-known "Ritual Fire Dance." Bernard Zighera played the important piano parts.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 8 - 1958

Mitchell

THEY WERE EVERYWHERE last night as 14,588 persons turned up at Tanglewood for the annual "Parade" benefit for the Berkshire Music Center. Crowds such as this one were scattered over the spacious lawns, to enjoy demonstrations by all of the departments of the school, prior to the big concert in the Shed by the BSO and the Boston Pops Orchestra.

by David Broudo and two camera portraits by Whitestone Studios.

Mrs. Richard Sullivan of South Hadley Falls won the main prize an RCA Victor Hi Fi record player. Mrs. Sullivan's ticket was the third picked as the first two holders didn't identify themselves.

Nets $33,000

'Parade' Pulls 14,588 To Break All Records

By STUART C. AUERBACH

TANGLEWOOD—The most successful Tanglewood on Parade in its 12-year history was held yesterday, thanks to clearing skies in the late afternoon.

New records were set for attendance and gross receipts. The Berksrire Music Center will benefit to the tune of about $33,000 as 14,588 persons poured through the gates. The previous records, set last year, were an attendance of 12,493 persons and the gross of $31,000.

Sun Geets Opening

Reserved seats were sold out by yesterday but general admission tickets went slower with yesterday afternoon's uncertain weather.

The sun burst through a cloud just as the fanfare, beginning the main part of the program, sounded at 5:45. Roger Voisin conducted BMC students in the horn salute. Ralph Berkowitz, dean of the BMC, welcomed the audience.

From then on, the grounds were a combination of a clambake and a three-ring circus.

The theater concert hall was packed for a program of opera scenes by the opera department and the Chamber Music Hall was almost full for a program of original compositions by BMC students.

Most of the crowd, though, was gathered by the main Shed where the student orchestra was performing. In the front section of the Shed people were listening to the music, in the rear they were eating, reading and resting.

Action on the Lawn

It was on the lawn where all the action was taking place. Campers by the score, most wearing the identifying uniform of their camp, fought over tuna fish and peanut butter and jelly sandwiches.

One camp, expecting a large crowd, sent scouts ahead to reserve a choice spot, front and center on the lawn. They erected a tepee and hoisted the Sisson Lake Camp banner. A ring of empty blankets kept outsiders away as a lone counselor sat in the center as a guard.

On other sections of the lawn, parties were partaking of light refreshments. Some people ate box lunches bought at the cafeteria, which did about $6,000 worth of business. This was done without the sale of beer, which was left off the menu for the first time in many years.

Other persons had more elaborate meals—ranging from beer and sandwiches to martinis, hors d'oeuvres and fried chicken.

While all this activity was going on, the student orchestra was playing and an usher was walking across the front of the lawn holding aloft a sign saying "Silence Please! The Concert Has Started."

A number of local politicians, taking a rest from election year activities, were scattered throughout the crowd.

Special Opera Program

A pall was cast over the opening of Tanglewood on Parade when news of the death of Stockbridge Police Chief William J. Collins reached the grounds. Chief Collins had been active on traffic control duty here for many years.

Tanglewood on Parade
Continued on Page 12

CAIRO, N. Y.
HERALD
Circ. W. 415

AUG 7 1958

This Is The Final Week At Tanglewood

Thursday, August 7, 8:15 Music Shed "Tanglewood-On-Parade", Boston Symphony Orchestra and the Boston Pops Orchestra, Arthur Fiedler, Conductor.

Friday, August 8, 8:30 Music Shed Boston Symphony Orchestra, Charles Munch, Conductor. Honegger, Prelude, Fugue and Postlude; Beethoven, Symphony No. 7. Piano Concerto No. 5 ("Emperor")

Saturday, August 9, 8:30 Music Shed, Boston Symphony Orchestra, Pierre Monteux, Conductor. Beethoven Music from "Prometheus"; Hindemith, Nobilissima Visione; Beethoven Leonore Overture No. 3

Sunday, August 10 2:30 Music Shed Boston Symphony Orchestra, Charles Munch, Conductor.

Walton, Johannesburg Festival Beethoven Ninth Symphony

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 8 - 1958

Tanglewood Parade Program Attended By 14,588 Persons

The annual Tanglewood-on-Parade program was given yesterday afternoon and evening with a crowd of 14,588 persons attending the event in Lenox.

The program, which started with opera at 4 o'clock, was varied to include something to please everyone. The Berkshire Music Center student orchestra gave a concert later in the afternoon, and during the picnic supper held on the lawn the Tanglewood choir sang.

The Shed Concert with both the Boston Symphony Orchestra and the Boston Pops Orchestra playing, was held in the evening. The first part of the program was given by the Boston Symphony under the direction of Eleazar Carvalho, and Aaron Copland played his Piano Concerto under the direction of Richard Burgin, concertmaster for the orchestra.

The second part was left to the Pops under the direction of Arthur Fiedler. They played the Gaite Parisien Suite by Offenbach, Leonard Bernstein's "West Side Story," a medley of dances including the "Beer Barrel Polka" and the "Charleston" and finally "76 Trombones." The usual encores for which the Pops are famous followed the scheduled program.

The event was attended by many Northern Berkshire music lovers. Among the box-holders at the conecrt were Mr. and Mrs. Julian Sprague of Williamstown, Mr. and Mrs. Richard E. Pierce of 145 Marion Ave., and Mr. and Mrs. Leon Podolsky of Pittsfield. Mr. Podolsky is assistant to the president of Sprague Electric Co

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Gazette
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Independent
Circ. 102,839

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Tanglewood on Parade

Continued From First Page

The musical day started at 4 p.m. with a special program by the Opera Department in the theater concert hall for reserved seat and box holders. At the same time, the Tanglewood Study Group entertained in the barn.

The main event began at 8 with the buzz of conversation still filling the lawn. A loud chord, heavy in the brass section, informed many present that the Boston Symphony had begun to play.

The Boston Pops Orchestra, playing music for everyone, from classical to rock and roll, drew the loudest applause of the night. A new number in its repertoire, "Dancing Through the Years," didn't provide any dancing in the aisles but it did start a good deal of toe tapping.

The playing of the Mexican Hat Dance drew audience participation as rhythmic claps filled the Shed. Big applause winners in the dance selection were Charleston, Turkey in the Straw, Beer Barrel Polka and Tequila.

The usual encores were played.

Prize Winners

Only three county residents were able to walk away with one of the 11 door prizes. Included was a special, unannounced award given by Mrs. Serge Koussevitzky.

One of the county residents—Mrs. Kenneth Fuller of East Street, Lenox—won a "Weekend in the Berkshires." Mrs. Fuller can move from her house to Festival House for a weekend. There she will get a pastel portrait by Anthony Toney, a piece of pottery by David Broudo and two camera portraits by Whitestone Studios.

Mrs. Richard Sullivan of South Hadley Falls won the main prize, an RCA Victor Hi Fi record player. Mrs. Sullivan's ticket was the third picked as the first two holders didn't identify themselves.

A pair of season tickets for all Shed concerts here next year went to the Rev. Richard Sherer of Goshen, Conn. The mother of a Tanglewood guide, Mrs. Arthur Murphy of Belmont, won a color woodcut by Ralph Berkowitz.

Miss Mary Weber of Stockbridge won a child's red tractor. Tickets for two at five local entertainment centers were given to Mrs. Arnold Strauss of Norfolk, Va. Another member of her party, Miss Nancy Ruffin, won a set of six RCA records from the Tanglewood Music Store.

Other prize winners were Charles Kusik of Richmond, five-year subscriptions to Time, Life and Sports Illustrated magazines; John F. Endler Jr. of Torrington, Conn., action photos of Charles Munch by Constantine Manos; Mrs. George August of Northampton, a General Electric table radio; and Earl C. Peltier of Holyoke, the special gift of stuffed political symbols.

And after it was all over and the Tanglewood parking lots were emptied, the rains came.

CAIRO, N. Y.
HERALD
Circ. W. 415

AUG 7 1958

This Is The Final Week At Tanglewood

Thursday, August 7, 8:15 Music Shed "Tanglewood-On-Parade", Boston Symphony Orchestra and the Boston Pops Orchestra, Arthur Fiedler, Conductor.

Friday, August 8, 8:30 Music Shed Boston Symphony Orchestra, Charles Munch, Conductor. Honegger, Prelude, Fugue and Postlude; Beethoven, Symphony No. 7. Piano Concerto No. 5 ("Emperor")

Saturday, August 9, 8:30 Music Shed, Boston Symphony Orchestra, Pierre Monteux, Conductor. Beethoven Music from "Prometheus"; Hindemith, Nobilissima Visione; Beethoven Leoeenore Overture No. 3

Sunday, August 10 2:30 Music Shed Boston Symphony Orchestra, Charles Munch, Conductor.

Walton, Johannesburg Festival Beethoven Ninth Symphony

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 8 - 1958

Tanglewood Parade Program Attended By 14,588 Persons

The annual Tanglewood-on-Parade program was given yesterday afternoon and evening with a crowd of 14,588 persons attending the event in Lenox.

The program, which started with opera at 4 o'clock, was varied to include something to please everyone. The Berkshire Music Center student orchestra gave a concert later in the afternoon, and during the picnic supper held on the lawn the Tanglewood choir sang.

The Shed Concert with both the Boston Symphony Orchestra and the Boston Pops Orchestra playing, was held in the evening. The first part of the program was given by the Boston Symphony under the direction of Eleazar Carvalho, and Aaron Copland played his Piano Concerto under the direction of Richard Burgin, concertmaster for the orchestra.

The second part was left to the Pops under the direction of Arthur Fiedler. They played the Gaite Parisien Suite by Offenbach, Leonard Bernstein's "West Side Story," a medley of dances including the "Beer Barrel Polka" and the "Charleston" and finally "76 Trombones." The usual encores for which the Pops are famous followed the scheduled program.

The event was attended by many Northern Berkshire music lovers. Among the box-holders at the conecrt were Mr. and Mrs. Julian Sprague of Williamstown, Mr. and Mrs. Richard E. Pierce of 145 Marion Ave., and Mr. and Mrs. Leon Podolsky of Pittsfield. Mr. Podolsky is assistant to the president of Sprague Electric Co

[199]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 8 - 1958

Music Review

Pops Goes the Orchestra

By JAY C. ROSENFELD

TANGLEWOOD-on-Parade is good for you.

The first three parts were sheer fun. What may have come after the parts played by the Boston Symphony Orchestra under Eleazar de Carvalho and Richard Burgin and the Boston Pops orchestra under Arthur Fiedler, we cannot attest to first hand, but we can vouch for the entertainment provided by the program which only seemed long on the printed page.

A crowd larger than had ever assembled before for this particular event shouted with pure joy as the Pops orchestra played some of the old favorites and some novelties, of which "the Typewriter concerto" was undiluted bliss. The preceding part of the program which was intended to be on the more serious side had evoked a degree of approval not far below that of the Pops.

* * *

THE CARNIVAL that is Tanglewood-on-Parade does something to the corpuscles in one's blood. There was a therapeutic value to the evening. The stimulation relieved anyone who may have arrived on the lot with any sort of inhibition or minor concern, and sent him home possibly tired out but certainly happy and exhilarated.

Carvalho lead the Boston Symphony Orchestra in a pleasant overture "Il Guarany" of Joao Gomes de Araujo, a fellow Brazilian of a previous generation who taught at the conservatory of Sao Paulo, and a selection of the episodes from "Wedded by Witchcraft" of de Falla, the Spaniard who spent his last few years in South America. Carvalho directed with insinuating grace, and, in turn, plangent vigor.

* * *

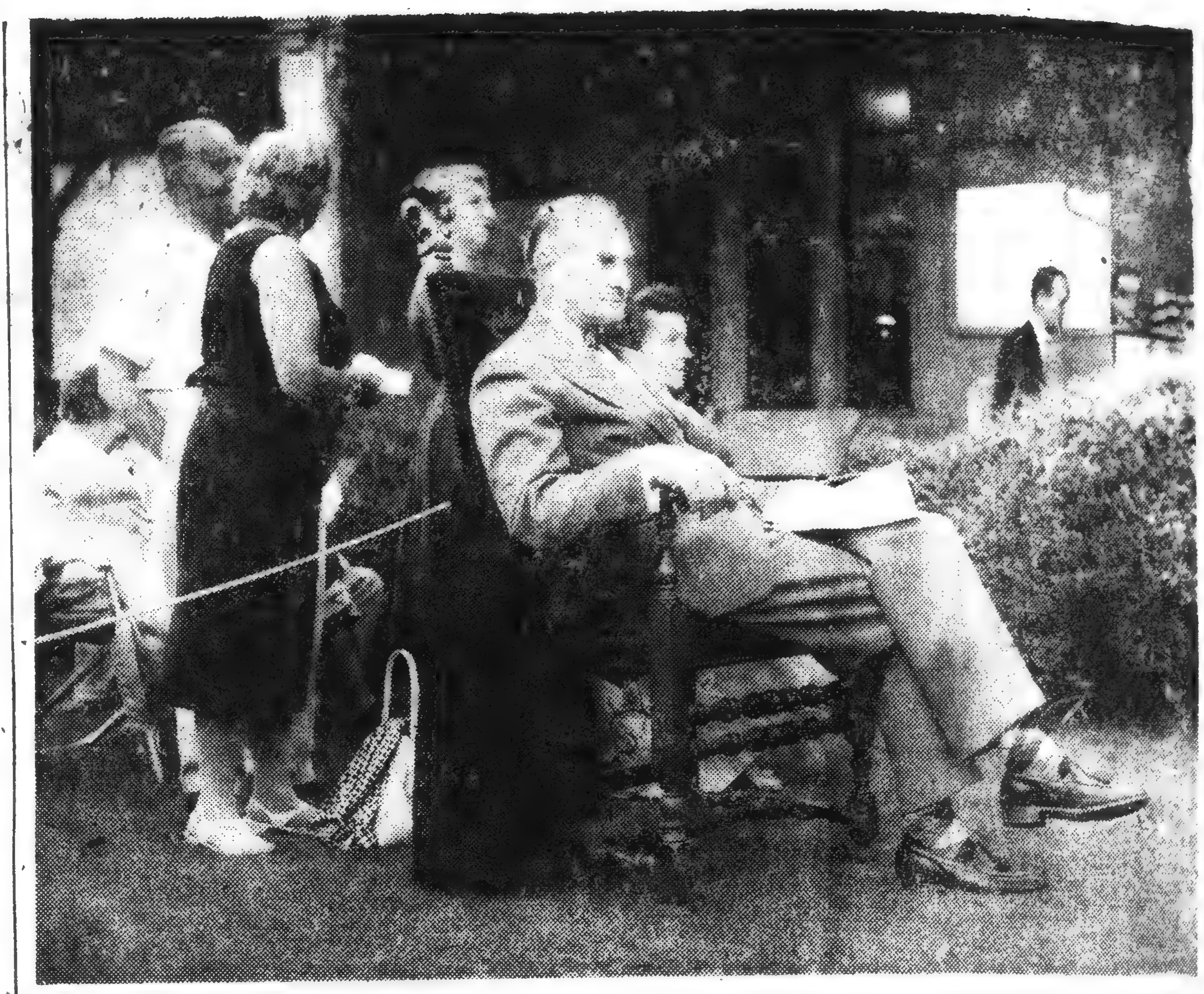
RICHARD BURGIN, concertmaster and assistant conductor of the Boston Symphony, directed the orchestra for the accompaniment of Aaron Copland playing his own piano concerto, a composition of 1926, in which he attempted to adapt the technics of jazz to his own use. There are contrasting periods of reposeful folk music, but the main burden is loud and percussive. But if he was attempting to prove that vulgarity can be fun, he was reasonably successful. Copland's piano playing was concerned with the goal and not with the details, an example which might well be studied by some younger performers. The rhythmic intricacies were conquered by power and luck, and they represent an era in which Copland was carried along in the Gershwin stream.

* * *

E. B. WHITE wrote:

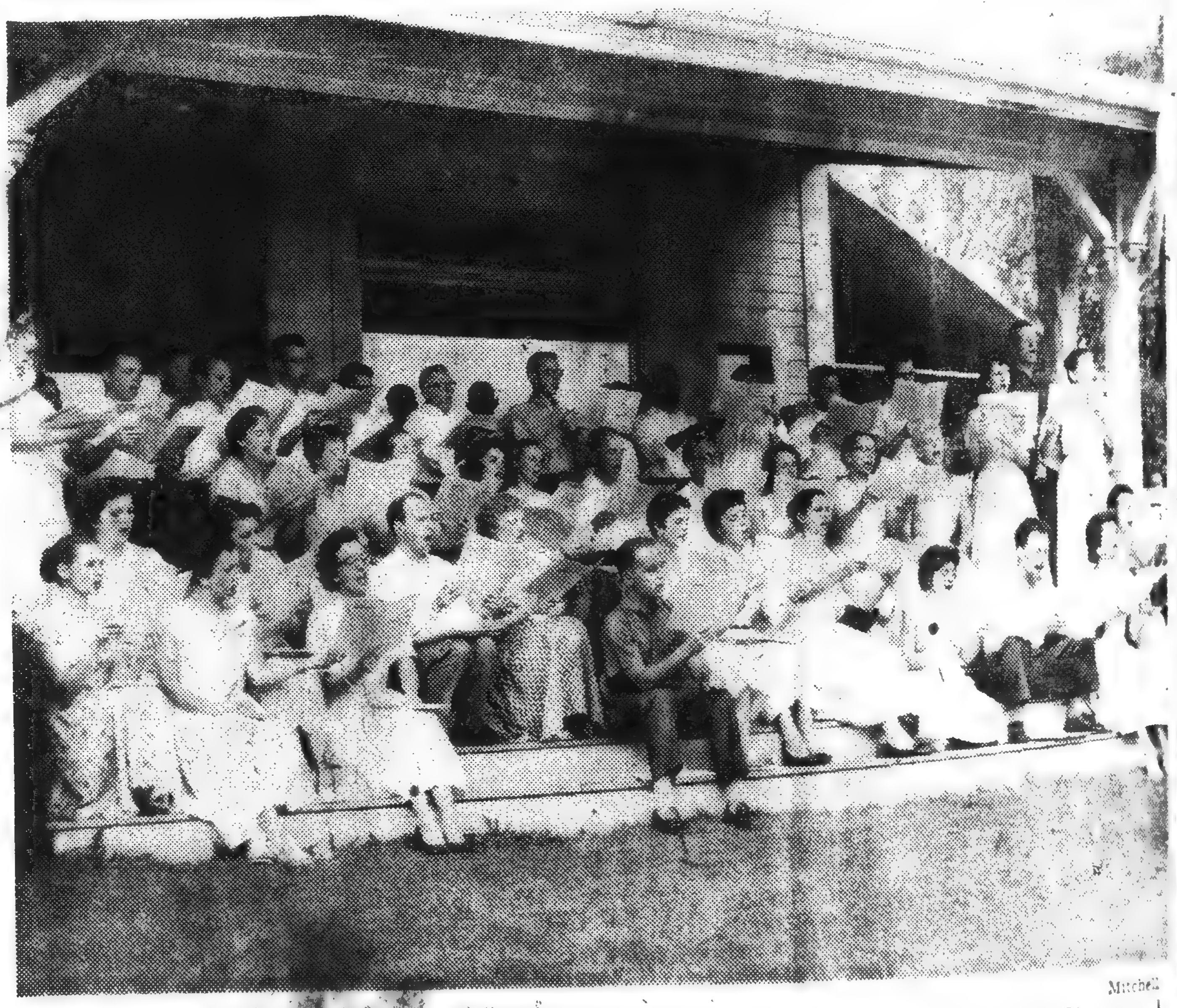
"The critic leaves at curtain fall
To find, in starting to review it,
He scarcely saw the play at all
For watching his reaction to it."

Let this be a public expression of the thanks of this listener to Fiedler for a short hour of gay music which he enjoyed fully as much as anyone on the lot and which, happily, he will not attempt to report, from any viewpoint. Just where anyone who was not present last night would find space, assuming he would like to go next year (and also assuming that everyone there will be on hand again) is not quite clear and, anyway, is not the function of this department. But we genuinely believe that Tanglewood-on-Parade is good for you.



Mitchell

LISTENING to his students of the Music Center's choral department entertain the picnickers at the Tanglewood on Parade benefit last night is Hugh Ross, head of the department, outside the main house. Choir offered nine selections before main concert in Music Shed.



Mitchell

TANGLEWOOD CHOIR, trained by Hugh Ross, assisted by Lorna Cooke de Varon and Alfred Nash Patterson, sings on the porch of the Tanglewood house during the picnic hour. They presented several works, including those by Bach, Haydn, Brahms, Foss, Alexander, Orff, Serebrier, Pinkham and Kastle. Many of the students will be heard Sunday afternoon with Festival chorus and BSO in Beethoven's Ninth Symphony, which will close 1958 season.

CATSKILL, N. Y.
Examiner Recorder
Circ. W. 2,245

AUG 7 1958

Tanglewood

The music of Beethoven will be featured by the Boston Symphony Orchestra for the final weekend of the Berkshire Festival concert. Charles Munch, music director, will conduct the concerts Friday evening and Sunday afternoon. The concert Saturday evening will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist, on Friday, and Berl Senofsky, violinist, Saturday evening.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Nineth Symphony on Sunday afternoon. The program will open with Sir William Walton's Johannesburg Festival Overture.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408

AUG 7 1958

Final Tanglewood Concerts Feature Beethoven Music

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Mass., will feature music of Beethoven. Charles Munch, music director, will conduct the concerts of Friday evening, Aug. 8 at 8:30 and Sunday afternoon, Aug. 10, at 2:30. The concert on Saturday evening, Aug. 9, at 8:30, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (Aug. 8) and Berl Senofsky, violinist (Aug. 9).

Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Post-Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5 "Emperor." Mr. Istomin is the sixth of the outstanding young American pianists who have appeared at Tanglewood during the current season, others being Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis and Leonard Pennario. Mr. Istomin last appeared at Tanglewood in 1955.

The concert on Saturday conducted by Pierre Monteux will open with music from "Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. Mr. Senofsky was the winner of the 1955 Brussels Competition.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson.

News (e)
SPRINGFIELD,
Democratic
Circ. 95,535

AUG 7 19

Berkshire
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Johannesburg Festival
The Boston Sympho

Journal
LAKEVILLE,
Weekly Inde
Circ. 2,29

AUG 7 195

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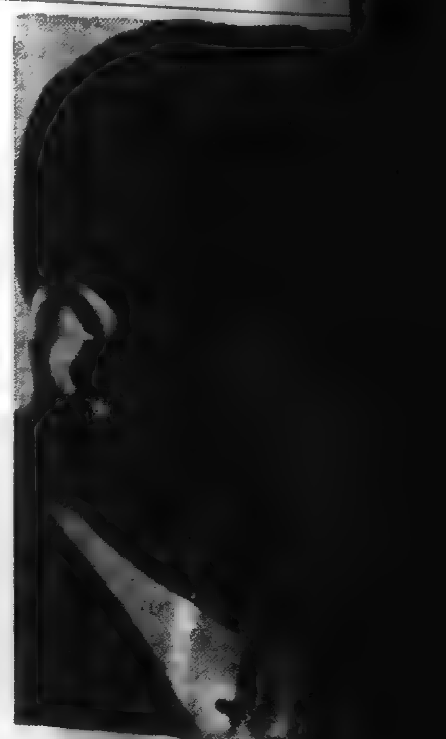

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

Berkshire Music Festival Season Closes on Sunday

Concerts for Final Week End Will Feature Music Of Beethoven; Pianist Eugene Istomin in 'Emperor' Concerto Tomorrow Night

[illegible] the final week end of the Berkshire Festival tomorrow, Saturday and Sunday in the Music Shed at Tanglewood, Lenox, will feature music of Beethoven. Charles Munch, music director, will conduct the Boston Symphony Orchestra in the concerts tomorrow evening and Sunday afternoon, and the Saturday evening concert will be under the direction of Pierre Monteux.

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Saturday Concert

Pierre Monteux will open his program on Saturday evening at 8.30 with Beethoven's Music from "Prometheus." Berl Senofsky, violinist, will make his first Tanglewood appearance as soloist in Beethoven's Violin Concerto. The second half of the program includes Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

For the final Festival concert on Sunday afternoon at 2.30, Dr. Munch will present a performance of Beethoven's Ninth Symphony, with the Festival Chorus and soloists Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Donald Gramm, bass. The program will open with Sir William Walton's Johannesburg Festival Overture.

The Boston Symphony Orchestra's final rehearsal for the week end concerts on Saturday morning at 10 a. m. will be open to the public for the benefit of the Pension Fund. Unreserved general admission tickets for all three week end concerts are available two hours before each performance.

Week End Events

Other events of the final week end which are open to friends of the Berkshire Music Center include opera scenes in the theater at 1.15 p. m. tomorrow and the final seminar in contemporary music on Friday at 3.15 in the Chamber Music Hall. Aaron Copland will speak on his own music and Fromm Fellowship players will perform the Four Songs from Twelve Poems of Emily Dickinson, written in 1950. Guest soloist Noel Lee will be heard in Mr. Copland's Piano Fantasy.

At 3 on Saturday afternoon in the Shed, the Berkshire Music Center student orchestra will present its final concert of the season. The program will include Strauss' Overture to "Fledermaus" (conducted by Seymour Lipkin); the first movement of Brahms Violin Concerto (soloist: Beverly Somach, violin; conducted by Joseph Kreiner); dances from "The Three Cornered Hat" by Manuel de Falla (conducted by Zubin Mehta); Tchaikovsky's Overture-Fantasia "Romeo and Juliet" (conducted by Gustav Meier) and Eleazar de Carvalho's "Cancao Nupcial" conducted by the composer, who is the head of the Department of Orchestral Conducting at the Berkshire Music Center. Prizes will be awarded at the intermission of the concert.

All-Stravinsky

The Sunday morning Chamber Music Concert at 10 in the theater-concert hall will be an all-Stravinsky program. It will include the Octet, conducted by Louis Speyer, English horn, of the Boston Symphony Orchestra and member of the Berkshire Music Center faculty; the Duo Concertante performed by Ronald Knudsen and Jo Evelyn Boatright; Three Shakespeare Songs performed by Shirley Sudoick, mezzo-soprano, Dent Williamson, flute, Homer Lee, clarinet, and Arthur Lewis, viola. The final work on the program will be Dumbarton Oaks, for 15 instruments, conducted by Richard Burgin, associate conductor of the Boston Symphony Orchestra and co-head of the department of Orchestral Playing and Chamber Music.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

AUG 8 - 1958

Final Weekend At Tanglewood Opens Tonight

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RIVERDALE, N.Y.
PRESS
W. 8 472

AUG 7 1958

Beethoven Weekend to Close 1958 Tanglewood Festival

By DAVID A. SPECTOR

Through the years a popular weekend vacation spot for Riverdalians has been the Tanglewood Music Festival in the Berkshire Mountains. This coming weekend closes the 21st season, and a fitting program is planned.

On Friday evening of this Beethoven weekend, the Seventh Symphony and the "Emperor" Piano Concerto No. 5 with Eugene Istomin as pianist will be presented. Saturday evening will feature the Violin Concerto with Ben Senofsky as soloist, and Sunday afternoon will bring the weekend to a close with Beethoven's majestic Ninth Symphony, the "Choral."

Fine Accomodations

Lenox, Mass., the site of the concerts, and the surrounding country-side, have become the center of fine guest houses and inns. The larger inns and hotels are on American Plan for the summer months, but rates for twin-bed rooms in the plainer homes run from about $6.

Should the visitor arrive late, the information center in Lenox has a comprehensive listing of up-to-the-minute accomodations. The hearty may even rent tents and campsites for sleeping in the open.

Trip Takes 3½ Hours

The best way to reach the Tanglewood Festival by auto is via the toll-free Taconic State Parkway to the end, then on route 23 to Great Barrington where the motorist picks up route 7 through Lenox. Ample free parking is provided, and the 145 mile drive can be done in an easy 3½ hours. There are bus, train and plane connections to nearby Pittsfield if you don't wish to drive.

Other neighboring attractions are historic museums, the Berkshire Playhouse at Stockbridge featuring, this week, "The Constant Wife," and the Williamstown Theatre showing "Cat on A Hot Tin Roof."

Photographers' Field Day

Photographers will find marvelous views from Mount Greylock, the highest peak in the state, and there are beautiful lakes for boating and swimming, as well as pictures. Horsebackriding and golf are available to fill the pre-concert hours.

The Tanglewood Festival is located in an area of formal gardens and sweeping lawns boasting fine examples of contemporary sculpture. Seats in the world-famous Shed run from $3.50 and up, but most prefer to bring along a blanket and enjoy the music from the lawn. Lawn admission for the concerts is $2. Refreshments and box lunches may be purchased on the grounds, and music books and records are sold from booths right at the concert.

MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673

AUG 7 1958

Berkshire Festival Enters Final Weekend

The final week end of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts, will feature music of Beethoven. Charles Munch, Music Director, will conduct the concerts of Friday evening, August 8 at 8:30 and Sunday afternoon, August 10, at 2:30. The concert on Saturday evening, August 9, at 8:30, will be under the direction of Pierre Monteux.

Friday evening's concert will open with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Syhphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5 "Emperor".

The concert on Saturday will commence with music from "Prometheus" by Beethoven. Berl Senofsky wil be soloist in the Beethoven Violin Concerto. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johnnesberg Festival Overture.

The Boston Symphony Orchestra's rehearsal on Saturday morning, August 9, at 10 o'clock will be open to the public for the benefit of the Pension Fund.

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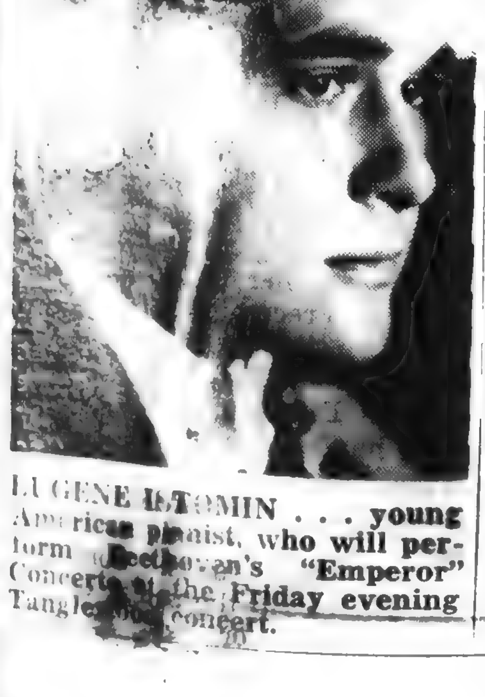
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

AUG [illegible]

Final Weekend Of Berkshire Festival To Feature Beethoven

The [illegible] weekend of Berkshire [illegible] concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood w[illegible] music of Beethoven. [illegible] Munch, Music [illegible] conduct the con[illegible] evening, August [illegible] Sunday after[illegible] at 2:30. The concert on Saturday evening, August 9, at 8:30, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (Friday) and Berl Senofsky, violinist (Saturday).



EUGENE ISTOMIN . . . young American pianist, who will perform Beethoven's "Emperor" Concerto at the Friday evening Tanglewood concert.

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The concert on Saturday conducted by Pierre Monteux will open with music from *Prometheus* by Beethoven. Berl Senofsky will be soloist in the Beethoven *Violin Concerto.* Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program, Mr. Monteux will present Hindemith's *Nobilissima Visione* and Beethoven's *Leonore Overture No. 3.*

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(Continued on Page 16)

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

AUG 7 1958

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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RIVERDALE, N.Y.
PRESS
W. 8,472

AUG 7 1958

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Photographers' Field Day

Photographers will find marvelous views from Mount Greylock, the highest peak in the state, and there are beautiful lakes for boating and swimming, as well as pictures. Horsebackriding and golf are available to fill the pre-concert hours.

The Tanglewood Festival is located in an area of formal gardens and sweeping lawns boasting fine examples of contemporary sculpture. Seats in the world-famous Shed run from $3.50 and up, but most prefer to bring along a blanket and enjoy the music from the lawn. Lawn admission for the concerts is $2. Refreshments and box lunches may be purchased on the grounds, and music books and records are sold from booths right at the concert.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

AUG 7 1958

Final Weekend Of Berkshire Festival To Feature Beethoven

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood will feature the music of Beethoven. Charles Munch, Music Director, will conduct the concerts of Friday evening, August 8, at 8:30 and Sunday afternoon, August 10, at 2:30. The concert on Saturday evening, August 9, at 8:30, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (Friday) and Berl Senofsky, violinist (Saturday).

EUGENE [illegible]OMIN . . . young American pianist, who will perform [illegible] "Emperor" Concert[illegible] Friday evening Tangl[illegible]

Dr. Munch will open Friday evening's concert with Honegger's *Prelude, Fugue and Postlude,* followed by Beethoven's *Symphony No. 7.* Eugene Istomin will be soloist in Beethoven's *Piano Concerto No. 5* "Emperor". Mr. Istomin is the sixth of the outstanding young American pianists to appear at Tanglewood during the current season. He last appeared at Tanglewood in 1955.

The concert on Saturday conducted by Pierre Monteux will open with music from *Prometheus* by Beethoven. Berl Senofsky will be soloist in the Beethoven *Violin Concerto.* Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program, Mr. Monteux will present Hindemith's *Nobilissima Visione* and Beethoven's *Leonore Overture No. 3.*

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's *Ninth Symphony* on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's *Johannesburg*

(Continued on Page 16)

[illegible], N. Y.
ROUND TABLE
Circ. W. [illegible]

AUG 7 1958

Berkshire Festival Enters Final Weekend

The final week end of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts, will feature music of Beethoven. Charles Munch, Music Director, will conduct the concerts of Friday evening, August 8 at 8:30 and Sunday afternoon, August 10, at 2:30. The concert on Saturday evening, August 9, at 8:30, will be under the direction of Pierre Monteux.

Friday evening's concert will open with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Syhphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5 "Emperor".

The concert on Saturday will commence with music from "Prometheus" by Beethoven. Berl Senofsky wil be soloist in the Beethoven Violin Concerto. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johnnesberg Festival Overture.

The Boston Symphony Orchestra's rehearsal on Saturday morning, August 9, at 10 o'clock will be open to the public for the benefit of the Pension Fund.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

AUG 7 1958

Beethoven Featured At Berkshire Festival

The final weekend of Berkshire festival concerts by the Boston Symphony Orchestra will feature the music of Beethoven. Charles Munch, music director, will conduct the concerts of Friday evening and Sunday afternoon and Pierre Monteux will conduct the Saturday evening program.

* * *

THE PROGRAMS will be presented in the shed on the Tanglewood grounds near Lenox, Mass., with evening concerts at 8:30 o'clock and afternoon concerts at 2:30 o'clock.

Eugene Istomin will be soloist in Beethoven's piano concerto number 5, "Emperor," on Friday evening. Istomin last appeared at Tanglewood in 1955.

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Berl Senofsky will be soloist in the Beethoven Violin Concerto on Saturday evening. This will be his first appearance with the Boston Symphony Orchestra. Senofsky, who played last season as soloist with the Schenectady Symphony, was the winner of the 1955 Brussels competition.

* * *

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The Sunday afternoon program will open with Sir William Walton's "Johannesburg Festival Overture," written for the 70th anniversary of the city of Johannesburg in South Africa and first performed there in 1956.

The Saturday morning rehearsal, at 10 a.m. in the shed, will be open to the public for the benefit of the orchestra's pension fund.

* * *

TANGLEWOOD on parade will be held today between 6 and 11 p.m. The program will include concerts by the various departments of the Berkshire music center school and will feature a gala concert at 8:15 p.m. in the Music Shed by the Boston Symphony Orchestra and the Boston Pops Orchestra. Eleazar de Carvalho will conduct works of Gomes and Falla, followed by Aaron Copland performing the piano part of his own piano concerto. Richard Burgin will direct the orchestra. Arthur Fiedler will direct the Boston Pops Orchestra in a program of favorites.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

AUG 8 - 1958

Tanglewood On Parade Attracts Nearly 15,000

Once again Tanglewood was on Parade to a record and happy throng of 14,588, with youngsters from many camps and various youth organizations among the well-behaved crowd.

Although the gracious and spacious grounds were dampened at 4:00 when reserved seat and box holders were invited to a garden performance of Menotti's "The Medium" Act III from Puccini's "La Boheme," held indoors, enthusiasm and people ran rampant from 6 on, as simultaneous performances by the students of opera, orchestra, composition departments and Study Group held sway in the various concert-halls.

The professionally adept From Fellowship Players demonstrated works by student composers. among them a harmonically dissonant but engaging study for piano by William Smith from Decatur, Ga., who also performed his composition. An intriguing and ingenious group of three poems with Music were freely sung by the composer's wife, Atifet Usmanbas; she and her husband, Ilhan are from Ankara, Turkey. Mr. Usmanbas has attended the Bennington Composers and Chamber Music Conference, where many of his fine compositions were heard.

A delightful excerpt from Act II of Strauss' opera "Arabella" charmingly staged, was well sung and nicely portrayed by Annabelle Bernard and Ronald Holgate in the theatre-concert hall among other scenes from various operas, including The Marriage of Figaro, The Bartered Bride and Carmen.

In the big shed, this reviewer was greatly impressed by the professional elan and projection of the student orchestra, this year a particularly cohesive organization. The Angelic Concert from "Mathis der Mahler" was smoothly played and conducted by the competent young Gustav Zurich from Switzerland; the "New England Triptych of the contemporary Schuman was delivered with stirring and sympathetic insight by the orchestra and David J. Zinman from New York City.

The Tanglewood Choir, its male section of very fine calibre, entertained on the Main House porch while many gathered on the lawns to enjoy their picnic suppers. Conducted by student leaders, and Hugh Ross and his assistant, Lorna Cooke de Varon, the highly varied program had many commendable moments; it ended with a full-voiced and moving composition by [illegible] Foss, "Psalms," the composer assisting Robert Miller as accompanists.

The energetic Eleazar de Carvalho opened the evening's contribution to the gala parade with the Gomes' "Il Guarany" Overture and the stunning "El Amor Brujo," moving the audience to loud cheers. Aaron Copland then performed his Piano Concerto, its "appeal" motive introducing the crescent aspects of the twenties, evoking the charleston, "hot licks" of the jazz trumpeters, and ending with an "appeal" the motive very dominant now, for understanding. Richard Burgin was the noticeably emathic conductor, the audience recalling both Mr. Copland and Mr. Burgin many times.

As usual, Arthur Fiedler and his Boston Pops orchestra were the most enkindling portion of the program. Mr. Fiedler chooses his selections well, with an eye to audience response, and they didn't fail him, especially with The Mexican Hat Dance. The orchestra was definitely in the mood, also one of the fiddlers holding and playing his instrument like a guitar in the Jazz Pizzicato, one of the many expected encores.

Certainly the enormous crowds of music lovers were not in the least disappointed with any section of this year's Tanglewood On Parade, their rioutous enthusiasm almost overpowering the crashing rousing sounds of the gayly spirited orchestra. A wonderfully amusing rendition of "The Typewritter" had everyone laughing as the "soloist" on the pre-war typewriter was given front-stage position. With the foot-tapping medley, of Sousa Marches the audience almost quietly accepted the end of a contagiously communicative program.

This evening's concert of the last weekend of the Berkshire Festival will feature Eugene Istomin, pianist, in Beethoven's "Emperor" concerto.—M.deB. B.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306
AUG 8 - 1958

TANGLEWOOD ENDS

The concerts to the final weekend of the Berkshire Festival tonight, tomorrow and Sunday at Tanglewood, Lenox, will feature music of Beethoven.

Charles Munch will conduct the Boston Symphony Orchestra in the concerts of Friday night and Sunday afternoon. The Saturday night concert will be under the direction of Pierre Monteux.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

AUG 8 - 1958

Final Concerts At Tanglewood

LENOX—The concerts of the final week end of the Berkshire Festival at Tanglewood will feature the music of Beethoven. Charles Munch will conduct the Boston Symphony Orchestra in the concerts Friday evening and Sunday afternoon. The Saturday evening concert will be under the direction of Pierre Monteux.

The season's final program Sunday afternoon will feature Beethoven's Ninth Symphony with soloists Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

AUG 8 - 1958

FINAL TANGLEWOOD CONCERT

The concerts of the final weekend of the Berkshire Festival on August 8-9-10 in the Music Shed at Tanglewood, Lenox, will feature music of Beethoven. Charles Munch, music director, will conduct the Boston Symphony Orchestra in the concerts of Friday evening and Sunday afternoon. The Saturday evening concert will be under the direction of Pierre Monteux.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

AUG 8 - 1958

Munch, Monteux to Lead Beethoven Program

The concerts of this final weekend of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, will feature music of Beethoven. Charles Munch, music director, will conduct the Boston Symphony Orchestra tonight and Sunday afternoon. The Saturday evening concert will be under the direction of Pierre Monteux.

Dr. Munch's program tonight at 8:30 will include Honegger's Prelude Fugue and Postlude and Beethoven's Seventh Symphony. The young American pianist, Eugene Istomin, will be soloist in Beethoven's "Emperor" Concerto.

Pierre Monteaux will open his program tomorrow night at 8:30 with Beethoven's Music from "Prometheus." Berl Senofsky, violinist, will make his first Tanglewood appearance as soloist in Beethoven's Violin Concerto. The second half of the program includes Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

For the final Festival concert on Sunday at 2:30 p. m., Dr. Munch will present a performance of Beethoven's Ninth Symphony, with the Festival Chorus and soloists Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Donald Gramm, bass. The program will open with Sir William Walton's Johannesburg Festival Overture.

The Boston Symphony Orchestra's final rehearsal for the weekend concerts tomorrow at 10 a. m. will be open to the public for the benefit of the Pension Fund. Admission is $1. Unreserved general admission tickets for all three weekend concerts are available two hours before each performance.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

AUG 7 - 1958

Final Tanglewood Week To Feature Beethoven

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, will feature the music of Beethoven. Charles Munch, music director, will conduct the concerts of Friday evening, Aug. 8, at 8:30 and Sunday afternoon, Aug. 10, at 2:30. The concert on Saturday evening, Aug. 9, at 8:30, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (Aug. 8), and Berl Senofsky, violinist (Aug. 9).

Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5, "Emperor."

The concert on Saturday conducted by Pierre Monteux will open with music from "Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beetroven's Leonore Overture No. 3.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johannesburg Festival Overture, which was written for the 70th anniversary of the city of Johannesburg in South Africa and first performed there in 1956.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Cir. 2,498

AUG 7 1958

21st Music Festival to Close on Sunday

Week-end Concerts Feature Music of Beethoven

Tanglewood-on-Parade This Evening Will See Eleazar de Carvalho Conducting Orchestra and Copland Playing Concerto.—Arthur Fiedler to Conduct Boston Pops.

The final week-end of the 21st season of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood in Lenox will feature music of Beethoven. Charles Munch, music director, will conduct the concerts of Friday evening, August 8, at 8:30, and Sunday afternoon, August 10, at 2:30. The concert on Saturday evening, August 9, at 8:30, will be under the direction if Pierre Monteux. Soloists will include Eugene Istomin, pianist (August 8) and Berl Senofsky, violinist (August 9).

Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5 "Emperor." Mr. Istomin is the sixth of the

Tanglewood Turn to tenth page

Overture, which was written for the 70th anniversary of the city of Johannesburg in South Africa and first performed there in 1956. The Boston Symphony Orchestra presented the United States premiere of the overture during the 1956-57 season.

The Boston Symphony Orchestra's rehearsal on Saturday morning, August 9, at 10 o'clock will be open to the public for the benefit of the Pension Fund.

Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center, will be held this evening, beginning at 6:00. Concerts by the various departments of the school, including orchestra, opera, chamber music and choir, will be followed by picnic suppers on the lawn and a gala concert at 8:15 in the Music Shed by the Boston Symphony Orchestra and Boston Pops Orchestra. Eleazar de Carvalho will conduct works of Gomes and Falla, followed by Aaron Copland performing the piano part of his own Piano Concerto. The orchestra will be under the direction of Richard Burgin. Following the drawing of door prizes, Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites.

Mr. Copland will also be heard in the final session of the Seminar in Contemporary music on Friday afterfinal session of the Seminar in Contemporary Music on Friday afternoon, August 8, at 3:15. He will discuss his own music and there will be performaínces of his Four Songs from Twelve Poems of Emily Dickinson and the Piano Fantasy, with guest soloist Noel Lee.

The final concert of the Berkshire Music Center Orchestra will be given on Saturday afternoon, August 9, at 3:00 in the Music Shed. Various prizes will be awarded to the students at this concert. The final student chamber music concert on Sunday morning at 10:00 o'clock will be held in the Theatre-Concert Hall. The last three events are open to Friends of the Berkshire Music Center.

Herald (e)
NEW BRITAIN,
Independent
Circ. 29,250

AUG 9 - 1958

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New England Newsclip Agen
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Sunday Republica
WATERBURY, Co
Independent
Circ. 46,025

AUG 1 0 1958

Beethoven Concert At Tanglewoo

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Shed at Tanglewood
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Adele Addison, sopra
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with Sir William W
hannesburg Festival

[201]

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

AUG 7 1958

Beethoven Featured At Berkshire Festival

The final weekend of Berkshire festival concerts by the Boston Symphony Orchestra will feature the music of Beethoven. Charles Munch, music director, will conduct the concerts of Friday evening and Sunday afternoon and Pierre Monteux will conduct the Saturday evening program.

* * *

THE PROGRAMS will be presented in the shed on the Tanglewood grounds near Lenox, Mass., with evening concerts at 8:30 o'clock and afternoon concerts at 2:30 o'clock.

Eugene Istomin will be soloist in Beethoven's piano concerto number 5, "Emperor," on Friday evening. Istomin last appeared at Tanglewood in 1955.

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ALSO ON THE Saturday evening program will be music from "Prometheus," Beethoven; Hindemith's "Nobilissima Visione," and the Beethoven "Leonore" overture number 3.

Dr. Munch will close the Berkshire festival Sunday afternoon with a performance of Beethoven's Ninth Symphony. Soloists will be Adele Addison, soprano; Florence Kopeleff, contralto; Blake Stern, tenor, and Donald Gramm, bass; with the festival chorus prepared by Hugh Ross and Alfred Nash Patterson.

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306
AUG 8 - 1958

TANGLEWOOD ENDS

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Union (m)
SPRINGFIELD, Mass.
Republican -
Circ. 81,541

AUG 8 - 1958

Final Concerts At Tanglewood

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

AUG 8 - 1958

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Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

AUG 8 - 1958

FINAL TANGLEWOOD CONCERT

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American (e)
BOSTON, Mass.
Independent
Circ. 176,318

AUG 8 - 1958

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

AUG 7 - 1958

Final Tanglewood Week To Feature Beethoven

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, will feature the music of Beethoven. Charles Munch, music director, will conduct the concerts of Friday evening, Aug. 8, at 8:30 and Sunday afternoon, Aug. 10, at 2:30. The concert on Saturday evening, Aug. 9, at 8:30, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (Aug. 8), and Berl Senofsky, violinist (Aug. 9).

Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5, "Emperor."

The concert on Saturday conducted by Pierre Monteux will open with music from "Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beetroven's Leonore Overture No. 3.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johannesburg Festival Overture, which was written for the 70th anniversary of the city of Johannesburg in South Africa and first performed there in 1956.

Herald (e)
NEW BRITAIN
Independ
Circ. 29,2

AUG 9 - 195

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New England Newsclip
Box 2078, Boston 6 • Richm

Sunday Republica
WATERBURY, C
Independent
Circ. 46,025

AUG 10 1958

Beethoven Concert At Tanglewoo

The concerts
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hannesburg Festival

[202]

Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 29,250

AUG 9 - 1958

Social News

Grace C. Lee, Social Editor

THE marriage mart is at low ebb this month, but if this year's weddings follow last year's pattern, there will be more marriages during the second half of 1958 than there were during the first half. Years ago the preference for marriages was the first six months of the year but now the pattern seems to be the opposite and Christmas-time is especially popular in place of the New Year as in times gone by.

Early vacationers are now trying hard to get back into the work groove, while the August travelers are making the most of their summer holiday.

The Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Mass., will close this weekend. Charles Munch, director, will close the festival season on Sunday with a performance of Beethoven's Ninth Symphony.

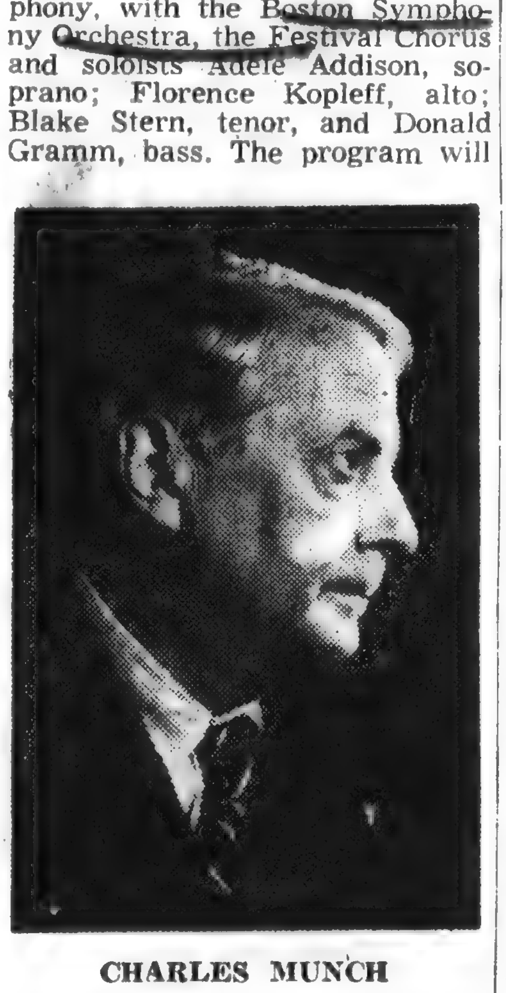
The American Dance Festival at Connecticut College, New London, opened Thursday and will close tomorrow at 3 p.m. Featured will be Jose Limon & Co. with Pauline Koner & Lucas Hoving and many other well-known modern dance artists.

For those traveling to the White Mountains, the second phase of the Festival of the Seven Arts "Cracker Barrel Americana" will be held at the Lake Tarleton Club starting Wednesday and lasting until August 27.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886
AUG 10 1958

Beethoven Ninth To End Festival At Tanglewood

As the climax of the annual Berkshire Festival in the Music Shed at Tanglewood, Lenox, this afternoon at 2.30. Dr. Charles Munch will present a performance of Beethoven's ninth symphony, with the Boston Symphony Orchestra, the Festival Chorus and soloists Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Donald Gramm, bass. The program will open with Sir William Walton's "Johannesburg Festival" Overture.



CHARLES MUNCH

The Sunday morning chamber music concert at 10 in the Theater-Concert Hall will be an all-Stravinsky program. It will include the Octet, conducted by Louis Speyer, English horn of the Boston Symphony and member of the Berkshire Music Center faculty; the "Duo Concertante" performed by Ronald Knudsen and Jo Evelyn Boatright; "Three Shakespeare Songs" performed by Shirley Sudock, mezzo-soprano, Dent Williamson, flute, Homer Lee, clarinet, and Arthur Lewis, viola.

The final work on the program will be "Dumbarton Oaks," for 15 instruments, conducted by Richard Burgin, associate conductor of the Boston Symphony and cohead of the department of orchestral playing and chamber music.

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Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,025

1958

Beethoven Concert At Tanglewood

The concerts of the final week end of the Berkshire Festival ending today in the Music Shed at Tanglewood, Lenox, Mass., featuring music of Beethoven. Charles Munch, music director, will conduct the Boston Symphony Orchestra in the final festival concert this afternoon at 2:30. Dr. Munch will present a performance of Beethoven's Ninth Symphony, with the Festival Chorus and soloists Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Donald Gramm, bass. The program will open with Sir William Walton's Johannesburg Festival Overture.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

AUG 8 1958

Final Weekend Opens Friday In Tanglewood

Beethoven Will Be Featured In Festival Concerts

The concerts of the final week end of the Berkshire Festival on August 8-9-10 in the Music Shed at Tanglewood, Lenox, Mass., will feature music of Beethoven. Charles Munch, music director, will conduct the Boston Symphony Orchestra in the concerts of Friday evening and Sunday afternoon, and the Saturday evening concert will be under the direction of Pierre Monteux.

Dr Munch's program on Friday evening, August 8 at 6:30, will include Honegger's Prelude Fugue and Postlude and Beethoven's Seventh Symphony. The young American pianist, Eugene Istomin, will be soloist in Beethoven's "Emperor" Concerto.

Pierre Monteux will open his program on Saturday evening, August 9 at 8:30 with Beethoven's Music from "Prometheus". Berl Senofsky, violinist, will make his first Tanglewood appearance as soloist in Beethoven's Violin Concerto. The second half of the program includes Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3

For the final Festival concert on Sunday afternoon at 2:30, Dr Munch will present a performance of Beethoven's Ninth Symphony, with the Festival Chorus and soloists Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Donald Gramm, bass. The program will open with Sir William Walton's Johannesburg Festival Overture.

Final Rehearsal

The Boston Symphony Orchestra's final rehearsal for the week end concerts on Saturday morning, August 9, at 10 a.m. will be open to the public for the benefit of the Pension Fund. Admission is $1. Unreserved general admission tickets for all three week end concerts are available two hours before each performance.

Other events of the final week end, which are open to Friends of the Berkshire Music Center, include opera scenes in the Theatre at 1:15 p.m. on Friday, August 8, and the final seminar in contemporary music on Friday at 3:15 in the Chamber Music Hall. Aaron Copland will speak on his own music and Fromm Fellowship players will perform the Four Songs from Twelve Poems of Emily Dickinson, written in 1950. Guest soloist Noel Lee will be heard in Mr Copland's Piano Fantasy.

At 3 o'clock on Saturday afternoon in the Shed, the Berkshire Music Center student orchestra will present its final concert of the season. The program will include Strauss' Overture to "Fledermaus" (conducted by Seymour Lipkin); the first movement of Brahms Violin Concerto (soloist: Beverly Somach, violin; conducted by Joseph Kreiner); Dances from "The Three Cornered Hat" by Manuel de Falla (conducted by Zubin Mehta): Tschaikovsky's Overture-Fantasia "Romeo and Juliet" (Conductor Gustave Meier) and Eleazar de Carvalho's "Cancao Nupcial" conducted by the composer, who is head of the Departmeit of Orchestral Conducting at the Berkshire Music Center. Prizes will be awarded at the intermission of the concert.

The Sunday morning Chamber at Music Concert at 10 o'clock in the Theatre Concert Hall will be an all Stravinsky program. It will include the Octet, conducted by Louis Speyer, English horn, of the Boston Symphony Orchestra and member of the Berkshire Music Center faculty; the Duo Concertante performed by Ronald Knudsen and Jo Evelyn Boatright; Three Shakespeare Songs performed by Shirley Sudock, mezzo-soprano, Dent Williamson, flute, Homer Lee, clarinet, and Arthur Lewis, viola. The final work on the program will be Dumbarton Oaks, for 15 instruments, conducted by Richard Burgin, associate conductor of the Boston Symphony Orchestra and co-head of the department of Orchestral Playing and Chamber Music.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 8 - 1958

BERL SENOFSKY, who will appear as violin soloist tomorrow night in the Music Shed with the BSO, Pierre Monteux conducting, talks things over with his son, Greg, who is the godson of the Dowager Queen Elisabeth of Belgium. Mr. Senofsky is a former winner of the Queen Elisabeth of Belgium international music competition, considered the greatest music prize in the world. The concert starts at 8:30.

Festival Closes This Weekend With All-Beethoven Concerts

TANGLEWOOD—The closing concerts of the 1958 Berkshire Festival season will be held this weekend featuring the works of Beethoven.

Tonight's concert at 8:30 in the Music Shed will be conducted by Dr. Charles Munch, musical director of the BSO, with the young American pianist, Eugene Istomin, as soloist in Beethoven's "Emperor" concerto. The first half of the program will include Honegger's prelude fugue and postlude and Beethoven's Seventh Symphony.

First Appearance Here

Pierre Monteux will open tomorrow night's program with Beethoven's music from "Prometheus." Berl Senofsky, violinist, will make his first Tanglewood appearance as soloist in Beethoven's violin concerto. The second half of the program includes Hindemith's "Nobilissima Visione," and Beethoven's Leonore Overture No. 3.

For the final Festival concert on Sunday afternoon at 2:30, Dr. Munch will present a performance of Beethoven's Ninth Symphony, with the Festival Chorus and soloists Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Donald Gramm, bass. The program will open with Sir William Walton's Johannesburg Festival Overture.

The Boston Symphony Orchestra's final rehearsal for the weekend concerts tomorrow morning at 10 will be open to the public for the benefit of the pension fund. Admission is $1. Unreserved general admission tickets for all three weekend concerts are available two hours before each performance.

Other events of the final weekend open to Friends of the Berkshire Music Center included opera scenes in the theater this afternoon, and the final seminar in contemporary music in the Chamber Music Hall. Aaron Copland spoke on his own music and Fromm Fellowship players performed the Four Songs from Twelve Poems of Emily Dickinson, written in 1950. Guest soloist Noel Lee was heard in Mr. Copland's Piano Fantasy.

At 3 tomorrow afternoon in the Shed, the Berkshire Music Center student orchestra will present its final concert of the season. The program will include Strauss' Overture to "Fledermaus" (conducted by Seymour Lipkin); the first movement of Brahms Violin Concerto (soloist: Beverly Somach, violin; conducted by Joseph Kreiner); Dances from "The Three Cornered Hat" by Manuel de Falla (conducted by Zubin Mehta); Tchaikovsky's Overture-Fantasia "Romeo and Juliet" (conducted by Gustav Meier) and Eleazer de Carvalho's "Cancao Nupcial" conducted by the composer, who is the head of the department of orchestral conducting at the Berkshire Music Center. Prizes will be awarded at the intermission of the concert.

The Sunday morning chamber music concert at 10 in the theater-concert hall will be an all-Stravinsky program. It will include the octet, conducted by Louis Speyer, English horn, of the Boston Symphony Orchestra and member of the Berkshire Music Center faculty; the Duo Concertante performed by Ronald Knudsen and Jo Evelyn Boatright; Three Shakespeare Songs performed by Shirley Sudock, mezzo-soprano, Dent Williamson, flute, Homer Lee, clarinet, and Arthur Lewis, viola. The final work on the program will be Dumbarton Oaks, for 15 instruments, conducted by Richard Burgin, associate conductor of the Boston Symphony Orchestra and co-head of the department of orchestral playing and chamber music.

[203]

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

AUG 9 1958

On the Cover

Not Only Modern Dance at Pillow

Ted Shawn, who himself is the old man of modern dance, nevertheless admits freely that there are other schools of thought. His Jacob's Pillow Dance Festival, near Lee, Mass., is about equally divided among classic ballet, modern dance and ethnic dance.

The program next week is typical. Two classic stars, Irina Bowrowska of the Ballet Russe de Monte Carlo and Kenneth Johnson of Ruth Page's Chicago Opera Ballet, will dance pas de deux (although their repertory is taken from dances based on modern compositions, by Debussy, Lehar and Grieg).

Daniel Nagrin, who has done most of his dancing in the movies and on Broadway, will perform four of his best-known modern solos.

And Carola Goya and Matteo, Spaniards who are resident teachers at the festival's dance school, will dance ethnic cameos (one Scottish and the rest Spanish, with lots of castanets).

As is traditional at the festival, the week begins to shorten in mid-August. Instead of the usual seven performances a week, there'll be five—one on Thursday, two on Friday and Saturday.

tended. The last of the five concerts is tonight, and it will inculde works by composers at the meeting.

Elsewhere, though, the season still waxes. The Berkshire Music Barn, the tent of which encloses jazz, folk and other unclassifiable music, still goes strong, with the sounds mainly modern. The George Shearing Quintet (Shearing plays piano) gives its first concert at the Barn tomorrow night. On Tuesday it's the Four Freshmen, who not only accompany themselves but try to sing as if they were five voices.

The New Art Wind Quintet, one of the country's leading chamber - music ensembles, gives the weekly concert at the Maverick Hall in Woodstock tomorrow afternoon. It's an unusual group; the instruments are flute, clarinet, oboe, bassoon and French horn.

Tonight at the Southern

TANGLEWOOD TRIO—Charles Munch, who will conduct Beethoven's Ninth Symphony tomorrow, poses with contralto Florence Kopleff and soprano Adele Addison, who will sing in it.

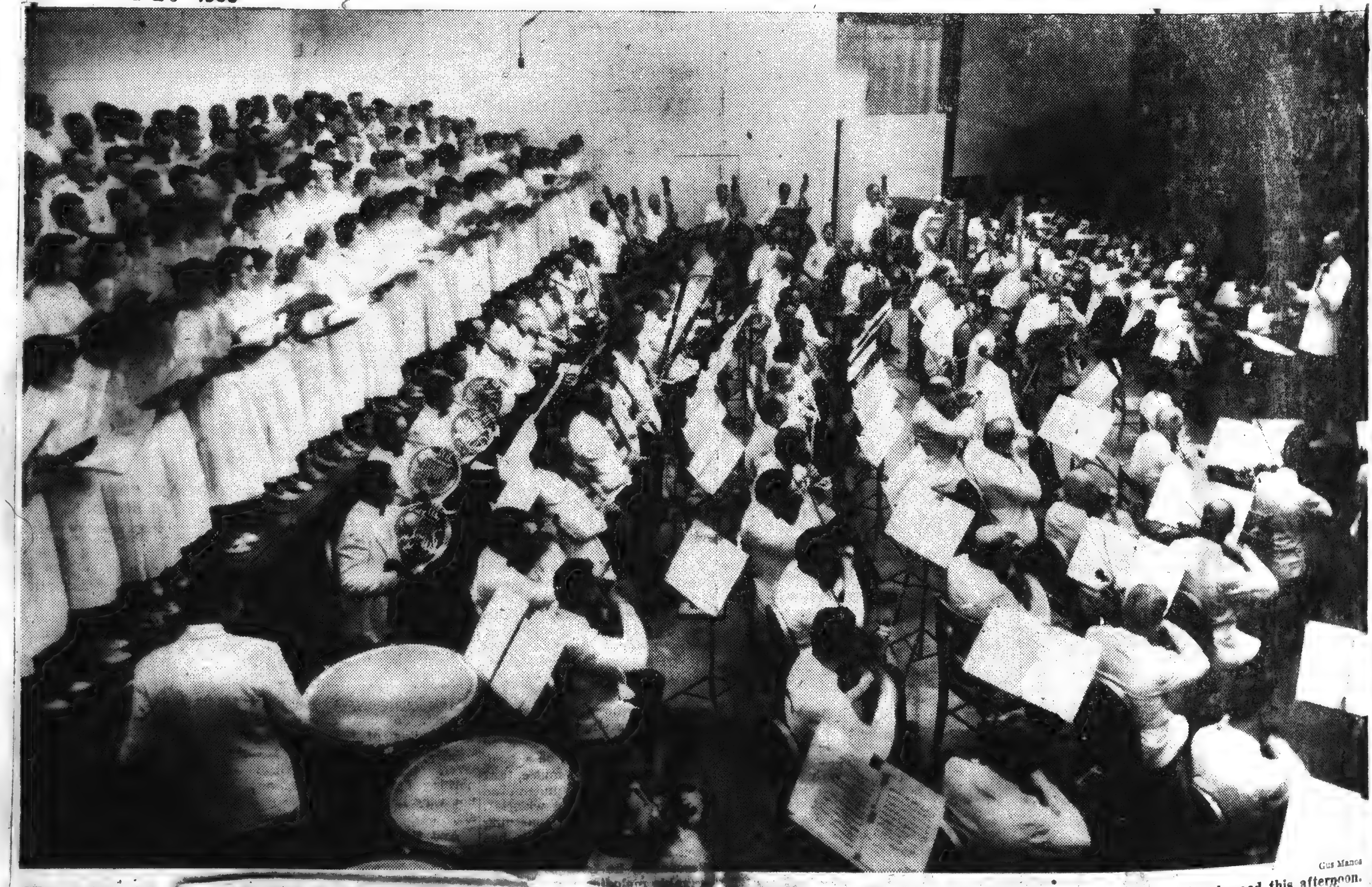
Blaeserquintet (Op. 88, No. 2) .. Anton Reicha

TUESDAY

BERKSHIRE MUSIC BARN, 8:30. The Four Freshmen: Bob Flanigan, trombone and bass; Don Barbour, guitar; Ross Barbour, drums and trumpet; Ken Albers, trumpet and mellophone.
TURNAU OPERA PLAYERS, 8:30.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 10 1958



Gus Manos

GRAND FINALE—Charles Munch leads the Boston Symphony and the Festival Chorus in the Beethoven Ninth as the Berkshire season closes at Tanglewood this afternoon.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

AUG 9 1958

THIS IS the last weekend of the 1958 Berkshire Festival. Beethoven is the composer of the week. Tonight Pierre Bonteux conducts the Boston Symphony Orchestra in three of his works, and Berl Senofsky solos in the Violin Concerto.

Tomorrow afternoon the festival closes in the big Music Shed at Tanglewood, with Charles Munch conducting the annual closing number, Beethoven's Ninth Symphony. For added spice there'll be the Johannesburg Festival Overture by William Walton.

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OTHER MUSIC EVENTS:

Another series ending this weekend is the 13th annual Chamber Music Center and Composers' Conference at Bennington College, which more than 100 musicians at- Vermont Art Center a barbershop quartet called the Home Town Quartet (could be anybody's hometown) sings.

The Turnau Opera Players in Woodstock will perform a double bill (Massenet's "Portrait of Manon" and Ravel's "L'Heure Espagnole") Tuesday and Wednesday, Rossini's "Cinderella" Friday and Mozart's "Abduction From the Seraglio" next Saturday. Tonight the opera is Mozart's "Cosi fan tutte."

The South Mountain Temple, Pittsfield, Mass., will get off to a late start a week from tomorrow with the first of five chamber-music concerts.

Also due later this month is the abbreviated (four days) Empire State Music Festival. More about that later.

CAROLA GOYA AND MATTEO—They'll perform dances of other lands at the Jacob's Pillow Festival next week.

Week Ahead in Music and Dance

TONIGHT

BENNINGTON CHAMBER MUSIC CENTER AND COMPOSERS' CONFERENCE, Bennington College, Bennington, Vt., 8:15. Chamber and classical music and original compositions of attending composers; directed by Alan Carter. (Final concert of the season.)

BERKSHIRE FESTIVAL, Tanglewood, Lenox, Mass., 8:30, Music Shed. Boston Symphony Orchestra, conducted by Pierre Monteux.
Music from "Prometheus"; Violin Concerto (Berl Senofsky, soloists); Leonore Overture No. 3......Beethoven
"Noblissima Visione"........Hindemith

JACOB'S PILLOW DANCE FESTIVAL, Lee, Mass., 4, 9. Nina Novak, prima ballerina, and George Zoritch, both of the Ballet Russe de Monte Carlo, in classic pas de deux.
"Afternoon of a Fawn"......Nijinsky-Debussy
"Girl and the Birds"......E. Novak-Wieniawski
"Don Quixote"............Petipa-Minkus

Irina Kovalska and Edmund Novak, of the Ballet Russe de Monte Carlo, in character dances.
"Dawn"..............E. Novak-Delibes
"Paganini"........S. Miszczyk-Paganini
"Polish Lowicki Dance"...M. Korinski-E. Novak

Myra Kinch and company, with Jean Cebron, guest dancer: Jeanne Parsons, Gunnar Spencer, Maggie Newman, Shirley Jensen, Herbert Kummel, Ruth Alexander; Manuel Galea, musical director.
"The Angels of Punc".....Kinch-Galea
"Giselle's Revenge".......Kinch-Adam
"Beautiful Dreamer".......Kinch-Foster
"The Flowring Branch"... Kinch-Galea

SOUTHERN VERMONT ART CENTER, Manchester, Vt., 8:30. Program by the Home Town Quartet, a champion barbershop quartet group.

TURNAU OPEHRA PLAYERS, Byrdcliffe Theater, Woodstock, 8:30. Mozart's "Cosi fan tutte."

TOMORROW

BERKSHIRE FESTIVAL, 10, Theater-Concert Hall. Chamber music played by students of the Berkshire Music Center.
2:30, Music Shed. Boston Symphony Orchestra, conducted by Charles Munch; Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass; Festival Chorus. (Final concert of the season.)
Johannesburg Festival Overture Walton
Symphony No. 9 ....Beethoven

BERKSHIRE MUSIC BARN, Lenox, Mass., 8:30. George Shearing Quintet, in a jazz program.

JACOB'S PILLOW, 8:30. Special Events Series, with Ted Shawn speaking on "Pan tomime and Dramatic Dance."

MAVERICK CONCERTS, Maverick Hall, Woodstock, 4. Chamber-music program by the New Art Wind Quintet: Martin Orenstein, flute; Charles Russo, clarinet; Melvin Kaplan, oboe; Morris Newman, bassoon; Robert Cecil, French horn.
Divertimento in B-Flat Major...Mozart
"Kleine Kammermusik" (Op. 24, No. 2) ....Hindemith
Qintette a Vent ....Jean Francais
Pastorale for Quintet of Winds ....Vincent Persichetti
Blaeserquintet (Op. 88, No. 2)..Anton Reicha

TUESDAY

BERKSHIRE MUSIC BARN, 8:30. The Four Freshmen: Bob Flanigan, trombone and bass; Don Barbour, guitar; Ross Barbour, drums and trumpet; Ken Albers, trumpet and mellophone.

TURNAU OPERA PLAYERS, 8:30. Massenet's "Portrait of Manon" and Ravel's "L'Heure Espagnole."

WEDNESDAY

TURNEU OPERA PLAYERS, 8:30. Massenet's "Portrait of Manon" and Ravel's "L'Heure Espagnole."

THURSDAY

JACOB'S PILLOW, 4. Irina Borowska, prima ballerina of the Ballet Russe de Monte Carlo, and Kenneth Johnson, premier danseur of the Chicago Opera Ballet ,in classic pas de deux.
"La Plus Que Lente," pas de deux from "Nocturne".. Bockman-Debussy
"Vilia," pas de deux from 'The Merry Widow" ....Ruth Page-Lehar
"Concerto"..............M. Maule-Grieg

Daniel Nagrin, in modern dances choreographed by himself.
"With My Eye and With My Hand" Herbert Harris-Michael Colgrass
"Indeterminate Figure". Robert Starer
"Strange Herö".........Kenton-Rugulo
"Man of Action".......... John McCoy

Carola Goya and Matteo, Spanish dancers, in ethnic cameos.
"En la Pista" (On the Bridal Path) Larregla
"Perfidia" (Treachery) Flamenco dance
"La Malaguenay ele Torero" Spanish traditional
"Land of the Thistle" Scottish medley
"Castanuelas" .... de Falla
"Mateixa .... Mallorca traditional
"Escena Gitanesca" .... Nin and traditional

SARATOGA ART FAIR, Canfield Casino, Saratoga Springs, 8. All-Chopin piano recital by Edward Hausman.

FRIDAY

JACOB'S PILLOW, 4, 9. Same as Thursday's program.

TURNAU OPERA PLAYERS, 8:30. Rossini's "Cinderella."

SATURDAY, AUG. 16

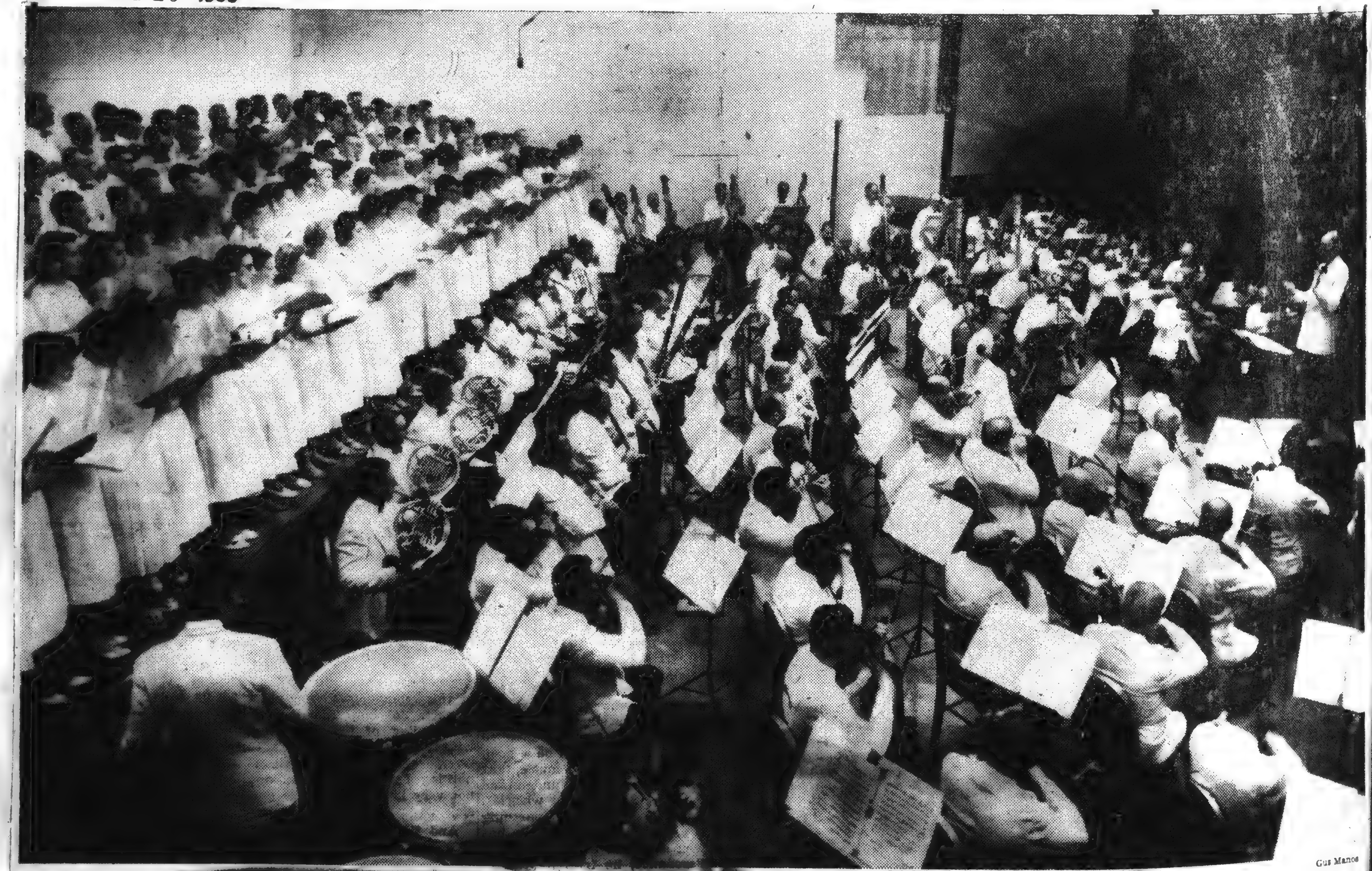
JACOB'S PILLOW, 4, 9. Same as Thursday's program.

TURNAU OPERA PLAYERS, 8:30. Mozart'5s "Abduction From the Seraglio."

TANGLEWOOD TRIO—Charles Munch, who will conduct Beethoven's Ninth Symphony tomorrow, poses with contralto Florence Kopleff and soprane Adele Addison, who will sing in it.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 10 1958



Gus Manos

GRAND FINALE—Charles Munch leads the Boston Symphony and the Festival Chorus in the Beethoven Ninth as the Berkshire season closes at Tanglewood this afternoon.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

AU [illegible] 958

Music

Berkshire Festival in Season Finale Tomorrow

By ALFRED W. BURKE

LOWELL—This year's session of the Berkshire Festival will close on a brilliant note when the final program will be presented tomorrow. At 2.30 p. m., Dr. Charles Munch will direct the Beethoven "Ninth Symphony." The guest soloists who will join the orchestra and Festival chorus include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass.

There were many highlights during the season. Most of these, however, were limited to the outstanding instrumentalists that appeared from time to time.

The most outstanding of the entire list was the eminent violinist, Zino Francescatti. His performance ranked with the finest ever recorded at this world famous musical center.

There was one note of lesser standard. This was recorded in the opera workshop series, a program list that does not too completely influence the overall picture of the Festival.

Though the basic idea of such a venture has tremendous value, there are certain demands, both artistic and physical, that must be met. Included are those elements that provide not only young singers who are naturally gifted, but qualified to meet the requirements of whatever type of music they essay.

MUCH OF this responsibility rests within the judgment of the director. No concert goers will ever challenge the formal musical education or abilities of Boris Goldovsky, but it definitely seems that he overlooks the physical qualification of many of his singers.

When eminent minds and voices of the first decree that years of training and experience should pass before singers are introduced to the rigors of dramatic singing, a director shoud take heed.

For some strange reason the greatest musical minds seem to concern themelves with music, either as theory or in regards to a man made instrument. One thing that they should concern themselves with is that the human voice is nature's own gift and not just another piano or brass instrument.

Let us hope that the day will come when the world centers of music will be a point of inspiration for talented young voices. Each individual who has a voice in the conducting of a music festival should make sure that the student voices as well as the concert going public are protected in every way possible.

It's another banner week at Kennebunkport, Maine, where the Arundel Theatre is holding court. Menotti's "The Medium" and Moore's "Gallantry" is brightening the boards. Morse and Haithwaite have done it again. A fine and enthusiastic cast is responsible. Next week Cole Porter's "Kiss Me Kate" will be in session.

There will be concerts at the Andover Organ Institute all next week. Monday through Saturday will find an imposing list of young and talented organists appearing. This series, conducted in the Memorial Music hall in Methuen, is experiencing one of it's most successful season.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

AUG 9 - 1958

Munch, Orchestra Honor Beethoven

For the final weekend of the Berkshire Festival at Tanglewod Dr. Munch chose to honor the incomparable Beethoven, including one contemporary composer, according to the pattern followed with little exception through the current series.

Friday evening's program opened with Honegger's "Prelude Fugue, and Postlude." An interesting mixture of modern and classic, simple in construction and exposition, its interest lies not in rhythmic diversity, but in its linear structure, and colorful instrumentation. Dr. Munch and the orchestra gave it a wonderfully austere and dynamic reading.

Beethoven's Seventh Symphony, controversial when first performed as to programmatic intent, Wagner referring to it as "the apotheosis of the dance," and D'Ibdy saying it was "purely pastoral," the rhythm suggesting nothing but "the song of a bird," became as lucid in its projection by the orchestra and Dr. Munch as the rain-washed atmosphere. No score to divert his attention, Dr. Munch, in his usual vibrant and intent manner, drew every variation of tonal color, rhymatic ideas and developmental structure with a firmly sensitive estures, to which this incomparable orchestra responded with practised, yet emphatic virtuosity.

For the completion of the evening's program, Eugene Istomin, concert pianist, performed with delicacy and sensitivity Beethoven's "Emporor" conerto. His particular aptitude for chamber music playing, showed in the lack of power and brilliance one expects with this majestic concerto; his musicianship was evident but restrained; the orchestra naturally over-balanced Mr. Istomin's refined interpretation, but the beauty of the music was not dulled. The audience of 8,353 were most appreciative of the whole evening's performance.

Tonight's program will include Beethoven's Suite from "Die Geschop des Prometheus" Ballet, Op. 43 his violin concerto in D major, played by Berl Senofsky, the Leonore Overture, No. 3. and Hindemith's "Nobilissima Visione," directed by Pierre Monteux. — Mde.B. B.

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

AUG 9 - 1958

Beethoven Featured At Tanglewood

TANGLEWOOD, Lenox, Mass. (Special) — The twenty first Berkshire Music Festival came into the stretch here Friday night. From this point on, through Sunday's Ninth Symphony, it will be pretty much Beethoven all the way.

Had one been called upon to make book at the outset of the festival four weeks ago on which of the composers, Brahms, Tschaikowsky, Wagner or Beethoven, would prove the popular favorite, not many would probably have put their money on Beethoven. Wagner was new on the list here this festival, and he looked like the odds-on winner. But from the looks of things Friday night, Beethoven will finish ahead. On Fridays to date, the average attendance has been about 6,000. This evening, the gate was 8,353, or a Music Shedful plus 2,000 lawn sitters.

Popular Works

Two of the master's greatest and most popular works were offered by Charles Munch and the Boston Symphony on this occasion. They were the Seventh Symphony and the "Emperor" Concerto, with Eugene Istomin as pianist.

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T.H.P.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

[illegible] 14 1958

TANGLEWOOD
Friday, August 8
By C. D.

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(Continued on Page 18)

, 1958

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

AUG 9 - 1958

BEETHOVEN'S MUSIC HEARD AT FESTIVAL

Eugene Istomin Appears As Piano Soloist at Tanglewood

By WILLARD M. CLARK

LENOX—The music of Beethoven predominates on these final three concerts in the Tanglewood Shed. Friday night Charles Munch led the Boston Symphony Orchestra through Honegger's "Prelude, Fugue and Postlude;" Beethoven's Symphony No. 7 in A Major; and, with Eugene Istomin at the piano, in Beethoven's Concerto for Pianoforte, No. 5 the "Emperor." An audience of 8353 was on hand and in a highly appreciative mood.

Breadth and Depth

The Honegger work is one of his finest. It has breadth, depth and surface brilliance. Mr. Munch has a feeling for this music and he read it with splendid attention to detail and spaciousness.

Beethoven's seventh symphony never looks backward. It is always forward looking. The exorable mood of the allegretto was finely achieved and the pace was just. The presto achieved real excitement and the finale, taken at a breathless pace, worked up to a storm. The impact on the audience was great. It was a splendid performance of great music.

Eugene Istomin is a pianist of discernment and sensitivity. I have never heard him digress from the artistic. He lacks some of the brilliance and flair of some of his colleagues, but listening to him, one feels that with him, the music is paramount.

Sweep and Brilliance

Friday night he played the "Emperor" concerto with rare insight. His collaboration with Mr. Munch and the orchestra was happy. The numerous embellishments and trills were handled expertly and in cantabile passages his tone was beautifully matched with the orchestra. The performance was large-scaled, with all the necessary sweep and brilliance.

Tonight Pierre Monteux will make his final appearance. Berl Senofsky, violinist, will make his first appearance at Tanglewood, playing the Beethoven violin concerto. The program will open with the suite from Beethoven's "Prometheus" and will close with the overture to "Leonora" No. 3. Hindemith's "Nobilissima Visione" will also be played.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

AUG 9 - 1958

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The second portion of the concert, Beethoven's "Emperor" Concerto had Eugene Istomin accompanying at the piano. It was an electrifying performance he gave and the audience response was electrifying.

Tonight and tomorrow afternoon, Beethoven music will dominate the performances.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 9 - 1958

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Last night Charles Munch led the Boston Symphony Orchestra in Honegger's "Prelude, Fugue, and Postlude;" Beethoven's Symphony No. 7 in A Major; and in Beethoven's Concerto for the Piano-forte, No. 5, the Emperor, before an audience of 8,353.

Tonight Pierre Monteux will conduct, making his final appearance. The program will include Beethoven's "Prometheus" and "Leonora" No. 3. and Hindemith's "Nobilissima."

Sunday afternoon's Shed concert will be conducted by Charles Munch and the program will be Walton's "Johannesburg Festival Overture" and Beethoven's Ninth Symphony.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

AUG 9 - 1958

Music

Berkshire Festival in Season Finale Tomorrow

By ALFRED W. BURKE

LOWELL—This year's session of the Berkshire Festival will close on a brilliant note when the final program will be presented tomorrow. At 2.30 p. m., Dr. Charles Munch will direct the Beethoven "Ninth Symphony." The guest soloists who will join the orchestra and Festival chorus include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass.

There were many highlights during the season. Most of these, however, were limited to the outstanding instrumentalists that appeared from time to time.

The most outstanding of the entire list was the eminent violinist, Zino Francescatti. His performance ranked with the finest ever recorded at this world famous musical center.

There was one note of lesser standard. This was recorded in the opera workshop series, a program list that does not too completely influence the overall picture of the Festival.

Though the basic idea of such a venture has tremendous value, there are certain demands, both artistic and physical, that must be met. Included are those elements that provide not only young singers who are naturally gifted, but qualified to meet the requirements of whatever type of music they essay.

MUCH OF this responsibility rests within the judgment of the director. No concert goers will ever challenge the formal musical education or abilities of Boris Goldovsky, but it definitely seems that he overlooks the physical qualification of many of his singers.

When eminent minds and voices of the first decree that years of training and experience should pass before singers are introduced to the rigors of dramatic singing, a director shoud take heed.

For some strange reason the greatest musical minds seem to concern themelves with music, either as theory or in regards to a man made instrument. One thing that they should concern themselves with is that the human voice is nature's own gift and not just another piano or brass instrument.

Let us hope that the day will come when the world centers of music will be a point of inspiration for talented young voices. Each individual who has a voice in the conducting of a music festival should make sure that the student voices as well as the concert going public are protected in every way possible.

It's another banner week at Kennebunkport, Maine, where the Arundel Theatre is holding court. Menotti's "The Medium" and Moore's "Gallantry" is brightening the boards. Morse and Haithwaite have done it again. A fine and enthusiastic cast is responsible. Next week Cole Porter's "Kiss Me Kate" will be in session.

There will be concerts at the Andover Organ Institute all next week. Monday through Saturday will find an imposing list of young and talented organists appearing. This series, conducted in the Memorial Music hall in Methuen, is experiencing one of it's most successful season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

AUG 9 - 1958

Munch, Orchestra Honor Beethoven

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Friday evening's program opened with Honegger's "Prelude Fugue, and Postlude." An interesting mixture of modern and classic, simple in construction and exposition, its interest lies not in rhythmic diversity, but in its linear structure, and colorful instrumentation. Dr. Munch and the orchestra gave it a wonderfully austere and dynamic reading.

Beethoven's Seventh Symphony, controversial when first performed as to programmatic intent, Wagner referring to it as "the apotheosis of the dance," and D'Ibdy saying it was "purely pastoral," the rhythm suggesting nothing but "the song of a bird," became as lucid in its projection by the orchestra and Dr. Munch as the rain-washed atmosphere. No score to divert his attention, Dr. Munch, in his usual vibrant and intent manner, drew every variation of tonal color, rhymatic ideas and developmental structure with a firmly sensitive estures, to which this incomparable orchestra responded with practised, yet emphatic virtuosity.

For the completion of the evening's program, Eugene Istomin, concert pianist, performed with delicacy and sensitivity Beethoven's "Emporor" conerto. His particular aptitude for chamber music playing, showed in the lack of power and brilliance one expects with this majestic concerto; his musicianship was evident but restrained; the orchestra naturally over-balanced Mr. Istomin's refined interpretation, but the beauty of the music was not dulled. The audience of 8,353 were most appreciative of the whole evening's performance.

Tonight's program will include Beethoven's Suite from "Die Geschop des Prometheus" Ballet, Op. 43 his violin concerto in D major, played by Berl Senofsky, the Leonore Overture, No. 3, and Hindemith's "Nobilissima Visione," directed by Pierre Monteux. —Mde.B. B.

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Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

AUG 9 - 1958

Beethoven Featured At Tanglewood

TANGLEWOOD, Lenox, Mass. (Special) — The twenty first Berkshire Music Festival came into the stretch here Friday night. From this point on, through Sunday's Ninth Symphony, it will be pretty much Beethoven all the way.

Had one been called upon to make book at the outset of the festival four weeks ago on which of the composers, Brahms, Tschaikowsky, Wagner or Beethoven, would prove the popular favorite, not many would probably have put their money on Beethoven. Wagner was new on the list here this festival, and he looked like the odds-on winner. But from the looks of things Friday night, Beethoven will finish ahead. On Fridays to date, the average attendance has been about 6,000. This evening, the gate was 8,353, or a Music Shedful plus 2,000 lawn sitters.

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Journal
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AUG 14 1958

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

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Transcript (e)
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[204]

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

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Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
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Independent
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T.H.P.

THE

Antique

The following dealers will exhibit:

Russell Carrell of Salisbury who deals principally in American primitives will display as feature articles a small 18th century hutch table in original condition, several old trade signs, and a most interesting group of iron and wooden wares, all early. Mrs. J. C. Johnston of Millerton has a general line of furniture, glass and china and will display as a feature early kerosene lamps. Kenneth B. Way of Morris, Conn., has an interesting line of early American pattern glass with some in color and some bric-a-brac, lamps, sugar bowls, creamers, goblets and egg cups. He will feature two dozen signed Tiffany

(Continued on Page 17)

Table For Two...

(Continued from Page 3)

and rich. This, created by the inn for a special occasion, combines lobster, scallops and mushrooms, with a hint of cheese in the sauce. Served with Zucchini *provencale*, creamy whipped potatoes and a crisp green salad with avocado dressing, it was an utterly satisfying meal. But it was still possible to eye with envy the blinis stuffed with king crabmeat being served across the way. For dessert, our waiter suggested the Ice Cream Puff *Au Chocolate*, which sounded too good to resist and was just right with our after dinner coffee.

As the proprietors of this elegant eatery, Frank Eraclito and Joseph Hack, were away, a brother, Danny Hack, acted as host and invited us to join him in a brandy. Martell's Cordon Bleu, served in snifters, was the perfect finishing touch for a memorable meal.

After the brandy, the ebullient Mr. Hack took us for a tour through the two shining spotless kitchens and introduced us to Mrs. Eraclito, Joe's mother, who is in charge of the "cold" kitchen and responsible for the appetizers, saalds and deserts. Then through the great walk-in refrigerators, the store-room, with shelves lined with quality foods, and the wine cellar, its cob-web free bins stacked with fine wines.

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AUG 9 - 1958

Week-End At Tanglewood Beethoven

This is Beethoven week-end at Tanglewood as another great musical festival comes to a close. Last evening, a crowd of 8,353, listened with wonder as Charles Munch led the Boston Symphony thru Symphony No. 7 in A Major and Concerto for Pianoforte No. 5, the "Emperor." The program opened with Prelude, Fugue and Postlude by Henneger, which gave a welcomed contrast of the contemporary.

The second portion of the concert, Beethoven's "Emperor" Concerto had Eugene Istomin accompanying at the piano. It was an electrifying performance he gave and the audience response was electrifying.

Tonight and tomorrow afternoon, Beethoven music will dominate the performances.

New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

AUG 9 - 1958

BEETHOVEN'S MUSIC HEARD AT FESTIVAL

Eugene Istomin Appears As Piano Soloist at Tanglewood

By WILLARD M. CLARK

LENOX—The music of Beethoven predominates on these final three concerts in the Tanglewood Shed. Friday night Charles Munch led the Boston Symphony Orchestra through Honegger's "Prelude, Fugue and Postlude;" Beethoven's Symphony No. 7 in A Major; and, with Eugene Istomin at the piano, in Beethoven's Concerto for Pianoforte, No. 5 the "Emperor." An audience of 8353 was on hand and in a highly appreciative mood.

Breadth and Depth

The Honegger work is one of his finest. It has breadth, depth and surface brilliance. Mr. Munch has a feeling for this music and he read it with splendid attention to detail and spaciousness.

Beethoven's seventh symphony never looks backward. It is always forward looking. The exorable mood of the allegretto was finely achieved and the pace was just. The presto achieved real excitement and the finale, taken at a breathless pace, worked up to a storm. The impact on the audience was great. It was a splendid performance of great music.

Eugene Istomin is a pianist of discernment and sensitivity. I have never heard him digress from the artistic. He lacks some of the brilliance and flair of some of his colleagues, but listening to him, one feels that with him, the music is paramount.

Sweep and Brilliance

Friday night he played the "Emperor" concerto with rare insight. His collaboration with Mr. Munch and the orchestra was happy. The numerous embellishments and trills were handled expertly and in cantabile passages his tone was beautifully matched with the orchestra. The performance was large-scaled, with all the necessary sweep and brilliance.

Tonight Pierre Monteux will make his final appearance. Berl Senofsky, violinist, will make his first appearance at Tanglewood, playing the Beethoven violin concerto. The program will open with the suite from Beethoven's "Prometheus" and will close with the overture to "Leonora" No. 3. Hindemith's "Nobilissima Visione" will also be played.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 9 - 1958

Audience of 8,353 At Tanglewood As Final Series Opens

In this final weekend of Shed concerts at Tanglewood the music of Beethoven is being featured.

Last night Charles Munch led the Boston Symphony Orchestra in Honegger's "Prelude, Fugue, and Postlude;" Beethoven's Symphony No. 7 in A Major; and in Beethoven's Concerto for the Piano-forte, No. 5, the Emperor, before an audience of 8,353.

Tonight Pierre Monteux will conduct, making his final appearance. The program will include Beethoven's "Prometheus" and "Leonora" No. 3, and Hindemith's "Nobilissima."

Sunday afternoon's Shed concert will be conducted by Charles Munch and the program will be Walton's "Johannesburg Festival Overture" and Beethoven's Ninth Symphony.

[205]

NEW YORK, N. Y. TIMES
Circ. D. 557,244 S. 1,189,293

AUG 10 1958

Music: Final Tanglewood Week-End

Works by Beethoven, Honegger Heard

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., Aug. 8—The final week-end of the Berkshire Music Festival started Friday under a clear and cool sky. An audience of 8,353 was attracted to the Tanglewood concert, with its program of two tried-and-true Beethoven favorites—the Seventh Symphony and the "Emperor" Concerto.

Eugene Istomin was the pianist in the "Emperor." The only departure from program orthodoxy was the piece that Charles Munch selected to open the program—Honegger's powerful and impressive Prelude, Fugue and Postlude.

•

Thus the evening held few program surprises, and there were few surprises in the performances themselves. Mr. Munch was a close friend of the late Arthur Honegger, and he conducts his music with an air of religious dedication. His interpretation sounded natural, intense and completely idiomatic.

The Beethoven was anything but that. At least two things, however, could be said of this particular performance: it was noisy, and it was fast. The percussionist whaled away with great strokes, the winds puffed for all they were worth and the general idea was that everybody was out to shatter the decibel record.

As for the tempos, Mr. Munch took the opening of the finale at a pace that not even the Boston strings could articulate clearly. Indeed, as Mr. Munch became carried away, the movement, which is marked "allegro con brio," ended at a faster clip than the previous movement, which is marked "presto" (a speedier indication).

Eugene Istomin

A Profile of Copland Given in Afternoon

Fortunately the "Emperor" pursued a more sedate course. Mr. Istomin played the solo part with plenty of assurance, and liaison with the orchestra was, for the most part, excellent.

Friday also marked the conclusion of the six American composer profiles presented under the auspices of the Fromm Music Foundation. The event took place here in the afternoon, with Aaron Copland delivering a lecture on his development as a composer, and with two of his works being played.

These works were five songs from "Twelve Poems of Emily Dickinson" and the Piano Fantasy. Mr. Copland himself accompanied Corrinne Curry, the talented soprano of the Fromm Fellowship Players.

The long and problematical Fantasy was played by Noel Lee, who had committed the work to memory and played it as only a youngster with a big technique and a thorough knowledge of advanced music of the twentieth century could.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

AUG 9 - 1958

Music: Tanglewood Festival In Its Final Week

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Berkshire Music Festival's final wekend of concerts, concentrating on the music of Bethoven, began last night in the music shed at Tanglewood before an audience of 8,353.

Charles Munch conducted the Boston Symphony Orchestra in Beethoven's Symphony No. 7 in A major and "Prelude, Fugue, and Postlude" by Honegger. Eugene Istomin was piano soloist in Bethoven's "Emperor" Concerto.

Honegger Work

The Honegger work was an excellent argument for the inclusion of contemporary works on these programs. Published in 1958, it is based on the story of Amphion, son of Jupiter and Antiope.

It opens with huge harmonically-scattered chords, establishing a mystical atmosphere. The melodies of the prelude make beautiful solos for strings and woodwinds. Climaxes are frequent and agitated, involving heavy brass solos and frantic tempos.

The subject of the fugue is a masculine theme, opening in double basses (with help from percussion) and travels promptly through the orchestra. The sounds are forced and strident, strengthened with shattering cymbals.

A rhapsodic theme is the basis for the postlude, which dwindles to a whisper.

It was obvious that the audience enjoyed the Honegger throughly, indicating that its reactions to such as Stravinsky's "Canticum Sacrum" and the Copland piano concerto does not prove it anti-modern.

Seventh Symphony

Beethoven's Seventh Symphony received an uneven performance in which the assets far outshone the liabilities.

The opening movement wasn't as steady as it might have been, in string passages and intonation of the brasses. In addition, the speed was sluggish, despoiling some of the movement's nobility. Dance portions were alert and alive, with sharp contrasts drawn in volumes and adroit phrasing.

The insistent reiterations that close the movement had fine momentum.

A quality of grave stealth permeated the march movement. Dynamics ranged from the merest sound to huge chordal blocks. The scherzo was taken at a vigorous speed—too fast. It was brilliant performance by the orchestra, particularly the trio in winds, pure and impeccably toned.

The finale moved along at a precipitous speed. This did not, however, obscure a clear picture of its folkish material or penetrating phrases in brass.

In short, the Seventh by Beethoven received a brilliant, vibrant, and exciting performance with reservations according to the particular concepts of the listener.

Istomin

We've rarely heard a more coordinated performance of Beethoven's "Emperor" Concerto than that of Istomin with the Boston Symphony and Munch.

Most significant perhaps was the importance placed on its simple, straightforward, lyrical themes, to which technique and filigree were made incidental.

The pianist was sure-fingered, dexterous, and forceful in his performance. Runs, trills, octaves were totally accurate and delivered with a musicianly application of dynamics and accents.

Many of the same qualities were apparent, and others added to the excellent performance. s to min gave of the Beethoven Third here a couple of summers ago.

Tonight's Program

Tonight's program will include the Beethoven violin concerto with Berl Senofsky as soloist. Pierre Monteux will conduct the Boston Symphony in Beethoven's Prometheus music, and the third Leonore overture. Balance of the program is Hindemith's "Nobilissima Visione."

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

AUG 10 1958

Boston Symphony Beethoven Series

Record Tanglewood Crowds At Final Weekend Concerts

By ELINOR HUGHES

LENOX—Under cloudless blue skies, blazing with more stars than you would have believed possible, the Boston Symphony Orchestra began Friday evening the final series of week end concerts, which will be devoted to the work of Beethoven.

Charles Munch directed it Friday night and will direct it again Sunday afternoon. Saturday night Pierre Monteux conducted.

Record Attendance

This year's Tanglewood on Parade, which featured Arthur Fiedler and the Boston Pops Orchestra, took place Thursday, and despite a shower or two, established an all-time record attendance of 14,885. And despite cloudy, cool, and rainy weather, attendance throughout the season has been excellent, and this weekend promises to exceed last year's very handsome total.

The program Friday night began with Honegger's Prelude, Fugue and Postlude, continued with Beethoven's Symphony No. 7 and concluded with Beethoven's piano concerto No. 5 and (Emperor) with Eugene Istomin as soloist. The Shed was filled and several thousand persons braved the cool night and sat on the grass.

The selections, if they broke no records for novelty, were received with a great deal of enthusiasm, the concerto in particular winning an ovation. Honneger's Prelude, Fugue and Postlude, first performed 10 years ago by the orchestra de la Suisse Romande under the direction of Ernest Ansermet, is a reworking of a stage piece first given in 1938. This deals with the legend of Amphion, whose musical gift was so remarkable that he brought stone to life and built Thebes an dthe Temple of Apollo by playing on his lyre. The music is vigorous and interesting and needs no explicit programming to make it enjoyable.

Glowing Performance

The Symphony No. 7, whether or not you agree with Wagner's description of it as "the dance in its highest condition; the happiest realization of the movement of the body in an ideal form," is a refreshment of the spirit and a delight to the ear. Mr. Munch and the orchestra gave it a glowing performance to the obvious pleasure of the listeners.

Concluding the concert, Eugene Istomin played the solo part of "The Emperor" in a manner to win himself great applause. He is a young pianist of great confidence, who, for all that he displays notable vigor in his attack, seems considerably happier in the more lyrical passages than in those requiring a depth of interpretive skill and understanding. He would be more satisfying if he concentrated upon exploring the meaning of the music rather than introducing the stunning effects of which he is capable.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 9 - 1958

Music Review

Beethoven at Tanglewood

By JAY C. ROSENFELD

The concert at Tanglewood last night was the start of the final weekend of the Berkshire Festival season. The three programs will be devoted mainly to the music of Beethoven.

In the opening concert, one of his symphonies and one of the piano concerti were interrupted by only one short work: The "Prelude, Fugue and Postlude" of Honegger.

The Boston Symphony Orchestra was not heard to its best advantage last night. It was allowed —or rather, the individual members were allowed, and even urged—to play at the limit of the capacities of their respective instruments, which are not at all equal, and the result was not a concordant blend. It was analogous with the street vendor who mixed his sandwich ingredients 50-50, one rabbit to one horse.

In addition, Charles Munch, the conductor, immediately wrested the record from Australian miler Herb Elliott, and achieved one of something like 3:53 in the Seventh Symphony.

* * *

THE HONEGGER suite is drawn from his own melodrama "Amphion" of 30 years ago. The sonorities of the prelude are rich and full but in the Fugue the brasses were allowed to blow as though unaware that the strings were trying to disclose and develop a statement of bold bowstrokes. The result was an imbalance to entirely distort and obfuscate the intent of the composer and even the more mellifluous passages of the Postlude could not regain the audience's attention and perception.

The Seventh Symphony of Beethoven begins with a long, slow introduction in which the orchestra was asked to explode the first chord of each figure beyond Beethoven's intentions. The dolce oboe solo that ties these phrases together led into recurring uncalled-for blasts, quite distant from the stately dignity and tenderness that can be extracted from this section of the symphony.

* * *

THIS EXCESSIVE violence continued in those areas permitting the slightest wedge of speed and noise, even after the quieter contrasting passages had been perused. The audience was left either shocked or outraged.

It was a magnificent gesture for the Boston Symphony to invite a half-dozen of the most promising pianists of the younger generation to appear with them, one each weekend. The sixth and last to appear was Eugene Istomin, who played "The Emporer" last night to close the concert. He played Beethoven Fourth three years ago.

* * *

THIS YOUNG artist has developed and matured between visits and now plays with both command and poise. The three grand flourishes that are ushered in by orchestral chords early showed his grasp of the instrument and of his present task, and each succeeding detail, once the exceptionally long introduction was past, was played with confident boldness, but without too clearly discernible shape or plan. The slow movement did not move onward, and as it proceeded into the Rondo the rhythm was not established to everyone's satisfaction. Nor was the orchestral accompaniment one either to abet or lend assurance to a soloist. Istomin was recalled many times.

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839

AUG 11 1958

Final Concert At Tanglewood Is Masterpiece

By JOHN F. KYES

LENOX — The final concert of the Berkshire Music Festival drew 13,771 to Tanglewood yesterday afternoon. Had rain not threatened, a hazard which became a reality during the playing of the Beethoven Ninth Symphony, it is probable that the attendance record of 15,300 in 1957 would have been exceeded.

All in all, this 1958 Festival conceded nothing to a "recession" year. Attendance at major concerts was held within one per cent of 1957, and "Tanglewood on Parade" and miscelaneous concerts registered substantial increases. The grand total for 1958 is 168,773 (not including student concerts) as against 162,936 in 1957, 140,985 in 1956 and 151,659 in 1955.

'Johannesburg Overture'

Charles Munch offered one appetizer before concentrating on the principal task of the afternoon. The "Johannesburg Festival Overture," composed by Sir William Walton of England for the 70th anniversary of the South African city in 1956, is a spirited piece, requiring continual deftness in the strings and winds, and featuring odd rhythms in a variety of percussion instruments. It seemed strange, however, to be taking an intermission after only a few minutes of music.

In a weekend which had emphasized Beethoven, the performance of the Ninth Symphony was a splendid and fitting climax. Orchestral virtuosity under such leadership and with such an ensemble is of course to be expected but one always waits with interest to see how the soloists and chorus tackle this most formidable of problems.

From the baritone solo through the fervent quartet passages, I found little to cavil at in the work of Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm. They projected the necessary volume well without losing richness of tone. If they were giving their last ounce of effort, they managed not to show it.

Praises Chorus

The chorus deserves high credit, and its mentors, Hugh Ross and Alfred Nash Patterson, should have only praise for mastering such a stern assignment in a limited time, From my listening-point the chorus developed some moments of great sonority and appealing tone, and many passages in which the German words were muffled and the impact of the music was partially lost. I would doubt, even with the marvelous acoustics of the Tanglewood shell, if 125 singers are enough to project this immense music.

Munch unfolded the symphony with loving care. Its long and well-sustained opening movement flowed like a mighty stream, and borne on it one could float continually into the enjoyment of new vistas and arresting beauties.

The second scherzo-like movement was delightful in its rapid triple rhythms and its varying themes, tossed off with only a few minor casualties in the winds. The composer's sudden full stops and abrupt phrasings also posed one or two hazards.

The slow third movement was a masterpiece of direction and playing, full of repose and tender beauty.

The excitement of the last movement was built up adroitly to the voicing of the Schiller "Ode to Joy." Munch kept the chorus moving alertly with the orchestra, and it was only in some of the final passages that I felt a certain sameness of beat creeping in, to betoken some preoccupation with the problems of dovetailing the various factors in the tremendous climax of the symphony.

BRONXVILLE, N. Y.
Review Press & Reporter
Circ. W. 3,628

AUG 7 1958

at the NEW YORK THEATERS

by Charles K. Freeman

BERL SENOFSKY
BERKSHIRE SOLOIST

OF MUSIC AND DANCE

When the Empire Music Festival in upper New York State curtailed its program of symphonies and experimental dance work it was necessary for devotees of those arts to again turn their full attention to the firmly established BERKSIRE FESTIVAL, at Tanglewood, Lenox, Mass. and to the JACOB'S PILLOW DANCE FESTIVAL at Lee, Mass.

And there they have been having their full-blown respective seasons, which through the years have satisfied the most demanding patrons. In our land which recently has been more conscious of "culture" (we use that word advisedly) due to the contest in the arts between the East and West it is nice to know that the managements of these Festivals have (without state subsidy,) been holding fast to top standards.

* * *

Now the final week-end at Berkshire looms hard upon the famed annual Benefit TANGLEWOOD ON PARADE (Aug. 7th). Starting at 5:45 on Thursday their will be sessions of Orchestrations in the Shed, Compositions in the Chamber Music Hall and Opera in the Theatre—Concert Hall. A lawn party picnic occurs at 7 and a Gala Concert at 8:15.

Nifty goings on, these. And the music has full range and change from serious to pops. They even have Arthur Fiedler's group swinging out the brass in "76 Trombones" from THE MUSIC MAN. Aaron Copland will be one of the soloists, he in his own Piano Concerto. The weekend will be singular, with Charles Munch, Music Director, conducting, followed by Pierre Monteux. Then Dr. Munch winds up the batoning at the final session.

The Daily Times, Mamaroneck, N.Y., Tues., Aug. 5,

The Standard-Star, New Rochelle, N.Y., Tues., Aug. 5,

Herald Statesman, Yonkers, N. Y., Tuesday, Aug. 5, 1958

The Daily Item, Port Chester, N.Y., Tue., August 5,

New England Newsclip Agency, Inc.
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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

AUG 10 1958

Music: Pierre Monteux At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The second of three final concerts of the Berkshire Music Festival was given last night at Tanglewood by the Boston Symphony Orchestra conducted by Pierre Monteux with Berl Senofsky as violin soloist. There was an audience of 12,680.

The program; suite from "The Creatures of Prometheus" ballet by Beethoven; Hindemith's "Nobilissima Visione" concert suite from the ballet, "Saint Francis," Beethoven's overture to "Leonore," No. 3, Opus 72. Senofsky was heard in the Beethoven violin concerto.

Senofsky was the winner of the 1955 Brussels competition. Although he has appeared with many outstanding American orchestras since his United States debut in 1956, this was his first appearance with the Boston Symphony Orchestra.

Senofsky is a fine musician. His concept of the Beethoven concerto was highly individual. He made excessive use of rubato, or free rhythm, to which Monteux adjusted the orchestra with fine efficiency.

A Poetic Rendition

There was much poetry in the violinist's playing, giving the concerto an almost romantic atmosphere. He didn't disregard the Beethoven formalities, but one felt that whatever personal aspects he interjected were carefully planned estimates and not results of the moment.

The violinist has a healthy technique, good tone, and gave the concerto highly personal implications.

Monteux gave the Prometheus music fine classic lines. It was an almost Rossini impression in swift-moving string passages, ending in strong cadences. The conductor was admirably explicit in denoting abrupt and decisive changes of dynamics and sharp accents.

The fragile second section (adagio from the original ballet) was fascinating in timbre. All did not go well with soloists, however. Bernard Zighera's harp phrases were beautifully transcribed. So was the tone quality from the flute of Doriot Anthony Dwyer and Samuel Mayes' cello. Two of the phrases were faulty between flute and cello, which wouldn't have been so damaging had they not been so exposed. To performers of such caliber, it comes under the heading of tragedy.

From the Rehearsal

Comments concerning the balance of the program were gathered at the public rehearsal yesterday morning. Listening to their performance last evening was vetoed by our deadline.

The Hindemith score received two rehearsals. The first was a pretty thorough dissection, in which Monteux had many phrases repeated many times. This is not always the case. At the conclusion of the first reading, it was apparent that he was willing to let it be—but repeated at the request of the orchestra.

In the second non-stop performance, the sturdily-cushioned chords of the introduction had a deep-rooted quality. Much logic in style was derived from the care with which the conductor projected melodies and suppressed backgrounds to them.

Changes of meter were so well-defined that they caused no jar in continuity. The introduction's meditative character relaxed into a whimsical rondo, representing the "Marriage with Poverty" portion of the ballet about St. Francis. It isn't jubilant but represents an unworldly cheer with which guests participate in the meager wedding feast.

A fine sturdiness was focused in the March.

A Gleaming Quality

The pastoral made delightfully fragile sounds in strings and woodwinds. There was a gleaming quality in the passacaglia, the variations of which were beautifully dovetailed, notably those of ponderous theme in brasses.

Monteux delineated the Leonore overture in crystal-clear patterns, beginning with the regal melody that is the main theme. Trumpet fanfares were splendidly played by Roger Voisin. Woodwinds excelled in their capricious by-play, and running passages in strings, full-speed, were dashingly played—a fierce test in synchronization.

The overall effect of the Leonore was elan mixed with warmth and expressiveness.

William Walton's Johannesburg Festival Overture, and Beethoven's Ninth Symphony will close the festival this afternoon. Soloists for the Beethoven are Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The festival chorus and Boston symphony will be conducted by Charles Munch.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

AUG 10 1958

Tanglewood Music Festival Enters Its Final Week End

Boston Symphony Orchestra, Charles Munch conducting; soloist, Eugene Istomin, pianist. The program:
Prelude, Fugue and Postlude......Honegger
Symphony No. 7, in A major.....Beethoven
Piano Concerto No. 5, in E flat major ("Emperor")..................Beethoven

By Jay S. Harrison

Eugene Istomin

LENOX, Mass., Aug. 9.—The first concert in the final week end of the Berkshire Music Festival, given last night at Tanglewood, was, to say the least, an unsettling affair. What gave it this quality was its unevenness, its lack of focus, its want of any interpretative point of view. And nowhere were these failings so clearly detailed as in the closing selection, Beethoven's "Emperor" Concerto, featuring Eugene Istomin as the piano soloist and the Boston Symphony Orchestra directed by Charles Munch.

First off, one is obliged to report the following: There were moments throughout the performance which Mr. Istomin has not previously equalled, to my knowledge, during the course of his mature career. During the slow movement especially, and in every measure of the work's treble figuration, his tone took on a golden glow, a loveliness and limpidity I do not recall hearing from him before. Further, he played the concerto mostly for its warmth, its deep, burrowing inner warmth, with the very practical result that the piece emerged as far more than the usual series of virtuoso skirmishes.

Here, however, the bounties of the reading came to an abrupt end, since, unless I am horribly mistaken, the concerto as conceived by Mr. Istomin and Mr. Munch is two totally different things. At any rate, there was a glaring lack of rapport between the pianist and his conductor, so much so, indeed, that at times it seemed Mr. Istomin was playing one piece and Mr. Munch quite another. Where Mr. Istomin strove for mellowness and sobriety, Mr. Munch reached for fire and thunderbolts. Where Mr. Istomin bowed to the realization that the was dealing with Beethoven, Mr. Munch whipped up his men into a frenzy of Tchaikovskian enthusiasm.

Thus, as a final consequence, the "Emperor" was neither fish nor fowl, and this imbalance had the further effect of rattling both leading participants to the point that they were not at every instant safely together.

As a matter of fact, the hysteria Mr. Munch introduced into the Concerto he had only a short while before introduced into Beethoven's Seventh Symphony. The work was set forth as though every member of the orchestra were angry at it or at least in some sort of panic concerning the way to get it right. Granted, the symphony is full of excitement and vigor, but Mr. Munch's demands for excessive energy turned the ensemble's sonority raucous and thumpy and mottled. It was, in sum, a frantic, violent reading from which all sense of expressive proportion was banished.

The evening's opening work, Honegger's "Prelude, Fugue and Postlude," on the other hand does not balk at vehemence, and Mr. Munch seized the opportunityto give the amply-scored, ringing number its full-dress of orchestral color. The work itself I do not find of more than passing academic interest, but it was delivered ripely and in high style.

New England Newsclip Agency, Inc.
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Gazette (e)
WORCESTER, Mass.
Independent
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AUG 11 1958

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BRONXVILLE, N. Y.
Review Press & Reporter
Circ. W. 3,628

C206

AUG 7 1958

at the NEW YORK THEATERS

by Charles K. Freeman

BERL SENOFSKY
BERKSHIRE SOLOIST

OF MUSIC AND DANCE

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And there they have been having their full-blown respective seasons, which through the years have satisfied the most demanding patrons. In our land which recently has been more conscious of "culture" (we use that word advisedly) due to the contest in the arts between the East and West it is nice to know that the managements of these Festivals have (without state subsidy,) been holding fast to top standards.

* * *

Now the final week-end at Berkshire looms hard upon the famed annual Benefit TANGLEWOOD ON PARADE (Aug. 7th). Starting at 5:45 on Thursday their will be sessions of Orchestrations in the Shed, Compositions in the Chamber Music Hall and Opera in the Theatre—Concert Hall. A lawn party picnic occurs at 7 and a Gala Concert at 8:15.

Nifty goings on, these. And the music has full range and change from serious to pops. They even have Arthur Fiedler's group swinging out the brass in "76 Trombones" from THE MUSIC MAN. Aaron Copland will be one of the soloists, he in his own Piano Concerto. The weekend will be singular. with Charles Munch, Music Director, conducting, followed by Pierre Monteux. Then Dr. Munch winds up the batoning at the final session.

The Daily Times, Mamaroneck, N.Y., Tues., Aug. 5,
The Standard-Star, New Rochelle, N.Y., Tues., Aug. 5,
Herald Statesman, Yonkers, N. Y., Tuesday, Aug. 5, 1958
The Daily Item, Port Chester, N.Y., Tue., August 5,

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

AUG 10 1958

Music: Pierre Monteux At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The second of three final concerts of the Berkshire Music Festival was given last night at Tanglewood by the Boston Symphony Orchestra conducted by Pierre Monteux with Berl Senofsky as violin soloist. There was an audience of 12,680.

The program; suite from "The Creatures of Prometheus" ballet by Beethoven; Hindemith's "Nobilissima Visione" concert suite from the ballet, "Saint Francis," Beethoven's overture to "Leonore," No. 3, Opus 72. Senofsky was heard in the Beethoven violin concerto.

Senofsky was the winner of the 1955 Brussels competition. Although he has appeared with many outstanding American orchestras since his United States debut in 1956, this was his first appearance with the Boston Symphony Orchestra.

Senofsky is a fine musician. His concept of the Beethoven concerto was highly individual. He made excessive use of rubato, or free rhythm, to which Monteux adjusted the orchestra with fine efficiency.

A Poetic Rendition

There was much poetry in the violinist's playing, giving the concerto an almost romantic atmosphere. He didn't disregard the Beethoven formalities, but one felt that whatever personal aspects he interjected were carefully planned estimates and not results of the moment.

The violinist has a healthy technique, good tone, and gave the concerto highly personal implications.

Monteux gave the Prometheus music fine classic lines. It was an almost Rossini impression in swift-moving string passages, ending in strong cadences. The conductor was admirably explicit in denoting abrupt and decisive changes of dynamics and sharp accents.

The fragile second section (adagio from the original ballet) was fascinating in timbre. All did not go well with soloists, however. Bernard Zighera's harp phrases were beautifully transcribed. So was the tone quality from the flute of Doriot Anthony Dwyer and Samuel Mayes' cello. Two of the phrases were faulty between flute and cello, which wouldn't have been so damaging had they not been so exposed. To performers of such caliber, it comes under the heading of tragedy.

From the Rehearsal

Comments concerning the balance of the program were gathered at the public rehearsal yesterday morning. Listening to their performance last evening was vetoed by our deadline.

The Hindemith score received two rehearsals. The first was a pretty thorough dissection, in which Monteux had many phrases repeated many times. This is not always the case. At the conclusion of the first reading, it was apparent that he was willing to let it be—but repeated at the request of the orchestra.

In the second non-stop performance, the sturdily-cushioned chords of the introduction had a deep-rooted quality. Much logic in style was derived from the care with which the conductor projected melodies and suppressed backgrounds to them.

Changes of meter were so well-defined that they caused no jar in continuity. The introduction's meditative character relaxed into a whimsical rondo, representing the "Marriage with Poverty" portion of the ballet about St. Francis. It isn't jubilant but represents an unwordly cheer with which guests participate in the meager wedding feast.

A fine sturdiness was focused in the March.

A Gleaming Quality

The pastoral made delightfully fragile sounds in strings and woodwinds. There was a gleaming quality in the passacaglia, the variations of which were beautifully dovetailed, notably those of ponderous theme in brasses.

Monteux delineated the Leonore overture in crystal-clear patterns, beginning with the regal melody that is the main theme. Trumpet fanfares were splendidly played by Roger Voisin. Woodwinds excelled in their capricious by-play, and running passages in strings, full-speed, were dashingly played—a fierce test in synchronization.

The overall effect of the Leonore was elan mixed with warmth and expressiveness.

William Walton's Johannesburg Festival Overture, and Beethoven's Ninth Symphony will close the festival this afternoon. Soloists for the Beethoven are Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The festival chorus and Boston symphony will be conducted by Charles Munch.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

AUG 10 1958

Tanglewood Music Festival Enters Its Final Week End

Eugene Istomin

Boston Symphony Orchestra, Charles Munch conducting; soloist, Eugene Istomin, pianist. The program:
Prelude, Fugue and Postlude......Honegger
Symphony No. 7, in A major.....Beethoven
Piano Concerto No. 5, in E flat major ("Emperor") ....Beethoven

By Jay S. Harrison

LENOX, Mass., Aug. 9.—The first concert in the final week end of the Berkshire Music Festival, given last night at Tanglewood, was, to say the least, an unsettling affair. What gave it this quality was its unevenness, its lack of focus, its want of any interpretative point of view. And nowhere were these failings so clearly detailed as in the closing selection, Beethoven's "Emperor" Concerto, featuring Eugene Istomin as the piano soloist and the Boston Symphony Orchestra directed by Charles Munch.

First off, one is obliged to report the following: There were moments throughout the performance which Mr. Istomin has not previously equalled, to my knowledge, during the course of his mature career. During the slow movement especially, and in every measure of the work's treble figuration, his tone took on a golden glow, a loveliness and limpidity I do not recall hearing from him before. Further, he played the concerto mostly for its warmth, its deep, burrowing inner warmth, with the very practical result that the piece emerged as far more than the usual series of virtuoso skirmishes.

Here, however, the bounties of the reading came to an abrupt end, since, unless I am horribly mistaken, the concerto as conceived by Mr. Istomin and Mr. Munch is two totally different things. At any rate, there was a glaring lack of rapport between the pianist and his conductor, so much so, indeed, that at times it seemed Mr. Istomin was playing one piece and Mr. Munch quite another. Where Mr. Istomin strove for mellowness and sobriety, Mr. Munch reached for fire and thunderbolts. Where Mr. Istomin bowed to the realization that the was dealing with Beethoven, Mr. Munch whipped up his men into a frenzy of Tchaikovskian enthusiasm.

Thus, as a final consequence, the "Emperor" was neither fish nor fowl, and this imbalance had the further effect of rattling both leading participants to the point that they were not at every instant safely together.

As a matter of fact, the hysteria Mr. Munch introduced into the Concerto he had only a short while before introduced into Beethoven's Seventh Symphony. The work was set forth as though every member of the orchestra were angry at it or at least in some sort of panic concerning the way to get it right. Granted, the symphony is full of excitement and vigor, but Mr. Munch's demands for excessive energy turned the ensemble's sonority raucous and thumpy and mottled. It was, in sum, a frantic, violent reading from which all sense of expressive proportion was banished.

The evening's opening work, Honegger's "Prelude, Fugue and Postlude," on the other hand does not balk at vehemence, and Mr. Munch seized the opportunityto give the amply-scored, ringing number its full-dress of orchestral color. The work itself I do not find of more than passing academic interest, but it was delivered ripely and in high style.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

AUG 11 1958

Final Tanglewood Concerts

Beethoven Featured On The Programs

By Jules Wolffers

Lenox, Mass.

Beethoven, Charles Munch, Pierre Monteux, fine soloists, and good weather were the loadstones that attracted large audiences to the final weekend of concerts by the Boston Symphony Orchestra at the Berkshire Festival at Tanglewood.

One has had frequent cause to admire Dr. Munch's way with Beethoven, but his interpretation of the Seventh Symphony for Friday evening's concert showed that there are no limits to excellence. The conductor has sometimes been charged with unorthodoxy in his Beethoven interpretations, and this is true to the extent that he often does leave the traditional treatment that the years have imposed on the German composer.

But what can be more compelling than to see novel vistas of old, well-loved scenes? What can be more charming than to come on new beauties hidden away in familiar terrain?

Safe in the knowledge that nearly all of his hearers know the contours of the work, Dr. Munch concentrated on inner voices and on sharp, percussive punctuation effects by the brass. Yet the over-all shape of the masterpiece was enhanced rather than distorted, and the conductor's flexible rhythms added urgency to the climaxes and repose to the quieter sections. Thus he brought about one of the most stirring Sevenths in the memory of this reviewer, an opinion apparently shared by the audience.

* * *

If the hearers' reaction to Honegger's Prelude, Fugue and Postlude was somewhat more restrained, this must be laid more to the unfamiliarity of the music rather than to any accurate judgment of its worth and performance. The work has logic, good construction, interesting contrasts, and stimulating timbres. There is a beautiful passage for saxophone which deserves to be cited in all text books on orchestration as an example of the effectiveness of this instrument when properly used.

The after-intermission piece was the "Emperor" Concerto, Beethoven's fifth, final, and greatest essay in the piano concerto form. Eugene Istomin was a refined and musicianly soloist in a work which, however, calls rather more for bigness and grandeur of style.

Soloists in the Shed's vast reaches must understand that a certain exaggeration of tone and effect is needed if the proper balance between orchestra and instrument is to be maintained. Nor does the "Emperor" lend itself too readily to sudden accelerating impulses, particularly if these have the effect of catching conductor and players by surprise. But there was much of beauty and understanding in the interpretation, and it found high favor with the audience.

Pierre Monteux forms a link for present-day audiences with the past generation of conductors, and his frequent appearances with the Boston Symphony Orchestra find him unfailingly greeted with that mingling of respect and affection occasioned by his long, distinguished career and by his genial personality.

A near all-Beethoven list usually includes a symphony, but Mr. Monteux instead presented the Violin Concerto; the Overture with an excerpt from the ballet, "The Creatures of Prometheus"; and the Overture to "Leonore," No. 3, here placed at the end rather than in its customary beginning position. For 20th-century contrast the conductor included Hindemith's "Nobilissima Visione," a concert suite from the ballet, "Saint Francis."

* * *

Chief interest in the program was attached to the appearance of Berl Senofsky as soloist in the concerto. American - born and American - trained, the violinist has achieved high reputation on both sides of the Atlantic. His platform manner is quiet, undemonstrative, and assured, just as his violinism is skilled, impeccable, and controlled.

Mr. Senofsky does not bid for easy excitement or dazzling virtuosity. His interpretation stressed the innermost qualities of the concerto with a restrained style that verged on deliberate understatement.

This was a thought-provoking performance — aristocratic, serene, judicious, and noble. The conductor more than met the soloist halfway in this approach, which perhaps was a mistake as more animation from the orchestra would have provided just the contrast to avoid any hint of over-sobriety.

As has become a Tanglewood custom, Dr. Munch returned Sunday afternoon to bring the Festival to a close with Beethoven's Ninth Symphony. The Festival Chorus was prepared by Hugh Ross and Alfred Nash Patterson. Soloists were Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass.

SCHENECTADY GAZETTE

MONDAY, AUGUST 11, 1958 GAZETTE PHONE FR 4-4141

Berkshire Series Ends With Beethoven

By D. E. RITZ
Gazette Music Editor

A program of Beethoven and Hindemith under the baton of Pierre Monteux and with Berl Senofsky as soloist in the Beethoven Violin Concerto concluded the Saturday evening programs in the Tanglewood Berkshire Festival series of this year.

* * *

PRESENTED in the huge Shed on the grounds near Lenox, Mass., it drew an audience that filled the Shed, overflowed to the grounds and taxed the parking spaces of the area.

The high point of the program for this reviewer was a re-hearing of Senofsky in the violin concerto, which he played in Schenectady last fall with the Schenectady Symphony under Anthony Stefan.

With Senofsky, a brilliant performer and an artist in every bow stroke, the Beethoven glowed, shimmered and held the huge audience spellbound. The orchestra was superb under Monteux and the liquid trills of the performer and the tracery of the solo melodic line were a joy; while the cadenzas left one completely speechless.

* * *

AN AMAZING ovation, even for Tanglewood, followed both the first movement and the finale. Throughout, Senofsky remained the same calm and pleasant mannered young man that he was with the local orchestra.

The relative merits of performance of Senofsky and Zino Francescatti were the subject of a vigorous sectional audience commentary heard by the reviewer.

Being one of those people who hears each performer as an individual artist we will not enter in.

* * *

MONTEUX HAD chosen two highly contrasting concert suites from ballets by Beethoven and Hindemith for the opening numbers of the two sections of the program.

Both were new to us and both of extreme interest. Soloists Samuel Mayes, cello; Doriot Anthony Dwyer, flute; and Bernard Zighera, harp, were featured in the Beethoven. The Hindemith is written with a strange but compelling beauty and we were fascinated.

The program concluded with a spirited performance of the "Overture to Lenore number 3" and an ovation for Monteux.

* * *

MONTEUX, who shared bows with the orchestra, particularly following the Hindemith, is a most unusual conductor in many ways. With an apparently effortless technique he accomplishes the most amazing results and holds the deep affection of the men of the orchestra.

The Berkshire festival series closed with a program yesterday afternoon including William Walton's "Johannesburg Festival Overture" and the Beethoven "Choral Symphony." Charles Munch conducted.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

AUG 11 1958

Monteux Conducts Boston In Final Saturday Concert

By GEORGE W. STOWE

Lenox, Mass. — By a happy coincidence the atmospheric conditions were perfect and the playing of the Boston Symphony under Pierre Monteux was on the most exalted level for the final Saturday night concert at Tanglewood.

The octogenarian conductor, looking as ageless and inscrutable as ever, remains a paragon of musical virtues. Despite an economy of gesture that might be mistaken for indifference, he invariably inspires a performance of glowing intensity—and this was particularly true of the Beethoven program Saturday night.

In a departure from tradition he gave us more than the usual sampling of Beethoven's "Prometheus" music. Those who know only the overture were treated to a bonus—the Adagio, which featured Samuel Mayes' cello, Doriot Anthony Dwyer's flute and Bernard Zighera's harp. This unfamiliar excerpt from the ballet score had something of Schubertian lyricism about it and was exquisitely performed.

* * *

ONCE AGAIN the Beethoven Violin Concerto was on the musical agenda — but seldom has it received a more rewarding, a more beautifully controlled performance. Berl Senofsky was the soloist, a violinist in complete command of the technical and interpretative resources of his instrument.

Mr. Senofsky was the winner of the Brussels Violin Competition in 1955, the equivalent of the Tchaikowsky Piano Competition which Van Cliburn won. Yet this superb violinist has received nothing like the acclaim accorded Van Cliburn.

There is something of Francescatti's warmth to his playing and one was always conscious that musical values are much more important to him than technical bravura. He did not give the impression that he had technique to burn but in the cadenzas it was immediately apparent that there were no insurmountable problems for him.

For the sake of variety Mr. Monteux conducted the concert suite from Hindemith's "Nobilissima Visione", which has had only an indifferent success as a ballet score. It is a little difficult to understand from these excerpts, for they have both a strong metre and undeniable melodism. The ballet itself deals with the life of St. Francis.

* * *

ROSSINI WROTE one overture for four operas but the conscience of Beethoven did not rest until he had written four overtures to his "Fidelio". And Saturday night Monteux gave us the Leonore No. 3, which Wagner once called a music drama in itself.

In the majestic and unhurried performance under the French conductor this music achieved a momentous strength, rose to a Parnassian height, and glowed with an inner fire that beggared description. This was Monteux' finest moment, and one of the finest in any season.

The audience Saturday night was officially listed at 12,680.

NEW YORK, N.Y.
TIMES
D. 633,106 S. 1,291,134

AUG 11 1958

Music: Lenox Finale

Beethoven's Ninth Is Traditional Feature

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., Aug. 10 — The twenty-first season of the Berkshire Music Festival ended this afternoon in rain with a performance of Beethoven's Ninth Symphony.

Rain or not, an audience of 13,773 attended. The significance of that figure was the boost it gave toward establishing a high for the entire season. According to the official count, the six weeks of the season drew a total of 168,773.

●

It would appear that Beethoven's Ninth is beginning to be a tradition here. It closed the 1955 season and also was the concluding work last summer. It was one of two works on today's program, the other being Sir William Walton's "Johannesburg Festival" Overture.

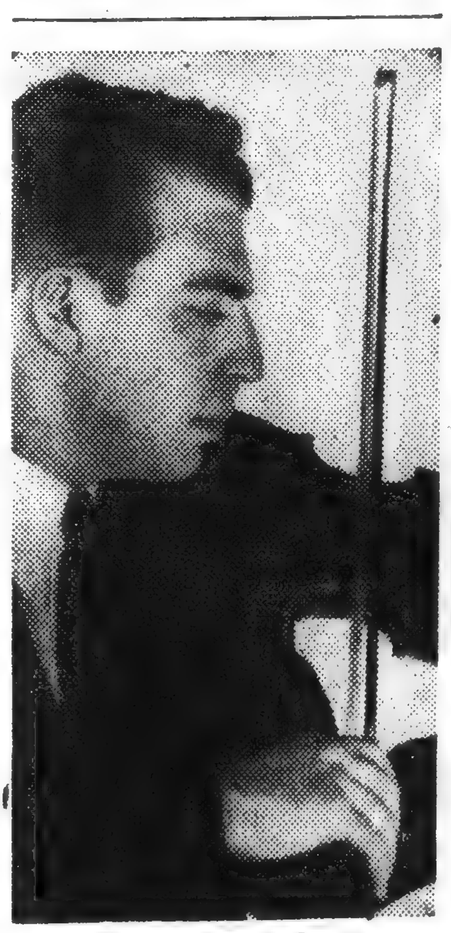
The juxtaposition of the Walton against the Ninth was unfortunate, and it was reflective of the thoughtless and even cynical programs that in recent years have marred the festival. The "Johannesburg Festival" Overture is a pleasant but essentially frivolous pièce d'occasion. It has as much business being placed next to the Ninth as a Maxfield Parrish has against a Cimabue crucifixion.

Previously this year the Festival Chorus, which took part in the presentation of the Ninth, had sung several wonderful, and short, choral pieces by Mozart. Why not have included one of those as a preface to the Ninth?

●

Several familiar soloists were heard this afternoon. They were Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass. They sang with the Festival Chorus, and sang very well, their clear voices taking on the cruel tessitura with no apparent strain. Charles Munch conducted the symphony as he has in the past—with considerable speed, omitting all repeats in the second movement, and whipping up to a loud conclusion.

Last evening's concert was directed by Pierre Monteux, and the soloist in the Beethoven Violin Concerto was Berl Senofsky. This violinist, who has not been too active on the New York scene, was the winner in 1955 of the Queen Elisabeth of Belgium International Competition.



Berl Senofsky

One could see that Mr. Senofsky was determined to avoid a flashy reading of the Beethoven. He played in a thoughtful, lyric manner, with a beautiful tone, quite slow tempos and some exquisite pianissimo bowings. In the Kreisler cadenzas he showed considerable virtuosity, suggesting that he could take on anything in the repertory.

But there were some flaws in his equipment. In higher positions, his intonation was insecure, and his vibrato sometimes sounded excessive. His basic musical conception could not be disputed. One did hope, however, for just a shade more temperament.

Mr. Monteux also led the Boston Symphony in the overture and one other movement from Beethoven's "Creatures of Prometheus," the same composer's "Leonore" Overture No. 3 and Hindemith's "Nobilissima Visione."

●

He and the orchestra were in grand form. Mr. Monteux conducts without any surplus motion these days, and his music emerges without excess fat or trimmings of any kind. Everything he directed was an enthralling musical experience. If there was a high spot, it was the beautifully organized Hindemith suite, which the Boston Symphony played with unlimited color and virtuosity.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

AUG 11 1958

Music: Beethoven Ninth Closes Festival

By RAYMOND MORIN

Telegram Music Critic

LENOX — A massive, at the ame time eloquent performance of Beethoven's Symphony No. 9 n D Minor closed the 21st Berkshire music festival yesterday fternoon at Tanglewood.

Charles Munch conducted the Boston Symphony Orchestra. Soloists were Adele Addison, Soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The mixed chorus of 130 voices (students at the Berkshire Music Center) were prepared by Hugh Ross and Alfred Nash Patterson.

Following the policy of includng contemporary music on almost all programs, Munch conducted the orchestra in William Walton's "Johannesburg Festival Overture," premiered in 1956.

There was audience of 13,771, naking a total of 34,804 for the Beethoven weekend and 168,773 or the six weeks beginning July nd.

An Intriguing Opener

While it was absolutely no rapport with the Beethoven Ninth, Walton's "Johannesburg" overure was an intriguing concert pener yesterday afternoon. It noves along at track speed, vithout relenting, sporting virtual all the appurtenances of the ercussion section including marcas and rumba sticks. In fact, uses everything but the proerbial kitchen sink with shades Prokofievd and Honegger added or good measure.

It was good fun, with Munch ot whipping up climaxes but leadg the orchestra into them.

The Beethoven Ninth received n ovation.

From its gently bucolic start the thunderous passages of the Ode to Joy" for chorus, orchesa and soloists, it was tremendus performance. The impressiveess began with the dictatorial, sistent chords of the first movenent. To this was added ironad accents and perpetual drive. The scherzo raced full-steam. e doubt if it can humanly be ayed faster.

"Beyond Logic"

rchestral virtuosity, a trifle be- This was an open effort at ond logic. The trio in wind inruments was a marvel of veocity, if not totally accurate in rasses.

In the slow movement, Munch laced great emphasis on beauty f tone and elasticity of phrase. hat could have resulted in lapes of continuity did not, even in he veiled woodwind solos with lucked string backgrounds.

The opening, rebellious phrases f the finale had tremendous impact, marred only by a premaure entrance by a single cello hat couldn't have escaped notice.

The initial appearance of the "Ode" theme was richly intoned in cellos and magnificently amplified by the remaining strings.

Chorus and soloists gave fullest participation. One young lady, in particular, sang as if her life depended on it. She practically exploded with the excitement.

The voices of the soloists were not a perfect blend, although each sounded well by itself. Miss Addison had a particularly beautiful quality in her high notes — as Gramm had in his low range. Tenor Stern was a bit bombastic in his approach but vocally rewarding.

Some Random Thoughts

Now, some random thoughts about the total festival. . .

Except for Debussy and Ravel, which are now considered modern from technical aspects only, 10 contemporary works have been played in the last four weeks.

The composers were Copeland, Stravinsky, Milhaud, Vaughan Williams Honegger, Hindemith, Bernstein and Walton. We are also exclusing delightful trivia played by the Boston Pops at last Thursday's "Tanglewood on Parade."

These works received mixed receptions. All audiences were at least politely responsive, in all cases.

It is important, even necessary that contemporary music be heard at Tanglewwod. Also, the planning is shrewd in coupling debatable, untried works with "sure-fire" music of now-great composers.

There were three errors in judgment. Copeland's presence on the faculty of the Berkshire Music Center did not justify the performancs of his "Variations for Orchestra" or his piano concerto, even with his distinguished participation at the solo instrument.

It is earnestly hoped that future festivals will give Copeland's music a well-earned and welcome rest and replace them with products of equally, if not more gifted composers.

The other error was the repetition of Stravinsky's "Canticum Sacrum", which didn't mitigate the offensive impression it made last season on a good segment of the listeners.

In the majority, the choices of soloists were most fortunate.

Pianists ranged from the efficient but uneventful playing of Liszi's E Flat concerto by Leonard Pennario to a Bravura Rachmanioff Third Piano Concerto by Byron Janis.

Margaret Harshaw, Soprano, made a good impression during the week of Wagner. She is reported to have complained that the orchestra "drowned her out" -and there is no debate her personal demeanor had little warmth. Last year it was the Berlioz weekend that brought comparatively light attendance. This time it was Wagner. Most festivals have barren spots, no matter what is offered. That may be the explanation.

This festival has seen five conductors at work. Eleazar de Carvalho, Richard Burgin and Arthur Fiedler had small roles. Charles Munch conducted the most concerts. Whatever one may think of his interpretations- his enthusiasm, clear thought, and decisive podium style distinguished every score that he undertook.

We confess to a prejudice on behalf of Pierre Monteux, as a personality. But this need not cloud the fact that his musical concepts are inundated in wisdom and he achieves the most results with the minimum visual effort.

It has been a great festival, inspite of subjects of controversy without which little of lasting values is achieved in music.

4—The Berkshire Eagle, Monday, Aug. 11, 1958

Music Review

Finale at Tanglewood

By JAY C. ROSENFELD

THE BERKSHIRE Festival closed its 1958 season yesterday afternoon with a performance of the Beethoven Ninth Symphony by the Boston Symphony Orchestra under Charles Munch which attracted an audience of 13,771. On Saturday, the preceding evening, an audience of 12,680 heard a program, again predominantly Beethoven, directed by Pierre Monteux. The two audiences totaled more than any other two consecutive concerts ever held at Tanglewood.

This is the third time in the last four years that Munch has directed the Ninth as the closing work of a Tanglewood festival, and there is no apparent reason, given all the attributes which contributed to yesterday's performance, why the custom should not be observed every year.

* * *

MUNCH HAD begun his program with a short, light overture by William Walton, the contemporary Englishman, entitled a "Johannesburg Festival Overture," a work commissioned as part of a festival celebrating the 70th anniversary of that city, and which for its pleasant and joyous spirit might as well be "an overture to drink champagne to."

Even when audiences are small, there are always a certain number who arrive late. When audiences are larger and traffic consequently heavier, the number of late arrivals increases as the delays magnify. It thus becomes necessary either to schedule a short preliminary work after which late-comers can be seated, or, in the case of a larger work, to halt at the end of the first movement to permit the ushers to seat those who have been late in arriving at the barriers for any of a number of reasons. This can be very disturbing to the mood of the music as occurred several times during this festival. The Walton served its purposes well yesterday afternoon so that the Beethoven final symphony could proceed uninterrupted and without distractions.

* * *

MUNCH CAUGHT the breadth of conception of this massive symphony and held the orchestra and the Festival chorus, prepared by Hugh Ross and Alfred Nash Patterson, in control with ease and poise. The soloists were Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. It is to the latter that the dramatic proclamation falls as the voices are added in the last movement. Gramm was eminently suited for his grateful opportunity as were the others for their smaller tasks.

The heroic proportions of this great canvas were kept in view while the details were developed. Munch let his audience see how Beethoven wove and expanded his thematic material, and showed that it was not repetition by any means which gives this symphony its more than usual length. This symphony employed not only the full maturity of Beethoven's genius, but showed the steady widening of his spiritual horizon. His vision embraced a scope far beyond that of any other musical seer. The task Munch achieved yesterday was to convey that grandeur graphically to the audience.

* * *

IT WAS evidently Beethoven's original intention to make this ninth, as all the preceding symphonies, entirely orchestral, but at some time in the process he was impelled to carry out a project he had long cherished: To set Schiller's "Ode to Joy" to music. In this symphony he uses only parts, and it was sung yesterday in an English translation.

Berl Serofsky

Beethoven was not especially considerate of voices here. He makes demands to make them fit into the colossal scope of his imposing structure. Their response was fitting to the occasion, and they watched the conductor with undiverted attention, reflecting his slightest request.

* * *

SATURDAY NIGHT Pierre Monteux completed his share of his Tanglewood assignment when he conducted the orchestra in Beethoven's Overture No. 3 to "Leonore," the overture and one of the incidental 'excerpts from the same composer's "Prometheus," Hindemith's "Nobilissima Visione" and the accompaniment to the Beethoven concerto with the young American violinist Berl Senofsky as soloist.

Hindemith's music is extracted from a longer suite he wrote for ballet and of which he made the significant statement himself to the effect that "this suite consists of those sections of the ballet score which are self-sufficient and comprehensible as concert music and which do not depend on supplementary stage action." This reveals the composer as a man of more than ordinary comprehension himself and points up the unreasonable expectation of so many others who use music intended for stage purposes without the added explanatory element of choreography.

* * *

HINDEMITH'S talents include one which is not always so conspicuous in other contemporaries. He writes with a sense of the instruments. For instance, he gives a lovely contrapuntal weaving to the strings at the beginning of the introduction, with the violins playing solely on the G string. He refrains from complicating this situation and only writes additionally for clarinets here, thus avoiding the overshadowing of one section by the other. His cognizance of this factor is again emphasized in the March and Pastorale. In the Passacaglia he lets the brass proclaim the opening statement alone until the violins state a fugal sentence by which time the powerful winds have subsided and thus the bassoons and celli, and, in turn, the oboes and violas, are easily able to make their views heard without effort. It must be stated that Monteux was meticulous in his attention to these tonal balances and doubled the inherent lucidity of the work.

* * *

THE MAJOR work of the evening was the violin concerto and the first appearance at Tanglewood of the winner of the 1955 Queen Elisabeth violin competition in Brussels. Senofsky had played in Pittsfield when, as a very young man, he had been assistant concertmaster of the Cleveland Symphony Orchestra. He retired from the orchestra to devote himself to solo work, and the succeeding steps of his career have been almost as spectacular as those of the winner of the recent Russian contest.

The deepest impression Senofsky made was his sensitivity. His playing of those passages which permitted him to express his very deeply-felt emotions pulled at one's heart-strings, and yet his playing was extremely classical and unsentimental. The difficulties of the concerto were as nothing in his easy command of the instrument and the Kreisler cadenzas were played with as rich and full tone as he produced in every part of his instrument. The warmth and clarity and strength of his tone did not even diminish in the highest reaches of the fingerboard, and his avoidance of slides and other devices was both effective and exemplary.

* * *

IN THE FINAL movement his intonation was not as reliable as it had been in the preceding two movements. The tempo lacked a little excitement and was a fraction of a letdown from the level he had established in the major parts of the concerto. It was highly intelligent playing, however, and the orchestra under Monteux gave him an accompaniment which reached the same high level.

The coming crop of piano soloists is exceptionally abundant, as evidenced by the brilliant selection heard this season in this festival. The number of violinists is much more restricted and Senofsky stands out as a major and potential aspirant for the select circle of stars. He has all the equipment fingers can provide. He has a bursting heart as proven in so many instances in the first two movements of the concerto he played. He has excellent taste. The final hurdles are small, but in the top altitudes the air is rarer and one's capacity to exert oneself becomes weaker. The difference between command and poise and full, mature mastery is a very fine line. Senofsky has that short distance still to go.. The element which separates confidence from authority is intangible, but once possessed it can be discerned at once.

* * *

FESTIVALS of music cannot be measured by figures as in big league baseball where a percentage of .655 is the speed of champions. Thus while there are spectacular days, there are also days when the box score is not so imposing. This festival has provided a full share of outstanding events, and in the matter of programs there has been a reasonable injection of new material, a justifiable revival of older and neglected ones and not too great a serving of the tried-and-true but more familiar works. Let's recognize a difficult job well done.

[209]

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

AUG 11 1958

Summer Circuit

Tanglewood Hails Senofsky Technique

A warm full-toned rendition of the Beethoven violin concerto was among several outstanding features at Tanglewood over the weekend as the Berkshire Music Festival ended its 21st season.

Performing the concerto with the Boston Symphony Orchestra Saturday night was Berl Senofsky. He drew a standing ovation after demonstrating a brilliant and phenominally accurate technique with warm tone and thorough understanding of the work.

The weekend's programs included many familiar Beethoven works, and concluded the season with the composer's Ninth Symphony. Charles Munch, the orchestra's music director, occupied the podium Friday night and yesterday afternoon, while Pierre Monteux conducted Saturday night.

★ ★ ★

THE COLORFUL Mr. Monteux, with a half century or more of conducting behind him, is always a delight to watch. Pudgy, and standing only about five feet tall, with huge walrus mustache and red hair, he has been described as a Frernch version of President William Howard Taft.

He is not an arm waver, nor does he stab mosquitoes with the end of his baton. Rarely do his arms rise above his shoulders as he conducts.

Yet he brought to Friday night's concert understanding and love to the familiar Beethoven music. It was as though he were merely reassuring the musicians. Through the maze of difficult Beethoven phrasings, his baton led with surety and conviction.

★ ★ ★

SATURDAY NIGHT'S concert opened with two selections from the Beethoven ballet suite "Die Gaschopfe des Prometheus," in which solo anad small ensemble passages for cello, flute, bassoon, and harp appear. In these ensembles, the performers seemed a bit unsure about cues, as though perhaps one more rehearsal was needed for precision.

The violin concerto concluded the first half. A noisy audience delayed the start of the second movement for several minutes, while Mr. Senofsky and Mr. Monteux waited impatiently. But the same audience stood without hesitation to applaud Mr. Senofsky's breathtaking tempo, deadly accuracy, and sprightly feeling in the finale.

The Hindemith concert suite "Nobilissima Visione" opened the second half of the concert. First performed in 1937, the work displays the uncertainty of tonality for which Hindemith is known. But its movements are colorful, and gave the huge orchestra a good workout, especially in the final movement, titled "Passacaglia."

Concluding the concert was the familiar Overture to "Leonore" No. 3, of Beethoven. The orchestra's strings zipped through the rapid ascending and descending passages with ease, and Mr. Monteux' clear clear phrasing gave the work its full power. (The off-stage trumpet calls were played from behind a partition at the left of the stage.)

★ ★ ★

OTHER BEETHOVEN works on the weekend's programs included the Seventh Symphony and "Emperor" Concerto with Eugene Istomin as soloist on Friday night. The Honneger Prelude, Fugue and Postlude opened Friday's program, and the Walton "Johannesburg Festival Overture" was performed yesterday.

Their year now concluded, musicians of the Boston orchestra are taking a brief vacation before beginning rehearsals for the Symphony Hall series of concerts Oct. 3 and a road tour as far west as Michigan and as far south as Washington during the winter —WRE.

Tanglewood Season Ends With Record

8-11-58
Waterbury "American

(Special to The American)

Lenox, Mass., Aug. 11—The 21st season of the Berkshire Symphonic Festival at Tanglewood ended yesterday with the performance of Beethoven's "Symphony No. 9, in D Minor" before an audience of 13,771 for a record - breaking total festival attendance of 168,773 during the six weeks.

Charles Munch led the orchestra and festival chorus with soloists in such a splendid performance that not even the light drizzle which began just as the baritone recitative started could dampen the ardor and "bravos" which brought this season to its glorious end.

The singing lyricism of the adagio molto e cantible third movement was so haunting in its beauty that one felt like exclaiming "Thank You, God, for this beauty." It was a memorable performance by Boston Symphony Orchestra, festival chorus, and soloists of what has come to be the traditional close to the Berkshire Festival season.

The elements threatened throughout the afternoon first with showers, then clearing and finally just as the soloists and chorus began to sing the drizzle came and people raised their umbrellas for the final minutes. None was in a hurry to go. The audience stayed and applauded, trying to savour these precious minutes and memories of the performance and of the season. Munch had set them off to a good start with the dancing tunes and musical jests of Walton's "Johannesburg Festival Overture" in which the percussion instruments had a field day

Four Soloists

Hugh Ross and Alfred Nash Patterson prepared the Festival Chorus which did an admirable piece of singing and the soloists were Adele Addison, soprano Florence Kopleff, contralto, Blake Stern, tenor; and Donald Gramm, bass. Miss Addison and Gramm were outstanding in their singing of the difficult roles of Shiller's "Ode to Joy."

The Berkshire season just concluded which saw the Tanglewood Festival reach its majority brought an unusual number of young soloists. There were young pianists and violinists and some of them are sure to be heard throughout the nation. This is not the place for a resume of the season but it was an unusual one in many ways adding much to the glory long since attained by the Boston Symphony and its conductors and the soloists who have appeared as guests with it.

Monteux Conducts

Pierre Monteux conducted the orchestra Saturday night in another of the fine concerts he has led this summer. Berl Senofsky, young violinist appeared in the Beethoven "Violin Concerto in D. Major" and followed in the tradition set this season by the many other young musicians who had preceded him. Beethoven's "Overture to Leonore No. 3" concluded the fine concert heard by 12.680. Hindemith's Concert Suite from the Ballet, "Saint Francis" afforded variety.

Charles Munch led the orchestra on Friday night in Beethoven's "Symphony No. 7, in A Major" and in a fine performance of his "Concerto for Pianoforte, No. 5, in E-flat Major," with the young pianist Eugene Istomin appearing in the "Emperor." There were 8.353 in the audience and on Saturday morning at the open rehearsal 4,625 paid admission for the benefit of the Musicians' pension fund.

S.M.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

AUG 11 1958

MONDAY, AUG. 11, 1958

All-Beethoven Weekend Concludes Berkshire Festival

By ELINOR HUGHES

The answer to those who wondered how the Berkshire Festival would fare with an all-Beethoven week-end to conclude the sixth and final week of its 21st season, can be found in the excellent attendance at the three final concerts, despite weather that except for Saturday night was uncertain, coy and given to sudden showers. Friday night's attendance was 8353, this on top of a heavy thunderstorm; the Saturday morning rehearsal (a benefit for the Boston Symphony Orchestra's Pension Fund) drew 4625, the Saturday night crowd came to 12,680 and the crowd at the Sunday afternoon program was estimated at 10,000 but might easily have been more.

Beethoven, it would seem, is still boffo, or in non-Variety English, good box-office.

Pierre Monteux conducted the Saturday night program which featured three Beethoven works: the Suite from "Die Geschopfe des Prometheus," a ballet; the Violin Concerto in D Major, with Berl Sanofsky as soloist; and the "Leonore Overture No. 3, with Hindemith's "Noblissima Visione" Concert Suite from the ballet, "Saint Francis," completing the bill.

The piece de resistance was, naturally, the violin concerto, which was received with great acclaim for the soloist—who received a standing ovation—and for the musicians. For some reason, the first movement of the work was taken at a very leisurely pace, but the slow tempo proved, without any doubt, that young Mr. Sanofsky is a careful well schooled musician, desirous of proving his musicianship without pyrotechnics. His performance of the Kreisler cadenza was outstanding, and his platform manners were impeccable. The audience responded warmly to the beauty of his tone and his obvious attempt to let the great music speak through him, rather than the other way round.

Mr. Monteux and the orchestra were especially happy with two selections from the "Prometheus" ballet suite, and the solo work of Doriot Anthony Dwyer, Samuel Mayes and Bernard Zighera was enchanting Hindemith's "Nobilissima Visione," a concert suite arranged from that lovely and seldom seen ballet, "Saint Francis," was beautifully performed, and to the "Leonore" No. 3, conductor and musicians brought a freshness of spirit that was invigorating.

For the final concert yesterday day afternoon, Charles Munch conducted Beethoven's Symphony No. 9, with Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm as soloists, and the Festival Chorus. This was preceded by a spirited performance of William Walton's spirited Johannesburg Festival Overture, which makes striking use of percussive effects to suggest the native rhythms of Africa.

Either you think the Symphony No. 9 is Beethoven's greatest work or you find it too long and cannot understand why the choral finale. I don't think it's simply that I incline to the former persuasian that made me feel that this was an unusually fine traversal of this massive work. Mr. Munch conducted with loving care and authority, the musicians outdid themselves with their tonal qualities, and the chorus of 120 youthful voices sounded as fresh and joyful as Schiller and Beethoven could have wished. The soloists were all admirable in their exacting and ungrateful assignments, and it is undoubtedly captious to express the wish that it would be nice if the "Ode to Joy" could be sung in English —it was so sung, no longer ago than Koussevitsky's era, and, captious or not, I like it that way.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

AUG 11 1958

Tanglewood Season Ends

LENOX—The curtain fell on the Boston Symphony Orchestra's 21st season of Berkshire Festival Concerts at Tanglewood yesterday afternoon with an attendance of 13,771. The season's record-breaking attendance was 168,773.

Last year attended 162,936.

Ticket sales for this season's festival totalled $376,117.50 compared to $366,943 last year.

Dr. Charles Munch, musical director and conductor of the symphony, left for Paris, France. He will remain there until the Symphony resumes its Symphony Hall program in October.

[210]

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

AUG 11 1958

Beethoven's 9th Symphony Ends Tanglewood Festival

Donald Gramm

Saturday night: Boston Symphony Orchestra, Pierre Monteux conducting; soloist, Berl Senofsky, violinist. The program:
Music from "Prometheus" ...... Beethoven
Violin Concerto in D major..... Beethoven
Nobilissima Visione .... Hindemith
Overture to "Leonore" No. 3....Beethoven
Sunday afternoon: Boston Symphony Orchestra, Charles Munch conducting. The program:
Johannesburg Festival Overture....Walton
Symphony No. 9 in D minor....Beethoven
Berkshire Festival Chorus. Soloists, Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass.

By Jay S. Harrison

LENOX, Mass., Aug. 10.—The twenty-first season of the Berkshire Festival, which during its six weeks' run broke all previous attendance records by playing to more than 168,000, came to an end this afternoon at Tanglewood as Charles Munch led the Boston Symphony Orchestra and Festival Chorus in a performance of Beethoven's Ninth Symphony.

The work, which certainly was not designed for the purpose, has taken its place, through tradition, as the perfect valedictory piece; and in this instance, as before, it served to send the audience home with their ears ringing and their spirits nourished.

Mr. Munch sees the symphony as a big, booming vehicle for his men. Fine. Their slashing attacks, quick articulation and tornadoes of tone are all warranted by the score; and if, as it happens, the conductor chooses to sacrifice detail for momentum, clarity for power, that is certainly his business and no one else's.

What you will not find in Mr. Munch's rendition, however, is more than modicum of the work's brooding and introspection. Having accepted the conditions that the Ninth is meant for barnstorming, he barnstorms. The brasses roar, the strings make swirls of sound, the woodwinds cackle. And the tympani, which in Beethoven are normally a means for diverse punctuation, are used by Mr. Munch only as an exclamation point. That is the maestro's way; there may be other and better ones; there are none nearly as energetic.

But this is not news. Mr. Munch's Beethoven habits have been dwelt on before — and at length. Yesterday there was no change to his attitude. He wished to make the Ninth shout a great shout, and it did. Since no outcry can be shaded with supreme refinement, it is no wonder that the performance was rather a study in vigor than an essay in the kind of drama that is built on dynamic tensions and textural contrasts.

The symphony, whose admirable quartet of soloists included Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm, was preceded by William Walton's "Johannesburg Festival Overture," a bit of British orchestral hokus-pocus based on sham French models. It is all very lively and rollicking, but its ultimate significance as music is scarcely more than minimal.

Last night's concert, conducted by Pierre Monteux, was to these ears the happiest event of the week end. Played before an audience of more than 12,000, the largest of the season, the concert included Beethoven's Violin Concerto, with Berl Senofsky as soloist, the same composer's "Leonore Overture No. 3" and excerpts from the ballet, "The Creatures of Prometheus," and Paul Hindemith's "Nobilissima Visione." It was all mightily cheered, and the demonstrations had their roots in sound judgment.

Mr. Senofsky, who in 1955 took first prize in the Queen Elizabeth of Belgium International Music Competition and who has since then not received nearly the acclaim he deserves, is a really fine violinist. He may not be—and was not on this occasion—a demon-driven virtuoso or a high-powered prophet of bravura, but he makes music with great agility and that quality which, for want of a better name, is simply called "heat." As he played the Beethoven, there was no rush to him, no harassment, no monkey shines; it was all sturdy and sane and affecting.

Technically, too, despite a flicker or so of intonation trouble, his work was palpably expert and his tone, especially on the "G" and "D" strings, was of a high color and a deep luminosity. There was, as I have indicated, no exceptional intensity to his reading, nor did it give reflection of an overwhelming musical personality, but for all that Mr. Senofsky offered us first-class Beethoven and much fine-grained fiddling. It was a pleasure to hear him.

And an equivalent pleasure as well was Mr. Monteux's beautifully molded accompaniment to the concerto. By keeping his left hand up throughout most of the performance, rather in the manner of a police officer halting traffic, he held the orchestra's sonority to a minimum, thereby allowing Mr. Senofsky to be heard at all times without making it necessary for him to sacrifice the loveliness of his tone through enlarging it. Nor was Mr. Monteux's habitual mastery less noticeable in the pallid "Prometheus" ballet or the "Leonore" Overture. The latter, for all its repetitions, remains one of the chief rousers in the repertoire and the conductor, quite frankly, gave it the works. The results were stunning.

Paul Hindemith's "Nobilissima Visione" is not frequently performed, which is a loss, as the piece, based on a ballet concerning St. Francis, is vintage Hindemith. As opposed to many works by the composer, it is nowhere dr. or sapless; touching it is and full of thematic juice. There are, I think, episodes in it that rank with works and, given a performance works and given a performance as noble and hale as that provided by Mr. Monteux, the piece glows with a wondrous inner light.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

AUG 11 1958

ATTENDANCE UP AS TANGLEWOOD SEASON CLOSES

Festival Has 168,773 Visitors; Beethoven's Ninth Presented

By WILLARD M. CLARK

LENOX — I know of no place where the brotherhood of man is more fully exemplified than at the Berkshire Festival at Tanglewood where thousands of people gather each year to hear great music played by the Boston Symphony Orchestra. Therefore it seemed eminently appropriate that conductor Charles Munch chose to close this 21st Berkshire Festival Sunday with Beethoven's "Ninth Symphony" with its triumphant ode to joy.

Increase in Visitors

The total number of visitors to this 1958 festival was approximately 168,773. Last year's total was 162,936. In addition 41 student and other concerts opened to the friends of the Berkshire Music Center were attended by 25,235 persons. Total ticket sales this season amounted to $376,117.50. In 1957 sales amounted to $366,943 and in 1956 to $297,956.

The "Ninth Symphony" was sung by the Festival Chorus, trained by Hugh Ross and Alfred Nash Patterson, and four soloists, Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. Four fine voices and four fine musicians.

It was one of the finest performances we have heard under Charles Munch's direction. True, the final movement was a bit on the hysterical side and we hope never again to hear it taken so

See ATTENDANCE UP
Page Two

ship grants [illegible] sales, thus making a total for the season of $28,847.50. Approximately $14,000 of this amount is matched by a grant from the Rockefeller Foundation to the Tanglewood Revolving Scholarship Fund.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

AUG 12 1958

Culture Report

The report that there has been a noticeable drop in the handle at some race tracks, and the simultaneous report that the Berkshire Festival again increased its ticket sale, will be subjected to varying interpretations.

Those interested in the cultural pursuits are certain to hail the news that, while other forms of entertainment are having trouble in attracting an audience, the Boston Symphony Orchestra is drawing 168,773 visitors to Tanglewood in Lenox. These visitors paid $376,117.50 for tickets, an increase of about $10,000 over last year's total. Last week, all records were shattered when 14,588 people paid $35,190.50 to attend Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center. Last year, attendance was 12,493 and the ticket sale was $32,414.

Those who take a more mundane view of the world will note that the recession is reflected at the betting windows, but that those who want to sit in the shed or lawn at Tanglewood and listen to symphonies are ready to pay out more than a third of a million dollars to do it. Those who are concerned largely with the tax picture will point out that the state loses when legitimate, at-the-track betting declines. Massachusetts gets a percentage of the handle at a race track. It is the federal government which stands to gain when admission ticket sales increase.

However, those who take a broader view may see it as a wholesome sign that Tanglewood is not feeling the pinch of the mild recession which is having some effect at the race tracks. Perhaps, this is the beginning of a trend. It may be that the Springfield Symphony will soon be filling the Auditorium, whereas the wrestlers will grunt and groan before empty seats.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

AUG 12 1958

Munch And Boston Symphony Thrilling In Tanglewood Finale

A thrilling performance of Beethoven's "Ninth Symphony" with Charles Munch conducting the Boston Symphony Orchestra, brought the Berkshire Music Festival at Tanglewood in Lenox to an impressive end Sunday.

A large audience of 13,771 persons applauded the performance to ovation proportions. The soloists, Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass, and mixed chorus of 130 voices, prepared by Hugh Ross and Alfred Nash Patterson, were eloquent in the Final Chorus on Schiller's Ode to Joy, Op. 125.

The majesty of the first movement was developed and moved to the repetitive rhythms of the second movement with the orchestra lashed to some rapid playing by Munch. Silken threads of tone were woven into the third movement which shone for its beautiful melodies, underscored by Munch.

The finale opened with some stormy bars, followed by the rich, deep intonations of the cellos which announced the theme. In the baritone recitative, Mr. Gramm sang clearly and richly, particularly in the lower registers. In his tenor solo, Mr. Stern was drowned out by the percussion instruments to a degree. Miss Addison's voice, familiar to area audiences, was lucid and Miss Kopleff's contralto blended in well.

The enthusiasm of the chorus in providing a backdrop for the soloists brought the performance to an exciting height.

The Beethoven performance was in contrast to Walton's "Johannesburg Festival Overture" which opened the concert. The modern work which had its premiere in 1956 was lively with its vibrant and varied syncopations using instruments which ranged from maracas and rumba sticks to castanets and tambourines.

Total attendance for the past weekend was 34,894, while attendance for the entire 1958 Berkshire Festival for the six weeks beginning July 2 was 168,773, compared to last year's total of 162,936. There were an additional 41 students concerts and other concerts opened to the friends of the Berkshire Music Center attended by 25,235 persons.

Sales for the 1958 season totaled $376,117.50, compared to $366,943 $376,117.50, compared to $366,943 in 1957 and $297,056 in 1956. — Irene K. Michalek.

[210]

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

AUG 11 1958

Beethoven's 9th Symphony Ends Tanglewood Festival

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Attendance Up

Continued From Page 1

fast, but for the most part, Mr. Munch had himself and his instrumental and vocal resources under control, particularly in the lovely adagio movement. There was a taut line throughout the first two movements which just missed bursting into an explosion. The audience was as tense as the interpretation and burst into a roar at the conclusion. It was a real ovation and one richly deserved.

Stunning Performance

The program opened with a stunning performance of Sir William Walton's "Johannesburg Festival Overture." Mr. Munch really went to town during this extremely percussive, boisterous piece which is, nevertheless, extremely effective.

While many people come for the sessions of chamber music, student concerts and the Saturday morning rehearsals, it is the shed concerts which draw the largest throngs. Thus the four week ends of concerts by the full orchestra in the music shed drew a total audience of 86,045.

The chamber music concerts, six in number on Wednesday nights given for the benefit of Tanglewood Revolving Scholarship Fund, were attended by 8168 and the gross ticket sale was $11,100.

16,002 at Rehearsals

The six Saturday morning rehearsals of the Boston Symphony Orchestra, open to the public for the benefit of the orchestra's Pension Fund drew a total attendance of 16,002 and a gross income from tickets amounting to $14,223.50. Total attendance during the 1957 season was 13,869.

Forty-one concerts were offered in 1958 by students open to the friends of Berkshire Music Center, whose contributions help in the support of the school. The total number of friends is 6100 and their contributions total $20,402.50. Added to this total are scholarship grants and ticket resales, thus making a total for the season of $28,847.50. Approximately $14,000 of this amount is matched by a grant from the Rockefeller Foundation to the Tanglewood Revolving Scholarship Fund.

News (e)
SPRINGFIELD, Mass.
Democratic
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AUG 12 1958

Culture Report

The report that there has been a noticeable drop in the handle at some race tracks, and the simultaneous report that the Berkshire Festival again increased its ticket sale, will be subjected to varying interpretations.

Those interested in the cultural pursuits are certain to hail the news that, while other forms of entertainment are having trouble in attracting an audience, the Boston Symphony Orchestra is drawing 168,773 visitors to Tanglewood in Lenox. These visitors paid $376,117.50 for tickets, an increase of about $10,000 over last year's total. Last week, all records were shattered when 14,588 people paid $35,190.50 to attend Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center. Last year, attendance was 12,493 and the ticket sale was $32,414.

Those who take a more mundane view of the world will note that the recession is reflected at the betting windows, but that those who want to sit in the shed or lawn at Tanglewood and listen to symphonies are ready to pay out more than a third of a million dollars to do it. Those who are concerned largely with the tax picture will point out that the state loses when legitimate, at-the-track betting declines. Massachusetts gets a percentage of the handle at a race track. It is the federal government which stands to gain when admission ticket sales increase.

However, those who take a broader view may see it as a wholesome sign that Tanglewood is not feeling the pinch of the mild recession which is having some effect at the race tracks. Perhaps, this is the beginning of a trend. It may be that the Springfield Symphony will soon be filling the Auditorium, whereas the wrestlers will grunt and groan before empty seats.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

AUG 12 1958

Munch And Boston Symphony Thrilling In Tanglewood Finale

A thrilling performance of Beethoven's "Ninth Symphony" with Charles Munch conducting the Boston Symphony Orchestra, brought the Berkshire Music Festival at Tanglewood in Lenox to an impressive end Sunday.

A large audience of 13,771 persons applauded the performance to ovation proportions. The soloists, Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass, and mixed chorus of 130 voices, prepared by Hugh Ross and Alfred Nash Patterson, were eloquent in the Final Chorus on Schiller's Ode to Joy, Op. 125.

The majesty of the first movement was developed and moved to the repetitive rhythms of the second movement with the orchestra lashed to some rapid playing by Munch. Silken threads of tone were woven into the third movement which shone for its beautiful melodies, underscored by Munch.

The finale opened with some stormy bars, followed by the rich, deep intonations of the cellos which announced the theme. In the baritone recitative, Mr. Gramm sang clearly and richly, particularly in the lower registers. In his tenor solo, Mr. Stern was drowned out by the percussion instruments to a degree. Miss Addison's voice, familiar to area audiences, was lucid and Miss Kopleff's contralto blended in well.

The enthusiasm of the chorus in providing a backdrop for the soloists brought the performance to an exciting height.

The Beethoven performance was in contrast to Walton's "Johannesburg Festival Overture" which opened the concert. The modern work which had its premiere in 1956 was lively with its vibrant and varied syncopations using instruments which ranged from maracas and rumba sticks to castanets and tambourines.

Total attendance for the past weekend was 34,894, while attendance for the entire 1958 Berkshire Festival for the six weeks beginning July 2 was 168,773, compared to last year's total of 162,936. There were an additional 41 students concerts and other concerts opened to the friends of the Berkshire Music Center attended by 25,235 persons.

Sales for the 1958 season totaled $376,117.50, compared to $366,943 $376,117.50, compared to $366,943 in 1957 and $297,056 in 1956. — Irene K. Michalek.

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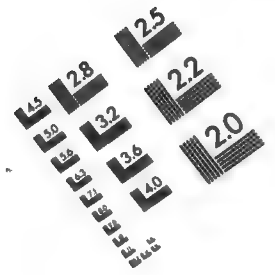
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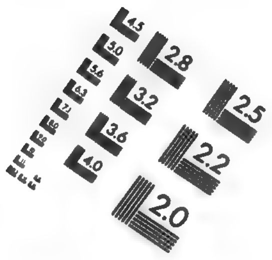
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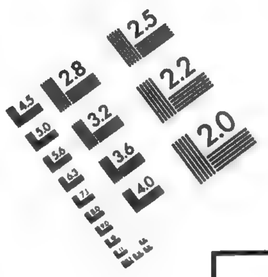
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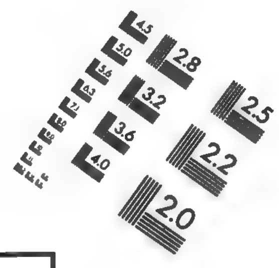
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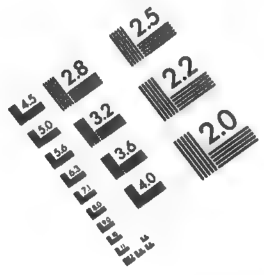
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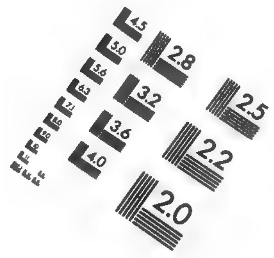
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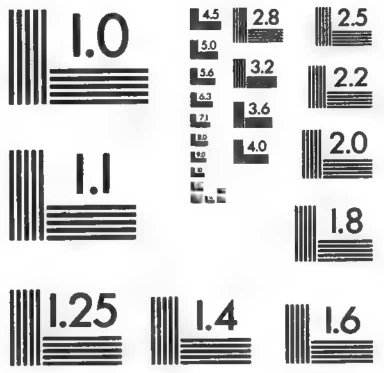
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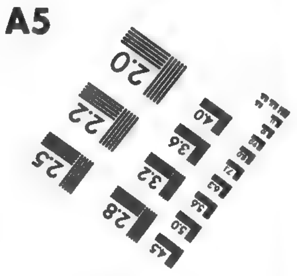
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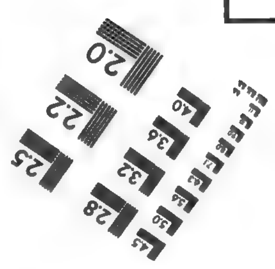
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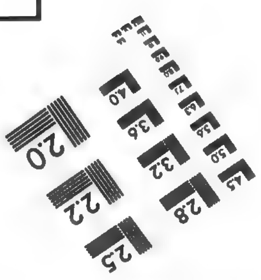
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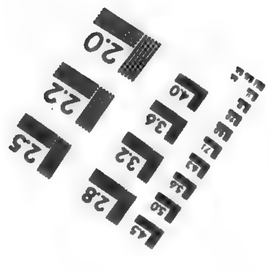
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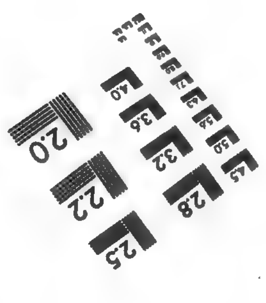
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Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290

14 1958

Beethoven Ninth Is Worthy Ending For Berkshire Festival

The Bershire Music Festival at Tanglewood, Lenox, Mass., wound up in first class style Sunday with a scintillating performance of the Beethoven Ninth Symphony, the traditional closing offering of Charles Munch and the Boston Symphony Orchestra.

~~All concerned~~ with the performance pitched in with a will and came up with a beautiful and extremely entertaining presentation of the great "Chorale" Symphony. Nearly 14,000 were present at Tanglewood for the concluding performance, which marked the end of the twenty-first season of the Berkshire Festival at Tanglewood.

Soloists who blended their voices with each other, the Chorus and the Orchestra in singing the classic paean included Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. Miss Addison and Mr. Gramm should be cited as particularly outstanding performers in the difficult roles presented in the score of this work.

The work of the Festival Chorus, prepared by Hugh Ross and Alfred Nash Patterson, was accurate, finely disciplined and filled with the beauty of the stirring masterwork.

Maestro Munch conducted with his usual high degree of skill and seemed to become quite emotionally identified with the music by the time the Chorale movement was presented, much to the edification of the large audience.

A resounding ovation was the reward of the performers as the final bars brought to an end the 21st Berkshire Festival. It was a fine season, and we'll wait eagerly for our next opportunity to watch and hear this excellent Symphony Orchestra and Mr. Munch in action again.

On Early Departure

One sore point in our mind at these concerts has been the numerous individuals who get up and leave while the final movement is still in progress, indeed, sometimes at the beginning of the final movement. If we grant that a Symphony, any symphony, is a musical entity as a whole, we cannot deliberately eliminate one of those parts and still honestly say to ourselves and others that "we have heard a symphony." We have heard only a part of one, and, perhaps we have not fully assimilated the musical idea of feeling which was intended by the composer. The loss, to be sure, is primarily that of the early departee, but the rest of the audience suffers through the distraction offered by a few thoughtless persons hurrying to be the first out of the huge parking lot instead of waiting their turn, as most of the patrons do.

In all honesty, we must admit that last - movement departures during the Beethoven Ninth were so rare as to be remarkable, but there were a few, believe it or not. In our opinion, leaving in the midst of the Chorale movement of the "Ninth" is somewhat comparable to ordering a tenderloin steak dinner in a first-class restaurant and then only eating the carrots and peas. We pity them. Perhaps they'll never know what they missed.

As an appetizer for the main course to follow, Charles Munch and the orchestra offered Walton's "Johannesburg Overture" as the first programmed work Sunday. This lively work with its melodic themes and primitive rythms was "done to a turn" by the able musicianship of the Boston Symphonists and their conductor. Its dynamic color and rhythmic craftsmanship did a superb job of getting the concert-goers into a state of receptiveness toward the work which followed it, as if that were needed!

It was reported that a record breaking 168,773 persons attended the Festival Concerts during the six week season.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 1 1 1958

Tanglewood Records Set In Attendance, Receipts

Hall. He spent the summer in Richmond at the home of Donald B. Miller on Rossiter Street and plans to return there next season.

Dr. Munch conducted 13 of the major concerts in the Shed this season. G. Wallace Woodworth conducted a performance of Bach's B Minor Mass July 6 with the Harvard Glee Club and Radcliffe Choral Society, and Hugh Ross conducted the second part of the concert July 13, performing choral works of Mozart.

Pierre Monteux conducted one concert on each of the four weekends in the Shed.

Berkshire Nights

There was a marked increase in the Friday night Shed concerts this year, due principally to the successful drive of the Berkshire Nights Committee, which resulted in a 40 per cent increase in area ticket sales. These tickets entitled holders to the four Friday night BSO Shed programs at a price equivalent to a weekend series of three. The drive was headed by Mrs. John G. W. Mahanna of Pittsfield.

Dr. Munch highlighted his programs this year with the appearance of six young American pianists, Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario and Eugene Istomin. Three violinists, Zino Francescatti, Berl Senofsky and Ruth Posselt, as well as violist Joseph de Pasquale, also were heard. Top vocal soloists heard this season were Hilde Gueden, Margaret Harshaw, Adele Addison, Eunice Alberts, Donald Gramm, Florence Kopleff and Blake Stern.

332 Students

The 332 students enrolled in the Berkshire Music Center during the summer offered 41 events to the Friends of the Music Center, headed by Miss Margo Miller of Pittsfield, who reported today that 6,10 Friends contributed a total of $20,402.50 to the group. Added to this total are scholarship grants and ticket resales of $197, making a total for the season of $28,847.50. About $14,000 of this amount is matched by a grant from the Rockefeller Foundation to the Tanglewood revolving scholarship fund.

Still to be broken for a single concert is the 15,800 crowd which turned out in 1951 when Dr. Munch made his debut with the BSO, following the death of Serge Koussevitzky, and the 15,624 attendance in 1955 when the noted pianist, Rudolf Serkin, appeared as soloist with the orchestra, Dr. Munch conducting.

Beethoven Weekend Is Climax

Patronage Is 168,773, Income $376,117

TANGLEWOOD — Ludwig van Beethoven helped to push the Berkshire Festival up to a new record over the weekend, when 34,804 persons turned out to boost the season's attendance to 168,773 and total ticket sales to $376,117.50. Previous all-time highs were set last year with an attendance for the six-week season of 162,936 and ticket sales of $366,943.

13,771 Yesterday

The works of the great German composer were the most popular of the entire season, climaxed yesterday afternoon when the Boston Symphony, with Dr. Charles Munch conducting, performed Beethoven's Ninth Symphony with the Festival chorus and four soloists before a crowd of 13,771—the highest single attendance of the summer.

With uncertain weather hovering around the Berkshires yesterday, Tanglewood officials began to fear that last year's record would not be broken, but when the sun peeked out periodically through the cloudy skies, thousands of music lovers headed for Tanglewood, and by concert time last year's record had been exceeded by 5,857.

Rain Boosts Sales

The threat of rain before many of the summer concerts boosted ticket sales at the box office. The advance sales — dating back to last winter when the 1958 Festival programs were announced — gave Festival officials an early indication that the Beethoven weekend would lead those devoted to the works of Brahms, Wagner, Debussy, Ravel and Tchaikovsky.

The first BSO weekend concert in the Shed, featuring the works of Brahms, drew 23,776; the second, works by Debussy, Ravel and Tchaikovsky, 26,552; the third, Wagner, 21,946, and the fourth, Beethoven, 34,804.

The first two weekends of concerts in the theater concert hall, when the works of Bach and Mozart were performed by BSO musicians, drew 22,937, an increase of 885 over last year's figures for the same period. Total ticket sales amounted to $56,390. Last year's total was $52,662. One concert of each weekend was scheduled for the Music Shed but on two occasions the concerts were shifted from the theater to the Shed, either because of threatening weather or rain.

Shed Attendance Down

Attendance at the four weekend concerts in the Music Shed by the full orchestra was 419 below last year. This season's total was 107,078, while last year's was 107,479. Ticket sales for the Shed concerts by the full BSO amounted to $315,603.50, compared to $311,400 in 1957.

There was a small increase in the Wednesday evening series of six chamber music concerts in the theater for the benefit of the Tanglewood revolving scholarship fund. This season 8,168 persons attended the Wednesday concerts, compared to 7,025 last year. Gross ticket sales for the chamber music concerts amounted to $11,100.

The Saturday morning rehearsals of the Boston Symphony proved more popular than ever this season. These rehearsals, held for the benefit of the pension fund of the orchestra, were attended by 16,002 this year, an increase of 2,133 over last year. The gross income from the sale of tickets was $14,223.50.

Although yesterday afternoon's crowd was the largest for a regular concert by the BSO, the record for a single event at Tanglewood this season was set Thursday night when 14,588 showed up for the annual Tanglewood on Parade benefit, which grossed $35,190.50 for the Berkshire Music Center, the school at Tanglewood which is operated by the Boston Symphony.

Friends Draw 25,235

In addition to the 168,773 visitors to the Festival events, 25,235 persons attended the 41 events open to Friends of the Berkshire Music Center.

Dr. Munch, who went directly from Tanglewood to Boston last night to pick up his visa for his return to France, left Logan Airport this morning for Idlewild Airport in New York, where he boarded an Air France plane for Paris.

During his stay in Europe, Dr.

Tanglewood
Continued on Second Page

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

AUG 12 1958

The Oracle

BY SPIRIT

If you would know all things,
All things He does reveal,
You must free yourself from
error,
And no sinful vice conceal
If you would understand,
In spirit's wisdom share,
You must stand with justice,
And to every man be fair.
If you would truly live,
And life eternal know,
You must fill your heart with
love,
And let its bright light glow.
ROBERT J. NORTON.

✿ ✿

Coming out parties in abundance are planned for early September before Boston debutantes head for college. Mr. and Mrs. J. E. Billings of Beacon St. in Boston are giving a dinner dance for their niece, Betty Jean Billings, at the Algonquin Club on Saturday evening, Sept. 13. Betty was graduated from the Winsor School and is coming up to Mount Holyoke. She's the daughter of Mr. and Mrs. Marland Pratt Billings of Wellesley.

✿ ✿

Irish Culdee monks or a wandering tribe of Eskimos might have originated Mystery Hill Caves, a unique tourist attraction in North Salem, N. H., the New England Council tells us. The 12-acre area of stone ruins, which include animal carvings and a huge stone "sacrificial table," has raised considerable controversy among archeologists. In addition to the monk and Eskimo origin theories, some authorities believe the caves were a hideout for Colonial era smugglers, an Indian shelter, or the home of an eccentric early settler.

✿ ✿

If Former Mayor and Clerk of Courts Gregory Scanlon is missing from his usual haunts in the near future it would be reasonable to suppose that he has taken off for New York to do a bit of electioneering for an old pupil in the days before he chose to switch into the legal business. District Attorney Frank S. Hogan, the fifth Empire State citizen to aspire for the Democratic nomination for Senator in the coming primaries, is a native of Waterbury, Conn., and it was while the former Holyoke mayor was a teacher of history at the Waterbury High school that the District-Attorney came under his educational wing. They have kept a firm friendship through the years.

✿ ✿

Our apologies to Donald R. Taber of this city. The other day the Oracle told about a young man by the name of Donald Taber being elected mayor of Lebanon, N. H., and said he's a namesake of our Mr. Taber but no relative. The following letter comes to the Oracle's desk from Holyoke's Donald Taber from Little Compton, R. I., where the Tabers are enjoying a holiday; "The item in the Oracle of Friday, August 8, is fine except the Mayor of Lebanon is very much a relative of mine. He is my nephew and is the son of Elwyn L. Taber, who now resides in Conway but who lived in Holyoke until his retirement three years ago."

✿ ✿

A Jesuit sociologist has given one of the more penetrating analyses of what's wrong with love and marriage in the United States. Speaking in Buffalo, N. Y., to a group of sociologists the Rev. Lucius Cervantes, S.J., of Regis College, said the trouble with American youth was that it suffered from schizophrenic romanticism. They brush off such things as personality, similarity of background, ideals and mutual interests and pin their hopes on romantic love as "a magic solution to all of life's problems." Father Cervantes pointed out that a recent poll of 20-year-old women showed their "ideal husband prototypes" to be culled exclusively from what one might call the exhibitionistic careers; stage, screen, politics. There was not a single scientist, professor, teacher, or college president in the group— Hartford Courant.

✿ ✿

The sweetness and light of the Berkshire Music Festival at Tanglewood in Lenox is shattered for many motorists as they leave the grounds. The inspiring level of the concert and the hearty response of the audience is quite a contrast to the way some members of the audience behave once they get behind the wheel of an automobile. The joy of brotherhood is the theme of Beethoven's "Ninth Symphony" which ended the Berkshire Festival concerts Sunday, but the joy evidently lasted only until the end of the performance. Impatient autoists trying to inch each other out of line, some forming quadruple lines only to find a passageway for one car at the end of the line lead one to believe that a "music lover" is not necessarily a lover of one's fellow man.

✿ ✿

One of the fitting memorials left the T-T by John Healy of Dublin was his personal account of a pilgrimage to Croagh Patrick, Ireland's holy mountain, which he is presently covering for his newspaper, the Irish Press. Now it seems that rain fell in virtually every other part of Ireland, but Croagh Patrick was drenched in sunshine for the ascent to the summit yesterday. An estimated 70,000 persons, old and young, came from all parts of the country for the stony, three-mile ascent of the 2,500-foot peak in County Mayo, where tradition has it that St. Patrick retired in the year 441 to refresh his soul in solitude. In a tiny oratory atop "the Sinai of Ireland," forty masses were celebrated and thousands of pilgrims received holy communion. Many of the climbers made the journey over jagged, sliding stones in their bare feet. Atty. John S. Begley expressed the sentiment of most Holyokers who have traveled to the Green Isle when he commented: "I've seen it. It was too rugged for me."

✿ ✿

The story of Henry M. Burt's founding the unique daily newspaper "Among the Clouds," published atop Mt. Washington is told by his grandson, Prof. F. Allen Burt of Boston in a series he is running on the history of the mountain in the Boston Globe. Henry Burt was co-owner the Holyoke Transcript back in the early 1870's along with E. L. Kirtland, who later was superintendent of schools of Holyoke. The Transcript was a weekly newspaper at that time. Burt left the Transcript to establish his paper on Mt. Washington. His grandson has the following to say about this accomplishment; "Burt made his first ascent of the mountain on horseback in 1866 and at once became enamored of the clear air, the sense of spaciousness and almost other-worldliness of the summit. One day in the summer of 1874 while storm-bound at the summit house, Burt pondered the fact that the mountain boasted a railway and carriage road, a first-rate hotel and both a post-office and a telegraph office. He remarked: 'There ought to be a newspaper here for those who have to wait for the clouds to lift.' That remark was father to the deed. Three years later in 1877 the first edition of a daily summer newspaper, Among the Clouds, was published. A cylinder press turned by hand was set up in the front room of the old Tip-Top House, which had become the business and editorial quarters as well as composing room and pressroom. The fact that virtually everyone, either openly or secretly, likes to see his name in print, decided Burt on catering to this basic form of harmless human vanity. The many visitors to the mountain top, each wanting his name in print, soon forced the publishing of two editions a day. It was during that first season in the Tip-Top House that Burt and his staff greeted President Rutherford B. Hayes and his wife and party on their visit to New England's high point. Eventually a system of correspondents covering the entire White Mountain vacation region was set up by the paper and many a college student found an interesting and gainful way of spending a Summer holiday. Among the reporters for the summit paper were Channing H. Cox, governor of Massachusetts from 1921 to 1925; his brother, Louis S. Cox, justice of the Supreme Judicial Court of Massachusetts; John H. Bartlett, later governor of New Hampshire, and John Scammon, later a justice of the Supreme Court of New Hampshire. For 22 years Burt edited and published his newspaper and then it was taken over by his son Frank H. Burt, father of the author, following the death of the founder in 1899. For 31 Summers, 'Among the Clouds' carried the news of the summit and of the nearby White Mountain resorts to the outside world. Then came the great fire of 1908 that, in a spectacular blaze, wiped out the printing office. After a lapse of two summers publication was resumed, not at the summit, but at the base station. For eight seasons it continued to flourish from its more practical, [illegible] location. But during the first world war, like so many other institutions, [illegible] unable to weather it. The war also forced suspension [illegible] way. America turned [illegible] away from summer [illegible] and, consequently, perhaps the most unusual newspaper ever published in New England also ended."

HARTFORD
TIMES

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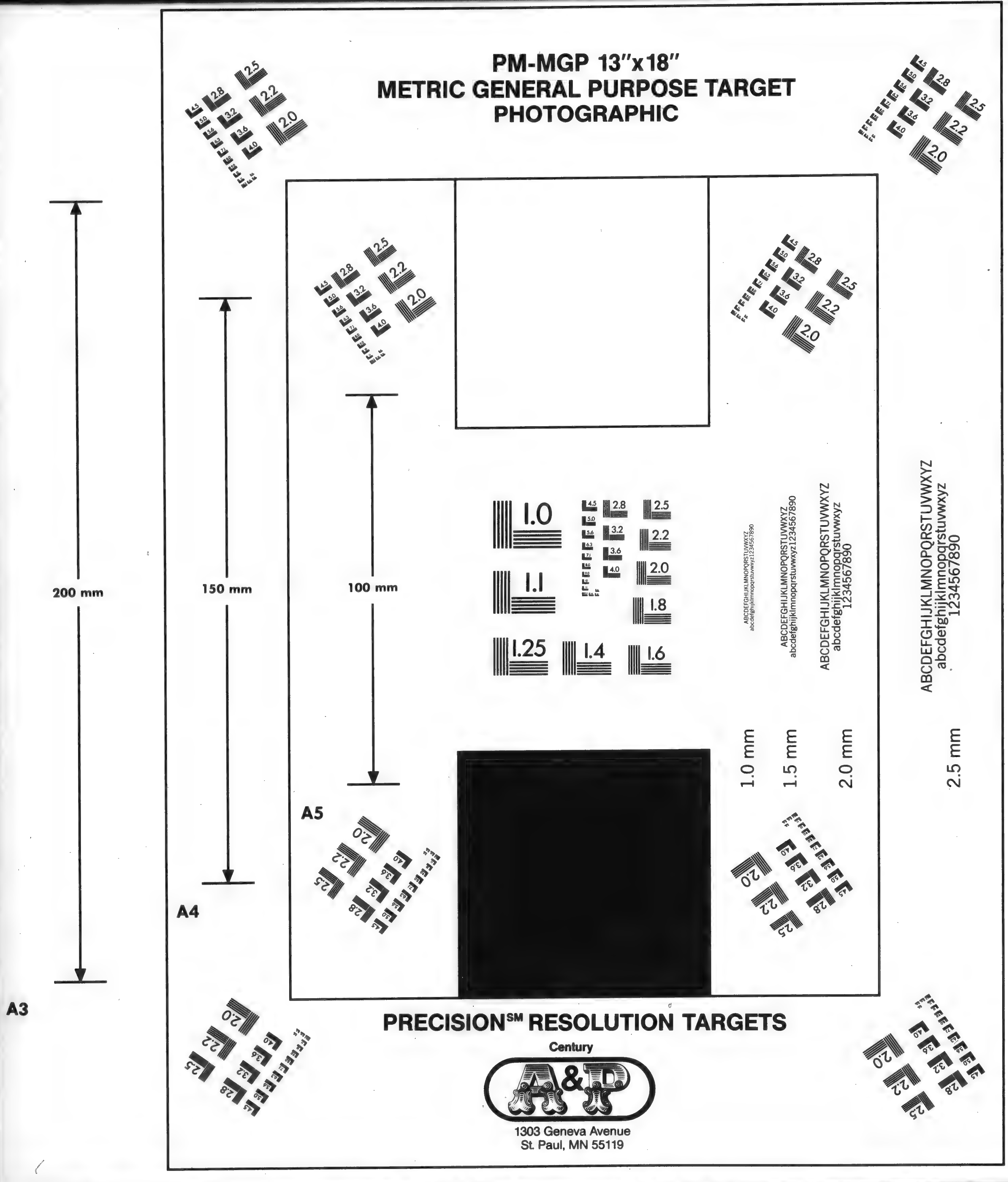
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PRECISION℠ RESOLUTION TARGETS

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1303 Geneva Avenue
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Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290

AUG 14 1958

Beethoven Ninth Is Worthy Ending For Berkshire Festival

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A resounding ovation was the reward of the performers as the final bars brought to an end the 21st Berkshire Festival. It was a fine season, and we'll wait eagerly for our next opportunity to watch and hear this excellent Symphony Orchestra and Mr. Munch in action again.

On Early Departure

One sore point in our mind at these concerts has been the numerous individuals who get up and leave while the final movement is still in progress, indeed, sometimes at the beginning of the final movement. If we grant that a Symphony, any symphony, is a musical entity as a whole, we cannot deliberately eliminate one of those parts and still honestly say to ourselves and others that "we have heard a symphony." We have heard only a part of one, and, perhaps we have not fully assimilated the musical idea of feeling which was intended by the composer. The loss, to be sure, is primarily that of the early departee, but the rest of the audience suffers through the distraction offered by a few thoughtless persons hurrying to be the first out of the huge parking lot instead of waiting their turn, as most of the patrons do.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
AUG 11 1958

Tanglewood Records Set In Attendance, Receipts

Beethoven Weekend Is Climax

Patronage Is 168,773, Income $376,117

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13,771 Yesterday

The works of the great German composer were the most popular of the entire season, climaxed yesterday afternoon when the Boston Symphony, with Dr. Charles Munch conducting, performed Beethoven's Ninth Symphony with the Festival chorus and four soloists before a crowd of 13,771—the highest single attendance of the summer.

With uncertain weather hovering around the Berkshires yesterday, Tanglewood officials began to fear that last year's record would not be broken, but when the sun peeked out periodically through the cloudy skies, thousands of music lovers headed for Tanglewood, and by concert time last year's record had been exceeded by 5,857.

Rain Boosts Sales

The threat of rain before many of the summer concerts boosted ticket sales at the box office. The advance sales — dating back to last winter when the 1958 Festival programs were announced — gave Festival officials an early indication that the Beethoven weekend would lead those devoted to the works of Brahms, Wagner, Debussy, Ravel and Tchaikovsky.

The first BSO weekend concert in the Shed, featuring the works of Brahms, drew 23,776; the second, works by Debussy, Ravel and Tchaikovsky, 26.552; the third, Wagner, 21,946, and the fourth, Beethoven, 34,804.

The first two weekends of concerts in the theater concert hall, when the works of Bach and Mozart were performed by BSO musicians, drew 22,937, an increase of 885 over last year's figures for the same period. Total ticket sales amounted to $56,390. Last year's total was $52,662. One concert of each weekend was scheduled for the Music Shed but on two occasions the concerts were shifted from the theater to the Shed, either because of threatening weather or rain.

Shed Attendance Down

Attendance at the four weekend concerts in the Music Shed by the full orchestra was 419 below last year. This season's total was 107,078, while last year's was 107,479. Ticket sales for the Shed concerts by the full BSO amounted to $315,603.50, compared to $311,400 in 1957.

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The 332 students enrolled in the Berkshire Music Center during the summer offered 41 events to the Friends of the Music Center, headed by Miss Margo Miller of Pittsfield, who reported today that 6,10 Friends contributed a total of $20,402.50 to the group. Added to this total are scholarship grants and ticket resales of $197, making a total for the season of $28,847.50 About $14,000 of this amount is matched by a grant from the Rockefeller Foundation to the Tanglewood revolving scholarship fund.

Still to be broken for a single concert is the 15,800 crowd which turned out in 1951 when Dr. Munch made his debut with the BSO, following the death of Serge Koussevitzky, and the 15,624 attendance i 1955 when the noted pianist, Rudol Serkin, appeared as soloist with th orchestra, Dr. Munch conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

AUG 12 1958

The Oracle

BY SPIRIT

If you would know all things,
All things He does reveal,
You must free yourself from
error,
And no sinful vice conceal
If you would understand,
In spirit's wisdom share,
You must stand with justice,
And to every man be fair.
If you would truly live,
And life eternal know,
You must fill your heart with
love,
And let its bright light glow.
ROBERT J. NORTON.

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each other out of line, some forming quadruple lines only to find a passageway for one car at the end of the line lead one to believe that a "music lover" is not necessarily a lover of one's fellow man.

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Town Times
OAKVILLE, Conn.
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Munch will be a guest conductor at concerts in Schenening, Holland, and will then rest for a few weeks before returning to Boston to open the orchestra's fall and winter season Oct. 3 at Symphony Hall. He spent the summer in Richmond at the home of Donald B. Miller on Rossiter Street and plans to return there next season.

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Our apologies to Donald R. Taber of this city. The other day the Oracle told about a young man by the name of Donald Taber being elected mayor of Lebanon, N. H., and said he's a namesake of our Mr. Taber but no relative. The following letter comes to the Oracle's desk from Holyoke's Donald Taber from Little Compton, R. I., where the Tabers are enjoying a holiday; "The item in the Oracle of Friday, August 8, is fine except the Mayor of Lebanon is very much a relative of mine. He is my nephew and is the son of Elwyn L. Taber, who now resides in Conway but who lived in Holyoke until his retirement three years ago."

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A Jesuit sociologist has given one of the more penetrating analyses of what's wrong with love and marriage in the United States. Speaking in Buffalo, N. Y., to a group of sociologists the Rev. Lucius Cervantes, S.J., of Regis College, said the trouble with American youth was that it suffered from schizophrenic romanticism. They brush off such things as personality, similarity of background, ideals and mutual interests and pin their hopes on romantic love as "a magic solution to all of life's problems." Father Cervantes pointed out that a recent poll of 20-year-old women showed their "ideal husband prototypes" to be culled exclusively from what one might call the exhibitionistic careers; stage, screen, politics. There was not a single scientist, professor, teacher, or college president in the group— Hartford Courant.

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The sweetness and light of the Berkshire Music Festival at Tanglewood in Lenox is shattered ~~for many~~ motorists as they leave the grounds. The inspiring level of the concert and the hearty response of the audience is quite a contrast to the way some members of the audience behave once they get behind the wheel of an automobile. The joy of brotherhood is the theme of Beethoven's "Ninth Symphony" which ended the Berkshire Festival concerts Sunday, but the joy evidently lasted only until the end of the performance. Impatient autoists trying to inch

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not necessarily a lover of one's fellow man."

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One of the fitting memorials left the T-T by John Healy of Dublin was his personal account of a pilgrimage to Croagh Patrick, Ireland's holy mountain, which he is presently covering for his newspaper, the Irish Press. Now it seems that rain fell in virtually every other part of Ireland, but Croagh Patrick was drenched in sunshine for the ascent to the summit yesterday. An estimated 70,000 persons, old and young, came from all parts of the country for the stony, three-mile ascent of the 2,500-foot peak in County Mayo, where tradition has it that St. Patrick retired in the year 441 to refresh his soul in solitude. In a tiny oratory atop "the Sinai of Ireland," forty masses were celebrated and thousands of pilgrims received holy communion. Many of the climbers made the journey over jagged, sliding stones in their bare feet. Atty. John S. Begley expressed the sentiment of most Holyokers who have traveled to the Green Isle when he commented: "I've seen it. It was too rugged for me."

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The story of Henry M. Burt's founding the unique daily newspaper "Among the Clouds," published atop Mt. Washington is told by his grandson, Prof. F. Allen Burt of Boston in a series he is running on the history of the mountain in the Boston Globe. Henry Burt was co-owner the Holyoke Transcript back in the early 1870's along with E. L. Kirtland, who later was superintendent of schools of Holyoke. The Transcript was a weekly newspaper at that time. Burt left the Transcript to establish his paper on Mt. Washington. His grandson has the following to say about this accomplishment; "Burt made his first ascent of the mountain on horseback in 1866 and at once became enamored of the clear air, the sense of spaciousness and almost other-worldliness of the summit. One day in the summer of 1874 while storm-bound at the summit house, Burt pondered the fact that the mountain boasted a railway and carriage road, a first-rate hotel and both a post-office and a telegraph office. He remarked: 'There ought to be a newspaper here for those who have to wait for the clouds to lift.' That remark was father to the deed. Three years later in 1877 the first edition of a daily summer newspaper, Among the Clouds, was published. A cylinder press turned by hand was set up in the front room of the old Tip-Top House, which had become the business and editorial quarters as well as composing room and pressroom. The fact that virtually everyone, either openly or secretly, likes to see his name in print, decided Burt on catering to this basic form of harmless human vanity. The many visitors to the mountain top, each wanting his name in print, soon forced the publishing of two editions a day. It was during that first season in the Tip-Top House that Burt and his staff greeted President Rutherford B. Hayes and his wife and party on their visit to New England's high point. Eventually a system of correspondents covering the entire White Mountain vacation region was set up by the paper and many a college student found an interesting and gainful way of spending a Summer holiday. Among the reporters for the summit paper were Channing H. Cox, governor of Massachusetts from 1921 to 1925; his brother, Louis S. Cox, justice of the Supreme Judicial Court of Massachusetts; John H. Bartlett, later governor of New Hampshire, and John Scammon, later a justice of the Supreme Court of New Hampshire. For 22 years Burt edited and published his newspaper and then it was taken over by his son Frank H. Burt, father of the author, following the death of the founder in 1899. For 31 Summers, 'Among the Clouds' carried the news of the summit and of the nearby White Mountain resorts to the outside world. Then came the great fire of 1908 that, in a spectacular blaze, wiped out the printing office. After a lapse of two summers publication was resumed, not at the summit, but at the base station. For eight seasons it continued to flourish from its more practical, if less exotic location. But during the first world war, like so many other institutions, the paper was unable to weather it. The war also forced suspension of the railway. America turned its mind away from summer resorts and, consequently, perhaps the most unusual newspaper ever published in New England also ended."

would lead those devoted to the works of Brahms, Wagner, Debussy, Ravel and Tchaikovsky.

The first BSO weekend concert in the Shed, featuring the works of Brahms, drew 23,776; the second, works by Debussy, Ravel and Tchaikovsky, 26,552; the third, Wagner, 21,946, and the fourth, Beethoven, 34,804.

The first two weekends of concerts in the theater concert hall, when the works of Bach and Mozart were performed by BSO musicians, drew 22,937, an increase of 885 over last year's figures for the same period. Total ticket sales amounted to $56,390. Last year's total was $52,662. One concert of each weekend was scheduled for the Music Shed but on two occasions the concerts were shifted from the theater to the Shed, either because of threatening weather or rain.

Shed Attendance Down

Attendance at the four weekend concerts in the Music Shed by the full orchestra was 419 below last year. This season's total was 107,078, while last year's was 107,479. Ticket sales for the Shed concerts by the full BSO amounted to $315,603.50, compared to $311,400 in 1957.

There was a small increase in the Wednesday evening series of six chamber music concerts in the theater for the benefit of the Tanglewood revolving scholarship fund. This season 8,168 persons attended the Wednesday concerts, compared to 7,025 last year. Gross ticket sales for the chamber music concerts amounted to $11,100.

The Saturday morning rehearsals of the Boston Symphony proved more popular than ever this season. These rehearsals, held for the benefit of the pension fund of the orchestra, were attended by 16,002 this year, an increase of 2, 133 over last year. The gross income from the sale of tickets was $14,223.50.

Although yesterday afternoon's crowd was the largest for a regular concert by the BSO, the record for a single event at Tanglewood this season was set Thursday night when 14,588 showed up for the annual Tanglewood on Parade benefit, which grossed $35,190.50 for the Berkshire Music Center, the school at Tanglewood which is operated by the Boston Symphony.

Friends Draw 25,235

In addition to the 168,773 visitors to the Festival events, 25,235 persons attended the 41 events open to Friends of the Berkshire Music Center.

Dr. Munch, who went directly from Tanglewood to Boston last night to pick up his visa for his return to France, left Logan Airport this morning for Idlewild Airport in New York, where he boarded an Air France plane for Paris.

During his stay in Europe, Dr.

Tanglewood
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HARTFORD, CONN.
TIMES
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AUG 16 1958

Tanglewood Receipts Highest on Record

Lenox, Mass. — The total number of visitors to 1958 Berkshire Festival events at Tanglewood was approximately 168,773. Last year's total was 162,936. In addition forty-one student and other concerts open to Friends of the Berkshire Music Center were attended by 25,235 people.

The ticket sale total for this year's festival was $376,117.50; in 1957, $366,943; in 1956, $297,9[illegible]

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

AUG 14 1958

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What a joy it must be for the members of the Boston Symphony to play under Pierre Monteux. No flashy effects for him; no distortion of tempi or poorly balanced ensembles. To make beautiful music from the the score at hand seems to be his credo and he succeeds admirably. He was the star of the evening at Saturday's concert. With a minimum of physical effort but maximum control, he brought forth the finest playing from each member of the orchestra. The result was memorable.

Beethoven's *Suite from "Creatures of Prometheus"* opened the evening, and the *Leonore Overtrue No. 3* brought it to a dramatic close. Between them came the Beethoven *Violin Concerto and the Nobilissima Visione* by Hindemith. Berl Senofsky, 1955 winner of the Queen Elizabeth of Belgium International Music Competition was soloist in the concerto. He exhibited firm control of the tonal resources of the instrument and a sure technique. His approach to the work seemed cautious at first. There were even moments in the first movement which came close to dullness, but this concept seemed perfectly logical by the conclusion of the rondo. One might have wished he had selected cadenzas more in keeping with his leisurely interpretation than those by Kreisler. The total effect was nonetheless satisfying.

Mr. Monteux gave the finest reading of the Hindemith suite we have heard. The tempi were right, the details in focus, and the rather rambling passacaglia was made intelligible. The evening was a personal triumph for this wonderful conductor and both audience and orchestra rose for a final ovation.

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By L. F.

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This year was no exception, as over 14,000 persons were treated to a little of everything Tanglewood has to offer, and an added bonus of a visit by Arthur Fiedler and his world-famous Boston Pops Orchestra.

The program opened with choral and opera concerts at 4 p.m. in the Barn and Theatre-Concert Hall presented by the Tanglewood Study Group and the Opera Department. These were followed by a fanfare, conducted by Roger Voisin, first trumpet of the Boston Symphony, and a welcome to the huge crowd by Ralph Berkowitz, dean of the Berkshire Music Center.

The hours from 6 to 7:30 were taken up by concerts by the student orchestra, opera department, composition department and Tanglewood Choir. Following this, many of the huge throng took advantage of the hour prior to the main concert in the shed to picnic on the huge, rolling lawns of the beautiful estate.

The Boston Symphony opened its half of the program with the *Il Guarany* Overture by Gomes and the Pantomine, Dance of Terror, The Magic Circle and Ritual Dance of Fire from Falla's *El Amor Brujo*. These were exceptionally well-conducted by Eleazar de Carvalho, who gave them a grace and styling which brought out all the romantic beauty of the Spanish music.

Aaron Copland then played his own *Piano Concerto,* with the Orchestra conducted by concertmaster Richard Burgin. Though this modern work was very well performed, I disagree with its being chosen as a Tanglewood On Parade selection, as the large majority of the crowd came to hear lighter and less-confusing music and were not very appreciative of Mr. Copland's dissonances.

But they got what they came for when Mr. Fiedler took over, for the Pops, if this is possible, get better and better every year. Opening with Offenbach's' spirited *"Gaite Parisienne" Suite* and moving through traditional Pops numbers, the highlight of which was a cleverly arranged selection, *Dancing Through The Years,* which included everything from the *Charleston* to rock-and-roll, they supposedly closed with *76 Trombones,* from Meredith Willson's *The Music Man.* This was complete with a *Stars and Stripes* counter melody and from the drive and gusto with which it was played one would have thought that there really were "76 trombones and 110 cornets" somewhere in the shed.

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NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 703,449 - S. 882,925

AUG 17 1958

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MORE AND MORE people have been attending the Berkshire Festival events this Summer. With the total approximately 168,773 almost 6,000 more than last year were accounted for in the final summing up.

This number is a whole shed full in itself. Obviously the weather did not prevent the crowds from coming.

One of the interesting facts about the figures is that the Wagner weekend drew the smallest number. Whether this indicates a positive dip in interest in Wagner or a lack of enthusiasm for the kind of programs offered remains debatable. It is quite probable that the selection of large units from the operas would be more alluring fare.

In the light of attendance records, the Great Composer idea as a focal point for the second year must be considered successful. The Brahms, Debussy-Ravel, Wagner, and Beethoven weekends did not offer much beyond standard repertory.

Worth Hearing

The sprinkling of contemporary works that punctuated each concert brought only three that were unfamiliar: Copland's Orchestral Variations, Piston's Viola Concerto, and Vaughan Williams' Eighth Symphony, all worth hearing to be sure.

If this policy continues, then a more expensive point of view should be taken. The time has come for contemporary entries. Two great composers like Sibelius and Prokofieff certainly deserve inclusion.

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Devise Program

It is again time for taking stock of American composers. A most interesting series of programs could be devised that would make the public aware that native talent can hold its own in any lineup.

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VARIETY
NEW YORK, N.Y.
W

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Post
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Weekly Independent
Circ. 3,408

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Saturday evening concert goers were treated to a spirited presentation of the Beethoven "Violin Voncerto in D" with Berl Senofsky as soloist. Under the technically perfect direction of Pierre Monteux the orchestra performed admirably two other Beethoven works, "Suite from the Prometheus Ballet" and the "Leonore Overture" as well as the difficult Saint Francis ballet music by Hindemith.

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HARTFORD, CONN.
TIMES
D. 118 644

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Weekly Independent
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—H.K.

[213]

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

AUG 17 1958

Second Thoughts On Music

Tanglewood's 21st Season Ends On Triumphant Note

Beethoven's Works Predominate in Final Concerts By Boston Symphony Orchestra

By WILLARD M. CLARK

The 21st season of the Berkshire Festival at Tanglewood in Lenox, concluded last Sunday with a triumphant performance of Beethoven's Ninth Symphony conducted by Charles Munch. The Brotherhood of Man is nowhere better exemplified than at Tanglewood where thousands meet each week to listen to great music played by the Boston Symphony Orchestra, so it was eminently appropriate that the great "Ode to Joy" should conclude the season.

Draws Large Audiences

Beethoven's music predominated during the final week end concerts by the full orchestra in the Music Shed and Beethoven's music drew the largest audiences. Of course, fair weather, the little we had of it, was on hand for the final week end concerts.

Among the high lights of these final concerts was a stunning performance of Honegger's "Prelude, Fugue and Postlude" under the direction of Charles Munch. Then there was a good performance of Beethoven's Seventh Symphony, marred by the whirlwind pace which Mr. Munch takes these days, especially when he gets excited. That fine, dependable pianist Eugene Istomin displayed his sensitivity and musicianship in a glowing performance of the "Emperor" concerto.

Rewarding Performance

Pierre Monteux took over and offered a rewarding performance of a suite from the ballet, "The Creatures of Prometheus," aided greatly by those fine soloists Samuel Mayes, cello; Doriot Dwyer Anthony, flute, and Bernard Zighera, harp. It is a lovely work, one which should be heard in Springfield.

Berl Senofsky, a young violinist and a winner of the Queen Elizabeth of Belgium contest, made his first appearance at the Festival playing Beethoven's violin concerto. He appeared nervous, but gave a finely detailed and balanced performance, revealing adequate technique and a tone which was on the small side, but very pure and which had good projection. Mr. Monteaux gave sympathetic, beautifully balanced collaboration.

Excerpts From Ballet

Like Mr. Munch, the French conductor chose to leaven the music of Beethoven with a contemporary work and chose to present a suite from the ballet "Saint Francis" by Hindemith. Titled "Nobilissima Visione," the suite was made up of excerpts from the ballet which were effective without the need of visualization. It felt strange on the ears after Beethoven. This concert concluded with a fine performance of the overture to "Leonora" No. 3.

The final program last Sunday was directed by Charles Munch and it opened with Sir William Walton's "Johannesburg Festival" overture. This is a lusty work which bore well the heavy handed performance Mr. Munch put forth.

Beethoven's Ninth Symphony, with its choral "Ode to Joy" as a final movement provided opportunity for a quartet of excellent singers, Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor and Donald Gramm, bass, along with the Festival Chorus which had been prepared by Hugh Ross, and Alfred Nash Patterson. Beethoven makes tremendous demands upon his singers and they were adequately met by the chorus and more than adequately met by the quartet. Again, Mr. Munch almost ruined the finale of the symphony because of the breakneck speed he chose, a speed almost too great for even the virtuosi of the orchestra.

Sets Attendance Record

In spite of the weather, final figures show the 1958 season ahead of last year. A total of 168,773 visitors attended the Festival events, as compared with 162,936 last season. In addition, 41 student and other concerts open to Friends of the Berkshire Music Center were attended by 25,235 people.

The total ticket sales for this season was $376,117.50 as compared with $366,943 in 1957 and $297,956 in 1956.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 31 1958

A VISITING CRITIC GOES FESTIVAL-HOPPING

By ARTHUR JACOBS

THAT music is international, and that the British and Americans inherit a common culture and a common language—what half-truths! In fact, a visiting British music critic finds this a New World in musical as well as other respects. Economic and social differences, as well as differences in artistic taste, make it so.

The word "festival," now international, is of English provenance in its musical sense. But nowhere in Britain—and, I think, nowhere in Europe—can one find a parallel to the combined festivals and music schools at Tanglewood and Aspen. To envisage Tanglewood in English terms one must imagine the Hallé Orchestra with a permanent summer site in, say, the Malvern Hills, with audiences of up to 15,000. Even to write the words induces in an Englishman a sense of wishful absurdity.

Festival Towns

As for a British equivalent of Aspen, it would hardly be conceivable to transport two dozen leading concert artists to some such tiny town as Mallaig near the Isle of Skye, and to provide them with performances and pupils sufficient to justify a nine-week summer stay.

What distinguishes Tanglewood to the British eye is the involvement of one of the world's major orchestras, the Boston Symphony, with the teaching faculty of a summer school. What distinguishes it also is the willingness of New Yorkers and Bostonians to drive close on 150 miles (a dauntingly long distance in Britain) for a Tanglewood week-end. But it is perhaps the necessity of attracting these visitors that keeps the musical programs somewhat conventional.

At Aspen, however, about seven hours' drive in two buses from Denver, it was put to me that "no one can commute to us, so we don't have to be popular." America is so easily identified in Europe with the commercialization of the arts that Aspen deserves to be better known. Here, nearly 8,000 feet up in the Rockies, must surely be as uncommercial a festival as any in the world.

Since the box office is apparently of small financial importance (compared with private donations and income from the school) it was surprising to find little exploration of the rich though unpopular fields of medieval and Renaissance music. Yet to me Aspen's charm was irresistible—a small town bathed in music-making, with the captivating improbability of the Juilliard String Quartet magnificently playing Schubert and Bartók in a circus tent with a backdrop of spruce-covered mountains.

Jazz was excluded from official participation in the Aspen Festival, and controversy has been in progress on this point. It seems relevant to recall that at the Vancouver Festival (which I had seen inaugurated with a commendable degree of success) jazz concerts were included, but were among the worst attended of all festival events.

It was strange at Vancouver to attend "Don Giovanni" and to realize that this capably managed production was the city's first professionally-produced Mozart opera. Yet, on the other hand, Vancouver provided the opportunity to hear Glenn Gould, who has attained the status of a young celebrity in the United States and in his native Canada but who has yet to display his gifts as a pianist in London.

Concert Atmosphere

The Hollywood Bowl provided a surprise—not in its size, which is familiar by repute in Europe, but in its agreeable concert atmosphere. A friend's gloomy warning that Moura Lympany's playing of Rachmaninoff's Piano Concerto No. 2 would be disturbed by popcorn and active small boys proved unnecessary; and the amplification, from loudspeakers only on the platform and not distributed about the amphitheatre, was discreet. Only the continuous high chirping of an all-Californian rally of crickets disturbed Rachmaninoff.

An open-air concert in the much smaller Stern Grove of San Francisco, on the other hand, was crudely amplified. At least, however, Kurt Herbert Adler's conducting gave the opportunity of hearing Mendelssohn's "Reformation" Symphony, a rarity at home.

To pass through New York in mid-August and find the Lewisohn Stadium concerts ended was to evoke a contrast with London, where the Promenade Concerts organized by the B. B. C. occupy the Albert Hall every evening except Sunday from mid-July to mid-September. London has no closed summer season for music; but then, it might be cynically said that London has no summer.

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BOSTON, Mass.
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AUG 23 1958

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BOSTON, Mass.
Independent
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AUG 23 [illegible]

Another Tanglewood Summer

By Jules Wolffers

Lenox, Mass.

High level of performance, American soloists, and generally poor weather were the distinguishing characteristics of the six weeks of Berkshire Festival concerts presented by the Boston Symphony Orchestra at Tanglewood this summer.

Even the worst weather cannot prevent what would normally be considered large attendance for the events. Winter season attendance at chamber music concerts in most cities usually may be numbered in the hundreds, while major symphony orchestra concerts are restricted by the seating capacity of the auditoriums. But at Tanglewood an average of close to 4,000 persons attended each of the six programs of chamber orchestra music, presented the first two weekends. Twelve concerts by the full orchestra in the succeeding four weekends averaged more than 7,000 listeners for each.

Sun Draws Listeners

Only reasonably good weather is needed to swell Tanglewood attendance to astonishing totals. When the sun shines, the 6,000 hearers in the Shed become a minority, with the surrounding lawns filled by happy and contented listeners who do not envy the inside hearers in the slightest—in fact, quite the reverse on many occasions. Thus, when the weather relented for the final weekend, close to 35,000 persons attended the three concerts, with the season's largest audience reserved for the final concert which Charles Munch brought to a close with the now traditional performance of the Beethoven Ninth Symphony on Aug. 10.

In one respect, Tanglewood's emphasis on mass audiences might have been carried too far. The first two weeks of more intimate chamber music concerts belong in the smaller Theater-Concert Hall and not in the vast Shed. In the past these programs have been among the most delightful and fascinating presented by this or any other orchestra. And so they were this year, except when the weather or the management's schedule changed the locale to the Shed. It was not that the quality suffered. All three programs on the opening Bach series and the Mozart programs the following week were beautifully performed. But the effect simply was not the same in the Shed. Perhaps an exception should be made for the Bach Mass in B minor, presented by the Harvard Glee Club and Radcliffe Choral Society with G. Wallace Woodworth conducting, but even here the point may be made that a smaller hall would make the music still more significant.

From the opening program of the four Bach orchestral suites to the end of the festival Dr. Munch provided nothing less than inspired and inspiring leadership. Conducting 13 of the 18 regular concerts, he added a new power of insight to his proven skill, knowledge, and experience for results that brought the hearers to enthusiasm time after time.

Master of the Week

In the main, Dr. Munch followed the excellent pattern established last year with each week devoted to an established master but with a judicious admixture of contemporary music to bring variety and added interest. In addition to Bach and Mozart the list included Brahms, Wagner, and Beethoven, with one set of programs devoted principally to Debussy, Ravel, and Tchaikovsky.

Of the performances heard by this reviewer, two, particularly, stand out in memory — Dr. Munch's original and revealing interpretation of the Beethoven Seventh and the superb playing of Byron Janis as soloist in the Rachmaninov Piano Concerto No. 3. Aided by the conductor's completely sympathetic collaboration, Mr. Janis brought the audience to its feet in a long and tumultuous ovation for the fervency of his expression and the sheer excitement of his brilliant pianism.

It must have been more than accident that motivated the choice of so many American performers for the solo assignments. Besides Mr. Janis, appreciative audiences heard the pianists Leon Fleisher, Leonard Pennario, Eugene Istomin, and Seymour Lipkin. If Lukas Foss was not born on these shores, he came here as a young boy and has been here since as student, pianist, composer, and conductor.

With the exception of Zino Francescatti, the string soloists also were American, with Berl Senofsky giving a musicianly and controlled performance of the Beethoven Violin Concerto for his first appearance with the orchestra. Ruth Posselt joined Joseph de Pasquale, the orchestra's first violist, in the Mozart Sinfonia Concertante for Violin and Viola. Mr. de Pasquale also performed the new Piston Viola Concerto, which the orchestra has performed 12 times this past season.

American Soloists

Margaret Harshaw was the featured soloist during the Wagner weekend, and with the exception of Hilde Gueden all the other vocal soloists—Adele Addison, Blake Stern, Eunice Alberts, Florence Kopleff, and Blake Stern — were like Miss Harshaw native to these shores.

This parade of American talent quite made its point, but perhaps it might be better in future years to keep an even balance between foreign and native soloists. In any event, with the exception of Mr. Woodworth's appearance and half a concert conducted by Hugh Ross, the four guest conducting assignments, one for each of the last four weekends, fell to the capable and experienced hands of Pierre Monteux.

While it is always a privilege and pleasure to have Mr. Monteux conduct the orchestra, here perhaps is where other conductors might be given an opportunity to share the guest appearances. But for the orchestra's gala "Tanglewood on Parade" three conductors were heard — Eleazar de Carvalho, Richard Burgin, and Arthur Fiedler. On this occasion Aaron Copland was soloist in his own Piano Concerto and a record crowd of 14,588 was made happy by these and other activities.

Stravinsky and Honegger have been very prominent on Boston Symphony programs in recent years. Stravinsky's "Canticum Sacrum" was played again this summer, as it was last year, and his "Petrouchka" also was heard. Honegger's Prelude, Fugue and Postlude opened the Beethoven weekend, and other contemporary works included Hindemith's "Nobilissima Visione"; Walton's Johannesburg Festival Overture; the Prelude to Act III from "Les Euménides" by Milhaud; the Bartók Music for Strings, Percussion and Celesta; the aforementioned Piston Viola Concerto; the Symphony No. 8 by Vaughan Williams; and the Copland Orchestral Variations.

Charles Munch, musical director of the Boston Symphony Orchestra, as seen in action at Tanglewood by Constantine Manos, photographer. Dr. Munch conducted 13 of the 18 regular concerts this summer at the Berkshire Music Festival in Massachusetts. Pierre Monteux shared the podium as guest conductor. The programs consisted mainly of music by Bach, Mozart, Brahms, Wagner, Beethoven, Debussy, Ravel, and Tchaikovsky. Dr. Munch is also the director of the Berkshire Music Center, the summer school operated at Tanglewood by the Boston Symphony Orchestra concurrently with the festival. Aaron Copland is the dean of this school.

[215]

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Second Thoughts On Music

Interest of Young People Increases at Tanglewood

Shed Concerts and Student Activities Show Growing Appeal for Youth; Boston Symphony Necessarily Plays Works Within Its Repertory

By WILLARD M. CLARK

During the past six weeks we have tried to bring you a comprehensive review of the happenings at the Berkshire Music Festival and Berkshire Music Center at Tanglewood, Lenox. Of course, you can't please everyone and that is a question the ~~Boston~~ Symphony Orchestra, its manage~~ment and its con~~ductor Charles Munch face every year.

Personally, we feel it is wrong to criticize the festival, as a whole, without some concrete suggestions as to changes. We have none. It seems to us that the Berkshire Festival is one place where people may hear the best music finely played. If they want the exotic or esoteric, let them go elsewhere. There are always complaints about the programs.

Within Repertory

We believe that, due to the scarcity of rehearsal time, the orchestra must play works within its repertory. There is no time to learn new works. Indeed, if they did, and played them at Tanglewood, the majority of the listeners would feel that they were cheated. Better a Tchaikowsky fourth than a Copland first, say they. So, if you want to hear a fine repertory played as only the virtuosi of the Boston Symphony Orchestra can play it, come to Tanglewood.

One suggestion might not be amiss. With all respect for the eminent 83-year old Pierre Monteux, whose readings are more communicative each year, might it not be possible to invite some of our younger conductors, even American conductors, to share the podium with Charles Munch? The Berkshire Festival is becoming traditional within its lifetime. Pupils of the Berkshire Center, composers of the Berkshire Center and the numerous faculty members within the Center are sure of having their works played, or appearing before the audiences in some capacity.

It gets rather tiring listening to works by the same composers year after year. This past season Aaron Copland had a real time, with several works being played and he personally appearing as pianist in his piano concerto, a dated work of the early jazz era. Lukas Foss remains as one of the most significant of American composers and one of the best interpreters of the piano music of Bach and Mozart.

Young Pianists

Young American artists did get a chance this season. Fine pianist's like Byron Janis, Leon Fleischer, Eugene Istomin and Leonard Pennario, along with Seymour Lipkin, who also doubled as conductor-instuctor, had their chance to play with the Boston Symphony Orchestra, with Janis making a terrific impression playing Rachmaninoff's third piano concert. Fleischer played less well than when we heard him last. Pennario was a good routine pianist in the first piano conerto by Liszt and Istomin was his estimable self in the Beethoven "Emperior" piano concerto.

At this time, Seymour Lipkin, fine pianist, and Lukus Foss also were heard in Bach and Mozart works. The young violinist, Berl Senofsky was heard in the Beethoven violin concerto and one realized why he won the coveted Queen Elisabeth of Belgium contest. A fine young violinist, who just escapes being great.

There are many other activities at Tanglewood than the Boston orchestra. This season the student orchestra was particularly good and a half dozen student conductors certainly put it through its paces. It was in these concerts you heard contemporary works. I remember particularly two works, "Music for Brasses, Piano and Two Harps" by Hindemith and "Music For a Group Instruments" by Schoenberg. Fine music, vividly interpreted by the youthful conductors.

Composers' Forums

Then there is the composers' forum, held once a week. The composition pupils get an opportunity to hear their works played and also to hear critical comments upon them after performance. We attended one such forum. The youthful works had to things in common. Each was lengthy. Each eschewed any melody. These young people write music that is cerebral and mathematical. However, don't dispair, we have heard recent works from student composers of a decade ago which show signs of melody and understandable rhythms.

To our mind, the great thing about the Berkshire Music Center is not what is accomplished during one six-week period, but the fact that several hundred young people from all over the world can get together and work and talk about the things in which they are most interested. There is always an endless flow of ideas. As one student said to us, "I have to go home and correlate al I've heard and done here."

Whatever the complaints, the past season was far ahead in attendance and gross intake of last season. What impresses us most is the fact that the audiences seem to be getting younger. There are literally hundreds of young people to be seen at the Shed concerts and the many concerts open to the Friends. This is as it should be. Just remember, the Berkshire Festival means great music played as only the Boston Symphony Orchestra can play it.

STAATS HEROLD 24 August 1958

Berkshire Musikfest: Abschluss der 21. Saison in Tanglewood

Wie alljährlich krönte auch diesmal die Krone aller Kompositionen — Beethovens Neunte Symphonie — die Flut der musikalischen Veranstaltungen. Charles Munch dirigierte das Boston Symphonie-Orchester, zu welchem sich der ausgezeichnet trainierte und geführte Festical Chorus gesellte, sowie die Solisten Helene Addison, Florence Kopleff, Blake Stern und Donald Gramm. Eröffnet wurde das Programm mit der Johannesburg Festival Ouverture von Walton. — Insgesamt wurden während des Sommerfestes von 1958 168,773 Besucher gezählt, womit die vorjährige Ziffer um mehr als 6000 Personen überboten erscheint. Auch die Einnahme aus den Eintrittskarten weist statistisch eine Erhöhung auf, die ins Gewicht fällt: 1956 wurden rund $280,000 eingenommen, 1957 $367,000, dieses Jahr $376,117.50.

Die ersten beiden Wochenendkonzerte in der Theater-Konzert-Halle erregten nicht weniger Interesse als die vier Wochenend-Konzertgruppen im "Music Shed". Ebenso starke Anteilnahme fanden die sechs Kammermusikkonzerte an den Mittwochabenden und die Samstag-Vormittagproben des Boston-Orchesters, die zugunsten des Pensionsfonds stattfanden, erbrachten $16,000. Die Tanglewood-Parade zugunsten des Berkshire Music Center am 7. August hatte einen Rekordbesuch aufzuweisen.

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Dreizehn Konzerte dirigierte Dr. Munnh. Bachs B-Moll-Messe unter Mitwirkung des Harvard Glee Clubs und der Radclie Choral Society stand unter der Stabführung von G. Wallace. Hugh Ross leitete ein Mozartkonzert. Altmeister Pierre Monteux übernahm je ein Konzert in der gewaltigen Musik-"Scheune". Sechs junge amerikanische Pianisten traten als Solisten auf, Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario und Eugene Istomin. Aus der Reihe der gastierenden Geigenvirtuosen sei nur Zino Francescatti herausgehoben.

Unter den Sängerinnen befanden sich weltberühmte Künstlerinnen vom Podium und von der Bühne, darunter Margaret Harshaw, Hilde Guedèn, Eunice Alberts. Aaron Copland spielte den Klavierpart in seinem "Piano Concerto" unter Leitung von Richard Burgin. Arthur Fiedler übernahm die volkstümlichen Konzerte (das Boston Pops Orchestra) in der zweiten Hälfte des Programms.

Die Fromm Foundation — Präsident Paul Fromm, Chicago — veranstaltete ein Konzert moderner Kammermusik und förderte nebstdem das Seminar für zeitgenössische Musik. In diesem Rahmen betätigten sich als Redner und Vortragende u. a. Mare Blitzstein, Roger Sessions, Lukas Foss und Aaron Copland.

*

Im Berkshire Music Center, der Sommerschule des Bostoner Symphonie-Orchesters, waren 332 Studierende inskribiert. Die Opernabteilung der Schule brachte unter Boris Goldovsky die Erstaufführung einer neuen englischen Übertragung von Rossinis "Count Ory". Dabei wurde ein neues Verfahren des Bühnenbildes ausprobiert: eine Schale (Rundhorizont) aus Fiberglas, bespielt mit Projektoren.

Für die Gesellschaft der Freunde des Berkshire Music Center wurden 41 Konzerte durch Studenten geboten. Die Anzahl der "Freunde" beträgt jetzt 6100 und ihre Beiträge belaufen sich auf $20,402.50. Auch die Rockefeller Foundation leistete einen erheblichen Beitrag für die Aufrechterhaltung und zur Förderung des Gedeihens dieser musikalischen Bildungsstätte, einem amerikanischen Mekka berufener Pädagogen und Schüler, welche zu ihrem Lebenszweck und Beruf die Musik erwählten. R. P.

MUSICAL AMERICA
NEW YORK, N. Y.

AUG 1958

Berkshire Festival Returns To Traditional Patterns

Lenox, Mass.—That "Bach madness" of the 'twenties and 'thirties persists in the first weekend concerts of the Berkshire Festival. Charles Munch opened the 21st season on July 4 following tradition closely. For a time he had deviated from the Bach pattern established by Serge Koussevitzky in ranging through 18th Century music. Having set up the Great Composers plan again this year, he found it logical to begin wtih Bach.

The first program concentrated on the four orchestral suites, played in numerical order. This brought Suite No. 2 before the intermission and provided a soloist in Doriot Anthony Dwyer, who has made this work a specialty. The concert gained momentum progressively from suite to suite so that Nos. 3 and 4 fared better than Nos. 1 and 2. Mr. Munch's highly vigorous way with Bach sometimes leads him to drive too hard early in the evening. More relaxed after intermission, he achieved better artistic balances and the Boston Symphony chamber group played more precisely and more musically.

"Art of Fugue" in Second Program

The "Art of Fugue" became the focal point of the second program. Mr. Munch's highly energized account of this, quite untraditional in most performances, kept the audience much more absorbed than is customary with this "theoretical" craftsmanship. The concert included the Piano Concerto in D Minor with Lukas Foss as soloist. As on the night before, rain cut the size of the audience to just below 3,000.

G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society, conducted the performance of the B Minor Mass in the Music Shed on July 6. The occasion was his retirement after 25 years in this position. The choruses were also observing their 100th anniversary. It was a sentimental occasion for them and their alumni. Some 4,200 people attended.

About a third of the Mass had been cut. Mr. Woodworth's approach was choral in the glee club sense. He achieved brilliant singing when the score allowed him to capitalize on youthful exuberance and radiant voices. He did not probe the depths of feeling elsewhere. The soloists included Adele Addison, Eunice Alberts, Blake Stern, and Donald Gramm. Miss Addison and Mr. Gramm made the most satisfying contributions.

Three Mozart Programs

Of the three Mozart programs that characterized the following weekend, the last received the most rewarding treatment. Again, Mr. Munch's conducting can become problematical, but he appeared happily adjusted to the "Haffner" Symphony and the Piano Concerto K. 467 with Seymour Lipkin as soloist. Mr. Lipkin proved himself a fine musician not only in his interpretation of the work but also in his own cadenzas. His fastidious playing, however, did not always communicate personality.

Hugh Ross conducted the second half of the concert, given over to such choral works as the Kyrie, K. 341, the "Graduale ad Festum Beatae Mariae Virginis", K. 273, and the "Coronation" Mass K. 317. These were a great treat both in content and in performance because of Mr. Ross's interpretative gifts and the Festival Chorus's generally excellent singing, to say nothing of their infrequent appearances on concert programs. Sarah Fleming, Doris Okerson, Richard Gilley and Lawrence Chelsi made a fine quartet of soloists.

(Continued on page 9)

drive but not with all the clarity or architectural splendor required. "La Mer" contended with rain, lightning, and thunder more or less properly in pitch and mood.

Mr. Munch's famous interpretation of Ravel's "Daphnis and Chloe" Suite took care of the great-composer element in the Sunday program. Bartok's Music for Strings, Percussion, and Celesta became the contemporary entry. Zino Francescatti played the Tchaikovsky Violin Concerto in his usually elegant manner. This concert attracted the largest crowd to date. 10,379, making a total of 26,552 for the weekend in spite of overcast and precipitate skies.

—Miles Kastendieck

BUFFALO, N. Y.
COURIER EXPRESS
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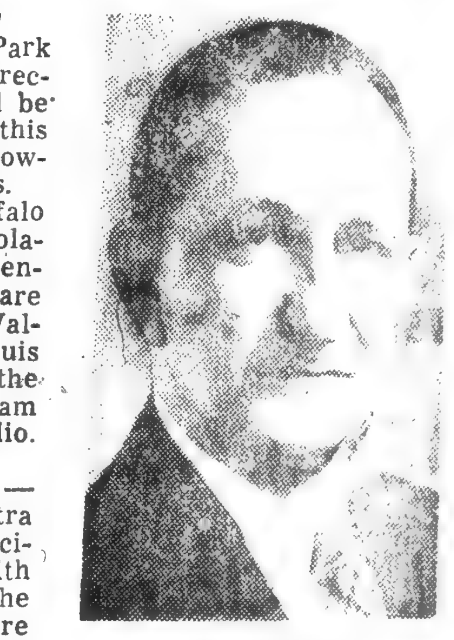
AUG 24 1958

In the Realm of Music – By Kenneth Gill

Soloists to Share Spotligh

By KENNETH GILL

SOLO SHOWCASE — Park concerts, all under the direction of Jan Wolanek, will be given at three locations this week. Each will be a showcase for the guest artists.


Jan Wolanek

make their final appearance of the season under the direction of Cecil Stewart

This afternoon the Buffalo Civic Orchestra, with Wolanek conducting, plays at Hennepin Park. The soloists are Sue Siracuse, soprano; Walter Cazmark, baritone; Louis Podgorski, violinist, and the Modern Jazz Dance Team from Ferrara's Ballet Studio.

MUSEUM CONCERT — This evening the orchestra moves to the Museum of Science at Humboldt Park with the concert starting at 9. The soloists at this event are Mary Grace Muffoletto, soprano; James Davis, tenor; violinist Podgorski and the Kaloff Concert Ballet Ensemble.

Albright Art Gallery in Delaware Park will have its usual concert Wednesday night at 9. Soloists will include Glenna McCluskey, coloratura; Zora Sigl, song stylist; Raymond Peters, baritone; Podgorski, and the Kaloff Ensemble.

A special section of the program will feature Karl Koch as pianist for Gershwin's "Rhapsody in Blue."

GOOD NEIGHBOR POLICY — Two weeks ago, the American Ballet was to open at the American Theatre in Brussels. Disaster struck in the form of fire which completely burned out a truck containing scenery and costumes, music scores and personal wardrobe.. Good neighbors quickly came to the rescue.

From Great Britain's Royal Ballet came costumes for a Tschaikowsky work; Anton Dolin's "London Festival Ballet sent other costumes; the Royal Danish Ballet provided garb for "Les Sylphides" and music scores came from the Rambert Ballet and from a Brussels theatre.

Tutus for the soloists came from French ballerina, Claude Bessy, and the French dancer, Pierre Le Cote. Others such as Mme. Repeto, Capezio, Max Factor and Elizabeth Arden, provided shoes, makeup and tights.

BERKSHIRE DATA — The Berkshire Festival closed its 21st season with accounting figures well above those of last season.

Concerts presented by the Boston Symphony Orchestra and Conductor Charles Munch continued to increase in popularity. Proof of this is in the fact that the total number of visitors this season was 168,773 as against last year's total of 162,936.

Persons attending the Chamber Concerts numbered 22,937. Last year the total was 22,052. Four weekends of concerts in the Music Shed brought a total attendance of 86,045. This is a drop from 1957 figures of 107,497.

For its Tanglewood on Parade, the annual Berkshire benefit, the ticket sale was subscribed to by a record-breaking total of 14,588 patrons.

[215]

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Then there is the composers' forum, held once a week. The composition pupils get an opportunity to hear their works played and also to hear critical comments upon them after performance. We attended one such forum. The youthful works had to things in common. Each was lengthy. Each eschewed any melody. These young people write music that is cerebral and mathematical. However, don't dispair, we have heard recent works from student composers of a decade ago which show signs of melody and understandable rhythms.

To our mind, the great thing about the Berkshire Music Center is not what is accomplished during one six-week period, but the fact that several hundred young people from all over the world can get together and work and talk about the things in which they are most interested. There is always an endless flow of ideas. As one student said to us, "I have to go home and correlate al I've heard and done here."

Whatever the complaints, the past season was far ahead in attendance and gross intake of last season. What impresses us most is the fact that the audiences seem to be getting younger. There are literally hundreds of young people to be seen at the Shed concerts and the many concerts open to the Friends. This is as it should be. Just remember, the Berkshire Festival means great music played as only the Boston Symphony Orchestra can play it.

STAATS HEROLD 24 August 1958

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Die ersten beiden Wochenendkonzerte in der Theater-Konzert-Halle erregten nicht weniger Interesse als die vier Wochenend-Konzertgruppen im "Music Shed". Ebenso starke Anteilnahme fanden die sechs Kammermusikkonzerte an den Mittwochabenden und die Samstag-Vormittagproben des Boston-Orchesters, die zugunsten des Pensionsfonds stattfanden, erbrachten $16,000. Die Tanglewood-Parade zugunsten des Berkshire Music Center am 7. August hatte einen Rekordbesuch aufzuweisen.

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Dreizehn Konzerte dirigierte Dr. Munnh. Bachs B-Moll-Messe unter Mitwirkung des Harvard Glee Clubs und der Radclie Choral Society stand unter der Stabführung von G. Wallace. Hugh Ross leitete ein Mozartkonzert. Altmeister Pierre Monteux übernahm je ein Konzert in der gewaltigen Musik-"Scheune". Sechs junge amerikanische Pianisten traten als Solisten auf, Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario und Eugene Istomin. Aus der Reihe der gastierenden Geigenvirtuosen sei nur Zino Francescatti herausgehoben.

Unter den Sängerinnen befanden sich weltberühmte Künstlerinnen vom Podium und von der Bühne, darunter Margaret Harshaw, Hilde Guedèn, Eunice Alberts. Aaron Copland spielte den Klavierpart in seinem "Piano Concerto" unter Leitung von Richard Burgin. Arthur Fiedler übernahm die volkstümlichen Konzerte (das Boston Pops Orchestra) in der zweiten Hälfte des Programms.

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MUSICAL AMERICA
NEW YORK, N. Y.
AUG 1958

Berkshire Festival Returns To Traditional Patterns

Lenox, Mass.—That "Bach madness" of the 'twenties and 'thirties persists in the first weekend concerts of the Berkshire Festival. Charles Munch opened the 21st season on July 4 following tradition closely. For a time he had deviated from the Bach pattern established by Serge Koussevitzky in ranging through 18th Century music. Having set up the Great Composers plan again this year, he found it logical to begin wtih Bach.

The first program concentrated on the four orchestral suites, played in numerical order. This brought Suite No. 2 before the intermission and provided a soloist in Doriot Anthony Dwyer, who has made this work a specialty. The concert gained momentum progressively from suite to suite so that Nos. 3 and 4 fared better than Nos. 1 and 2. Mr. Munch's highly vigorous way with Bach sometimes leads him to drive too hard early in the evening. More relaxed after intermission, he achieved better artistic balances and the Boston Symphony chamber group played more precisely and more musically.

"Art of Fugue" in Second Program

The "Art of Fugue" became the focal point of the second program. Mr. Munch's highly energized account of this, quite untraditional in most performances, kept the audience much more absorbed than is customary with this "theoretical" craftsmanship. The concert included the Piano Concerto in D Minor with Lukas Foss as soloist. As on the night before, rain cut the size of the audience to just below 3,000.

G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society, conducted the performance of the B Minor Mass in the Music Shed on July 6. The occasion was his retirement after 25 years in this position. The choruses were also observing their 100th anniversary. It was a sentimental occasion for them and their alumni. Some 4,200 people attended.

About a third of the Mass had been cut. Mr. Woodworth's approach was choral in the glee club sense. He achieved brilliant singing when the score allowed him to capitalize on youthful exuberance and radiant voices. He did not probe the depths of feeling elsewhere. The soloists included Adele Addison, Eunice Alberts, Blake Stern, and Donald Gramm. Miss Addison and Mr. Gramm made the most satisfying contributions.

Three Mozart Programs

Of the three Mozart programs that characterized the following weekend, the last received the most rewarding treatment. Again, Mr. Munch's conducting can become problematical, but he appeared happily adjusted to the "Haffner" Symphony and the Piano Concerto K. 467 with Seymour Lipkin as soloist. Mr. Lipkin proved himself a fine musician not only in his interpretation of the work but also in his own cadenzas. His fastidious playing, however, did not always communicate personality.

Hugh Ross conducted the second half of the concert, given over to such choral works as the Kyrie, K. 341, the "Graduale ad Festum Beatae Mariae Virginis", K. 273, and the "Coronation" Mass K. 317. These were a great treat both in content and in performance because of Mr. Ross's interpretative gifts and the Festival Chorus's generally excellent singing, to say nothing of their infrequent appearances on concert programs. Sarah Fleming, Doris Okerson, Richard Gilley and Lawrence Chelsi made a fine quartet of soloists.

(Continued on page 9)

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—Miles Kastendieck

BUFFALO, N. Y.
COURIER EXPRESS
Circ. D. 168,672 - S. 308,605
AUG 24 1958

In the Realm of Music — By Kenneth Gill

Soloists to Share Spotligh

By KENNETH GILL

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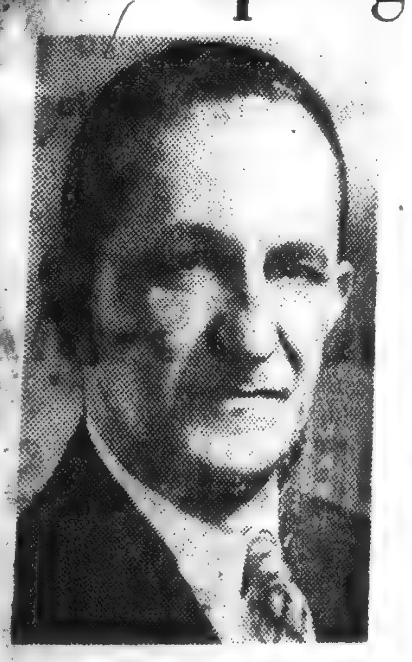

Jan Wolanek

make their final appearance of the season under the direction of Cecil Stewart.

[215]

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886
AUG 24 1958

Second Thoughts On Music

Interest of Young People Increases a

Shed Concerts and Stude ing Appeal for Y Necessarily Plays W

By WILLARD M. CLARK

During the past six weeks we have tried to bring you a comprehensive review of the happenings at the Berkshire Music Festival and Berkshire Music Center at Tanglewood, Lenox. Of course, you can't please everyone and that is a question the Boston Symphony Orchestra, its management and its conductor Charles Munch face every year.

Personally, we feel it is wrong to criticize the festival, as a whole, without some concrete suggestions as to changes. We have none. It seems to us that the Berkshire Festival is one place where people may hear the best music finely played. If they want the exotic or esoteric, let them go elsewhere. There are always complaints about the programs.

Within Repertory

We believe that, due to the scarcity of rehearsal time, the orchestra must play works within its repertory. There is no time to learn new works. Indeed, if they did, and played them at Tanglewood, the majority of the listeners would feel that they were cheated. Better a Tchaikowsky fourth than a Copland first, say they. So, if you want to hear a fine repertory played as only the virtuosi of the Boston Symphony Orchestra can play it, come to Tanglewood.

One suggestion might not be amiss. With all respect for the eminent 83-year old Pierre Monteux, whose readings are more communicative each year, might it not be possible to invite some of our younger conductors, even American conductors, to share the podium with Charles Munch? The Berkshire Festival is becoming traditional within its lifetime. Pupils of the Berkshire Center, composers of the Berkshire Center and the numerous faculty members within the Center are sure of having their works played, or appearing before the audience in some capacity.

It gets rather tiring listening to works by the same composers year after year. This past season Aaron Copland had a real time, with several works being played and he personally appearing as pianist in his piano concerto, a dated work of the early jazz era. Lukas Foss remains as one of the most significant of American composers and one of the best interpreters of the piano music of Bach and Mozart.

Young Pianists

Young American artists did get a chance this season. Fine pianist's like Byron Janis, Leon Fleischer, Eugene Istomin and Leonard Pennario along with Seymour Lipkin, who also doubled as conductor-instuctor, had their chance to play with the Boston Symphony Orchestra, with Janis making a terrific impression playing Rachmaninoff's third piano concert. Fleischer played less well than when we heard him last. Pennario was a good routine pianist in the first piano conerto by Liszt and Istomin was his estimable self in the Beethoven "Emperior" piano concerto.

At this time, Seymour Lipkin, fine pianist, and Lukus Foss also were heard in Bach and Mozart works. The young violinist, Berl Senofsky was heard in the Beethoven violin concerto and one realized why he won the coveted Queen Elisabeth of Belgium contest. A fine young violinist, who just escapes being great.

There are many other activities at Tanglewood than the Boston orchestra. This season the student orchestra was particularly good and a half dozen student conductors certainly put it through its paces. It was in these concerts you heard contemporary works. I remember particularly two works, "Music for Brasses, Piano and Two Harps" by Hindemith and "Music For a Group Instruments" by Schoenberg. Fine music, vividly interpreted by the youthful conductors.

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Then there is the composers' forum, held once a week. The composition pupils get an opportunity to hear their works played and also to hear critical comments upon them after performance. We attended one such forum. The youthful works had to things in common. Each was lengthy. Each eschewed any melody. These young people write music that is cerebral and mathematical. However, don't dispair, we have heard recent works from student composers of a decade ago which show signs of melody and understandable rhythms.

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Right: The Beaux Arts Trio of New York enjoys a visit with Pablo Casals at his home in Puerto Rico (left to right) Daniel Guilet, Menahem Pressler, Mr. Casals, and Bernard Greenhouse

Left: One of Argentina's leading composers, Alberto Ginastera, congratulates the pianist Ruth Slenczynska after her debut recital in the Teatro Colon in Buenos Aires

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Giorgio Polacco (left), Giulietta Simionato, and Arturo Basilo at a reception given by the syndicate of the Olmo Theatre in Como

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STAATS HEROLD 24 August 1958

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Tanglewood

(Continued from page 7)

The other concerts offered less satisfying moments with Mr. Munch not quite in the vein as he was for the Sunday program. The weekend began with "A Musical Joke", the Sinfonia Concertante for violin and viola in which Joseph De Pasquale played the viola with far more distinction than Ruth Posselt the violin, and the "Linz" Symphony. The Saturday program included "Eine Kleine Nachtmusik", the two-piano Concerto K. 365, the Serenade in B flat for 13 Winds, K. 361, and the G Minor Symphony. Mr. Lipkin and Mr. Foss played the concerto with some discrepancy in the polish of their performances. Mr. Lipkin was the better adjusted.

An overall attendance of 12,771 people did not necessarily suggest that Mozarteans wax more enthusiastic than Bachites, but audiences for these Mozart concerts have been increasing in size yearly.

Munch Conducts Brahms Weekend

Moving into the Music Shed for the Brahms weekend, Mr. Munch and the full Boston Symphony turned their attention to the Serenade No. 1 Op. 11 and the Fourth Symphony, Op. 98. Hearing these works in juxtaposition revealed the seeds of greatness in the youthful one and their fruition in the symphony. The focal point of the concert, however, was the first performance here of Copland's Orchestral Variations, an old-new work since he has orchestrated his Piano Variations of 1930. The orchestral dress so preoccupies the attention, however, that the music sounds different, at least on a first hearing. It has been done boldly with generally stimulating results. The audience followed it alertly.

For the annual concert in memory of Koussevitzky, Mr. Munch conducted the Brahms Requiem with Hilde Gueden, Mr. Gramm and the Festival Chorus. His vitalized approach quite fascinated all but some traditionalists who pointed out that the work called for less colorful treatment. There were many interesting departures from "tradition".

Pierre Monteux made his regular appearance at Tanglewood in the Sunday program. The Brahms works included the "Academic Festival" Overture and the D Minor Piano Concerto with Leon Fleisher as soloist. Since he appeared somewhat driven in his playing, the performance acquired no distinction. Mr. Monteux's notable interpretation of Stravinsky's "Petrouchka" injected the contemporary element which always enters the programs of each weekend.

Debussy and Ravel in Fourth Week

The hyphenation of Debussy-Ravel created a unique great composer for the Festival's fourth weekend. On the first program highlighting their music, Mr. Monteux played Glinka, Tchaikovsky (the Fourth Symphony), and Milhaud. Then came Debussy's Nocturnes, with "Sirenes" included since the Festival Chorus was available, and Ravel's "La Valse". All this was interpreted in the Monteux "tradition."

Only Debussy's "La Mer" centered the Saturday program. Mr. Munch began with a repeat performance of Stravinsky's "Canticum Sacrum" from last year, though *why* remained the speculation of many in the audience of 9, 736. Mr. Stern and Mr. Gramm were the soloists. The Festival Chorus participated. The work does not gain strength on further acquaintance except as a piece of antiquarianism grown more historic. Byron Janis played the Rachmaninoff Third Piano Concerto with technical brilliance and drive but not with all the clarity or architectural splendor required. "La Mer" contended with rain, lightning, and thunder more or less properly in pitch and mood.

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COURIER EXPRESS
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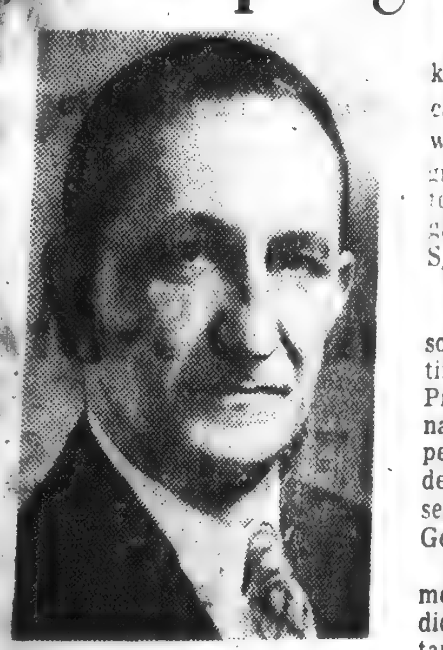

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[216]

TOLEDO, OHIO
TIMES
Circ. D. 43,919
AUG 27 1958

Weather, Economics Hurt Music In New England

By FREDERICK J. KOUNTZ

GLOUCESTER, Mass., Aug. 24—The weather and certain economic developments have contrived apparently to produce a mildly discouraging season for those who live to satisfy summer vacationists. In addition, because the autumn season appears to have set in before summer properly declared itself, the number of travelers has diminished notably earlier in the season than is normal.

On the trip toward this section of the country it was apparent that the summer music season is pretty well resolved. Tanglewood, which, from the point of size of the total audience, had an amazingly successful summer, was tight-shuttered. The Castle Hill concerts in Ipswich, of which I have spoken in previous summers, have been washed up and assigned to the realm of lightly remembered things. The audience for Duke Ellington, who came in for the July 4 weekend, was big. Such artists as cellists Leonard Rose, Adele Addison, and Lubeshutz and Nemenoff did

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NATION
NEW YORK, N.Y.
W. 26.601

SEP 20 1958

acting upon and within people for whom the West's endowment from nature is the essential of life on earth — these and a host of other elements give us sufficient notice that an important writer is among us. Welcome to William Eastlake.

Human Patriot

THE LAST YEAR OF THOMAS MANN. By Erika Mann. Farrar, Straus & Cudahy. 119 pp. $3.50.

Manfred George

THIS IS a book of love, the love of a daughter for her father. But, more than that, it is the account of a loyal secretary and companion totally devoted to the work of a great writer and poet.

Although it covers only the last year in Thomas Mann's life, it comes as a joy because it gives us an insight into the inexhaustible creativeness of this octogenarian. His enormous power to concentrate on his work was coupled with an intense interest in everyday events. He had reached the peak of contemporary fame, and still remained full of creative plans for the future.

During the last few years Erika Mann, herself a person of high individuality and creativity, had stepped more and more into her father's shadow. Her memoir is a last labor of love, an act of almost ceremonial significance. She writes about the innumerable honors that were heaped upon her father, but most of all she talks about Thomas Mann the writer who, amid the political turmoil of his final years, constantly strove to master the literary themes closest to his heart. He wrote his grandiose monograph on Chekhov and his essay on Schiller, whose passion for freedom held a special meaning for Thomas Mann in a world which had become increasingly threatening.

Mann was in search of universal solidarity, and the comment quoted by his daughter reveals more about him than his friends and foes had known:

> Does not all one's love for one's fellow-men rest upon compassionate, fraternal recognition of the almost hopeless difficulties of life? Indeed, this feeling should be the basis of a kind of human patriotism. One loves one's fellow-men because their lot is hard and because one is oneself a man.

Mann meant to write a series of character sketches from the Reformation period, with essays on Hutten, Erasmus, Zwingli and others. But then all this was swept aside by the Luther play, "The Wedding," a subject matter "which Wagner had already planned (in place of *Die Meistersinger)* and which preoccupied the author to the end."

THIS posthumous lament, in which silent tears over the loss of an extraordinary human being mingle with the most methodical day-by-day entries teeming with well-known names, says much about Thomas Mann, his friends, his hobbies and particularly about the responsibility of this writer, who after the war became the elder statesman of German literature and whose position as mediator between West and East was so frequently misunderstood.

Mann was always acutely afraid that mankind might perish in an atomic war. In order to start some action, he had prepared a list of prominent persons—Pearl S. Buck, William Faulkner, Bertrand Russell, Albert Schweitzer and others—who, collectively, would call attention to the ever-rising danger. But then there came the summer in Noordwijk, and the day when suddenly the writer found it beyond his strength to walk up the sloping path from the beach to his hotel.

Robert Graves's translation is perhaps a little impersonal and cold, for this book of great love.

MANFRED GEORGE is the editor of Aufbau, *German-language weekly published in New York.*

September 20, 1958

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

AUG 31 1958

A Look At the Arts

By E. J. D.

If September bookings are a reliable indication, Boston's legitimate theater season should be a busy one. Already five shows are scheduled for the first month of the Fall season.

Opening the Hub's 1958-59 drama activities will be a new comedy, "Howie," which arrives at the Wilbur Theater on Tuesday night for a stay of two weeks. "Howie" is directed by a 34-year-old Bostonian, John Gerstad, who already has made a name for himself as actor, producer and director. In fact, Mr. Gerstad directed the Broadway success, "The Seven Year Itch." In addition, his business acumen is evidenced by the fact that he was one of the founders of Theatrical Interests Plan, a band of angels organized to invest in likely plays. This enterprise has been an immense financial success.

E. J. DIAS

On Sept. 11, "The World of Susie Wong" will open at the Shubert for 10 days. This is a stage adaptation of the best-selling novel about an unusual Chinese prostitute and her odd romance with an Englishman.

Eugene O'Neill's "A Touch of the Poet" will be on view at the Colonial for two weeks beginning Sept. 15, with Helen Hayes. Then on Sept. 22, a new comedy, "Drink to Me Only," will be unveiled at the Wilbur for a two-week engagement. Finally, to end the month, Jean and Walter Kerr's musical, "Miss Goldilocks," will open at the Shubert for two weeks, beginning Sept. 23.

You will note the unpleasant fact that Boston now has only three legitimate theaters—the Wilbur, Colonial and Shubert. The Majestic, Copley and Plymouth, long active as legitimate theaters, have switched to films. And the venerable Boston Opera House, of course, has been demolished.

New Bedford Symphony Plans Expanded Season

This year the reorganized New Bedford Symphony Orchestra, under the direction of Josef N. Corbert, who will also conduct the Plymouth Philharmonic, will begin its third season.

Throughout the Summer, the board of directors of the New Bedford Symphony Orchestra, Inc., a group of music-lovers whose purpose is to help support and maintain the orchestra, has met and made plans for the forthcoming season under the leadership of the group's president, Attorney Leo Schwartz.

It is expected that the orchestra will offer a series of at least three concerts during the year. In addition, the board of directors has been fashioning plans for a campaign in which Greater New Bedford residents will be invited to become members of the supporting group.

Plans also are under way for the expansion of the orchestra itself. An effort will be made to invite able Greater New Bedford musicians to join the orchestra and to participate in the important work of enabling the orchestra to play an increasingly-valuable role in the cultural life of the community.

As we have written many times before, a good symphony orchestra lends prestige to a community. It is an asset in attracting new industries to an area, for the cultural level of a community is always deemed important by executives who are considering that community as a possible site for an industrial enterprise.

Furthermore, a symphony orchestra, in addition to the indirect benefits it confers, can be a source of genuine pleasure and profit both for its musicians and its audiences. And, again, as we have noted many times, Greater New Bedford is large enough and musically-minded enough to support a symphony orchestra.

In Mr. Cobert, the community has a young, enthusiastic, well-trained conductor who already has proved his worth by the results he has obtained from his group of musicians. Certainly, he and his players deserve the support and encouragement of all serious-minded members of the community.

A Few Verbal Orchids for Hermione Gingold

The ability of gifted performers to rise above their material and by displays of theater technique and acting know-how to make an interesting two hours out of a play that without them would be a mere nothing is occasionally evidenced on the stage. Shirley Booth, for example, in her last several appearances, has enabled poor plays to achieve moderate runs only on the strength of her own talent for creating an absorbing character.

At Falmouth last week, Hermione Gingold, who must rank with Beatrice Lillie as one of the world's funniest women, appeared in a Noel Coward trifle called "Fallen Angles." This comedy, which first was played on Broadway in 1927, is early, third-rate Coward, distinguished neither by good dialogue nor a strong plot line.

But Miss Gingold, with a sort of straight-man support from attractive Carol Bruce, took charge of the proceedings. With a wealth of imaginative business drawn from her years of experience and sound training in the theater, she offered the most side-splitting performance of the medicore Summer season.

If you have watched Miss Gingold either on the stage or in her frequent TV appearances, you know that she is a gifted clown. She can make her voice perform a series of droll inflections, she can slink and meander about the stage with a comical gait that is reminiscent of Groucho Marx, she can exhibit a brand of visual comedy (manipulating a napkin, spilling champagne on her lanky arms, stabbing an apple with a knife, becoming entangled in a balky telephone cord) that is rare in these days when true clowns are at a premium. In addition, she commands a variety of facial expressions that would do credit to those two funny Frenchmen, Jacques Tati and Fernandel.

The result of all this is that Mr. Coward's play might better have been entitled "An Evening with Hermione Gingold"—for, as it turned out, this is just what the Falmouth outing was. What Miss Gingold offered was probably never in Mr. Coward's script. But this was a happy circumstance, since Mr. Coward's script was about as stimulating as a cup of lukewarm coffee.

Our thanks to Miss Gingold for ending the straw-hat season on so jolly and rollicking a note. She will, by the way, be on Broadway this season opposite Giselle MacKenzie in "A Beautiful Evening," a musical version of Jane Austen's "Pride and Prejudice." Miss Austen is in good hands.

HERE AND THERE—Brigitte Bardot's mother has written a book, "Brigitte Bardot, My Daughter," whose theme is that Brigitte is really just a serious young girl interested only in finding the man of her life . . . Paul Robeson will star in the title role of "Othello" at Stratford-on-Avon next February-November.

This season's Berkshire Music Festival at Tanglewood attracted 168,773 persons who left $366,943 at ~~the box office~~ . . . According to the latest Trendex ratings, TV's most popular shows are, in this order, Gunsmoke, I've Got a Secret, Alfred Hitchcock Presents, I Love Lucy and What's My Line? . . . Comedians Dan Rowan and Dick Martin probably will have a 30-minute TV program of their own this Fall.

Richard Burton, Claire Bloom, Edith Evans and Mary Ure will star in the film version of John Osborne's "Look Back in Anger" . . . "God's Little Acre" and "The Black Orchid" are the American entries at the Venice Film Festival . . . Spencer Tracy will play the Clarence Darrow role, which Paul Muni created on Broadway, in the screen version of "Inherit the Wind."

[216]

TOLEDO, OHIO
TIMES
Circ. D. 43,919

AUG 27 1958

Weather, Economics Hurt Music In New England

By FREDERICK J. KOUNTZ

GLOUCESTER, Mass., Aug. 24—The weather and certain economic developments have contrived apparently to produce a mildly discouraging season for those who live to satisfy summer vacationists. In addition, because the autumn season appears to have set in before summer properly declared itself, the number of travelers has diminished notably earlier in the season than is normal.

On the trip toward this section of the country it was apparent that the summer music season is pretty well resolved. Tanglewood, which, from the point of size of the total audience, had an amazingly successful summer, was tight-shuttered. The Castle Hill concerts in Ipswich, of which I have spoken in previous summers, have been washed up and assigned to the realm of lightly remembered things. The audience for Duke Ellington, who came in for the July weekend, was big. Such matters as cellists Leonard Rose, Adele Addison, and Lubeshutz and Nemenoff did not apparently draw so heavily.

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NATION
NEW YORK, N.Y.
W. 26.601

SEP 20 1958

upon and within people for whom the West's endowment from nature is the essential of life on earth — these and a host of other elements give us sufficient notice that an important writer is among us. Welcome to William Eastlake.

Human Patriot

THE LAST YEAR OF THOMAS MANN. By Erika Mann. Farrar Straus & Cudahy. 119 pp. $3.50.

Manfred George

THIS IS a book of love, the love of a daughter for her father. But, more than that, it is the account of a loyal secretary and companion totally devoted to the work of a great writer and poet.

Although it covers only the last year in Thomas Mann's life, it comes as a joy because it gives us an insight into the inexhaustible creativeness of this octogenarian. His enormous power to concentrate on his work was coupled with an intense interest in everyday events. He had reached the peak of contemporary fame, and still remained full of creative plans for the future.

During the last few years Erika Mann, herself a person of high individuality and creativity, had stepped more and more into her father's shadow. Her memoir is a last labor of love, an act of almost ceremonial significance. She writes about the innumerable honors that were heaped upon her father, but most of all she talks about Thomas Mann the writer who, amid the political turmoil of his final years, constantly strove to master the literary themes closest to his heart. He wrote his grandiose monograph on Chekhov and his essay on Schiller, whose passion for freedom held a special meaning for Thomas Mann in a world which had become increasingly threatening.

Mann was in search of universal solidarity, and the comment quoted by his daughter reveals more about him than his friends and foes had known:

> Does not all one's love for one's fellow-men rest upon compassionate, fraternal recognition of the almost hopeless difficulties of life? Indeed, this feeling should be the basis of a kind of human patriotism. One loves one's fellow-men because their lot is hard and because one is oneself a man.

Mann meant to write a series of character sketches from the Reformation period, with essays on Hutten, Erasmus, Zwingli and others. But then all this was swept aside by the Luther play, "The Wedding," a subject matter "which Wagner had already planned (in place of *Die Meistersinger)* and which preoccupied the author to the end."

THIS posthumous lament, in which silent tears over the loss of an extraordinary human being mingle with the most methodical day-by-day entries teeming with well-known names, says much about Thomas Mann, his friends, his hobbies and particularly about the responsibility of this writer, who after the war became the elder statesman of German literature and whose position as mediator between West and East was so frequently misunderstood.

Mann was always acutely afraid that mankind might perish in an atomic war. In order to start some action, he had prepared a list of prominent persons—Pearl S. Buck, William Faulkner, Bertrand Russell, Albert Schweitzer and others—who, collectively, would call attention to the ever-rising danger. But then there came the summer in Noordwijk, and the day when suddenly the writer found it beyond his strength to walk up the sloping path from the beach to his hotel.

Robert Graves's translation is perhaps a little impersonal and cold, for this book of great love.

MANFRED GEORGE is the editor of Aufbau, *German-language weekly published in New York.*

September 20, 1958

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MUSIC

Lester Trimble

LOOKING back over the programs played by the Boston Symphony Orchestra at Tanglewood this summer, I am struck again by the deep conservatism which seems to be affecting the orchestral part of the Berkshire Festival a bit more each season. I refer not only to the Bach, Beethoven, Brahms and Mozart series which accounted for twelve out of the eighteen week-end concerts; nor specifically to the programs overweighted with Wagnerian excerpts. Some of these series are part of the Tanglewood tradition and must, I suppose, be kept in order not to alienate portions of the audience. Why they need be given each year in the same way, I do not quite see, but that is another question. My disappointment with this year's festival planning was not with details but with the generally colorless aspect of the whole.

It is true that on most of the evenings devoted to one of the three B's, an obvious attempt was made to relieve

RUSSELL KIRK

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

SEP 2 1958

20th Century-Fox Plans Film About Tanglewood

20th Century-Fox will make a musical film, "A Tanglewood Story" next summer at Tanglewood near Lenox, Mass. Henry Ephron will produce the film which is based on an original screenplay by the late Pulitzer prize winner James Agee and Howard Taubman, music critic of the New York Times.

* * *

ARRANGEMENTS for the film were completed early last month between Buddy Adler, the Boston Symphony Orchestra and its celebrated conductor, Charles Munch. The picture will start shooting July 1 and continue all through the festival season.

Henry F. Cabot, president of the Boston Symphony Orchestra, has said, "Dr. Munch and the trustees of the orchestra take pleasure in joining with 20th Century-Fox in bringing the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood to the public through the medium of motion pictures."

* * *

THE TOTAL number of visitors to this year's Berkshire festival events was approximately 168,773, according to final figures. Last year's total was 162,936. The total ticket sales for this year's festival was $376,117.50.

A total attendance of 86,045 marked the four weekends of concerts by the full Boston Symphony Orchestra in the Music Shed.

A total of 16,002 persons attended the six Saturday morning rehearsals of the orchestra open to the public for the benefit of the orchestra's pension fund.

A record-breaking crowd of 14,588 attended the Tanglewood-on-Parade program.

[217]

MUSICAL COURIER
NEW YORK, N. Y.

SEP 1958

BERKSHIRE FESTIVAL

■ Will music take the place of baseball as New England's spring and summer leisure-time activity? Taking the leading organization in each category, one arrives at some rather startling figures. If these figures may appear to be significant, it is not that we wish baseball ill but rather that we wish music well. The Boston Red Sox have not been doing too badly this season and, as of the date of this writing (Aug. 17), have had a good home attendance of 850,000. Now let us see what the Boston Symphony Orchestra has done in a considerably shorter season from Pops opening, May 1, to the Berkshire Festival closing at Tanglewood, Aug. 10.

Using round numbers and conservative estimates when exact figures are not available, we find the sell-out Pops season at Symphony Hall accounting for some 125,000 admissions. Then comes the Boston Symphony Esplanade Series of eighteen evening and three children's concerts split two weeks before Tanglewood and one week after. For these concerts, the total attendance is estimated at 200,000. Turning now to the Tanglewood season marked by some disastrous weather during most of the four final week-ends, total attendance for all Festival events together with figures for the BSO-sponsored Berkshire Music Center give a total this year of close to 200,000 admissions. A little addition now shows the grand total of admissions to concerts presented or sponsored by the orchestra during fourteen weeks come to 525,000, or let us call it a round half-million admissions!

■ These are staggering figures and this interest in music probably goes far to explain the marked progress made in recent years by more and more American composers and performers. This trend was particularly evident during the whole Berkshire Festival. All six of the piano soloists were American-born and largely American-trained. In each case excellent performances were turned in by Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario and Eugene Istomin. As a matter of fact, Byron Janis received one of the lengthiest and most tumultuous ovations in Festival history for this remarkable performance of the Rachmaninoff Third Concerto on July 26.

Among the string soloists, only Zino Francescatti was not "made in America," so to speak. Berl Senofsky impressed with his sure artistry and poise in the Beethoven Violin Concerto, Aug. 9, and Joseph de Pasquale, first violist of the orchestra, scored again in the new Piston Viola Concerto. Ruth Posselt rounded out this quartet of fine soloists.

Among the vocal soloists, it was the same story, with the highly-esteemed Hilde Gueden the only non-American singer in a list that produces notable results from Margaret Harshaw, Donald Gramm, Adele Addison, Eunice Alberts, Florence Kopleff and Blake Stern.

■ But if all this recognition goes to our heads, and lest we become too chauvinistic, let us not forget the brilliant readings of Charles Munch who conducted thirteen concerts and the reliable assistance of Pierre Monteux, who relieved the Boston Symphony conductor for one concert in each of the final four week-ends. Other conductors were G. Wallace Woodworth, Hugh Ross and, for "Tanglewood on Parade," Eleazar de Carvalho, Richard Burgin and Arthur Fiedler.

To do full justice to all the events, including the fine chamber music concerts, the outstanding student events, and the activities of Boris Goldovsky's Opera Department, becomes an impossibility in a report of this kind. We must be content with the observation that rarely, if ever, has so much good music been performed in any six-week period. Dr. Munch seemed completely recovered from his mild heart attack. His Beethoven Seventh, particularly, stands out in memory, together with his wonderfully sympathetic accompaniment to Janis in the Rachmaninoff Concerto.

The custom of including a contemporary work on most of the programs must be applauded. These were: July 18, Copland's Orchestral Variations; July 20, Stravinsky's "Petrouchka"; July 25, Milhaud's Overture to "Les Eumenides"; July 26, Stravinsky's "Canticum Sacrum"; July 27, Bartok's Music for Strings, Percussion and Celesta; Aug. 1, Piston's Viola Concerto; Aug. 2, the Williams Symphony No. 8; Aug. 8, Honneger's Prelude, Fugure and Postlude; Aug. 9, Hindemith's "Nobilissima Visione"; and Aug. 10, Walton's "Johannesburg Festival" Overture.

JULES WOLFFERS

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MUSICAL LEADER September 1958

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

Final Weeks at Tanglewood

Our annual journey to Tanglewood is far more than an experience in concert-going and reviewing. It is our renewal of acquaintance with the countryside, with the beautiful trees and shrubs and great expanses of lawn on this beautiful estate. As we sit in the Shed, listening to the music, our eyes often turn to the towering trees outdoors, and our pleasure in the music mingles with our joy in beholding the natural beauty of the setting.

The **fifth week-end** of the Boston Symphony's Berkshire Festival featured **Wagner,** with Piston, Liszt and Vaughan-Williams interspersed. The Aug. 1 concert included the Prelude to "Die Meistersinger," "A Siegfried Idyll," Prelude and Love-death from "Tristan und Isolde," Piston's Concerto for Viola and Orchestra and the Finale, "Immolation Scene," from "Die Götterdämmerung." **Margaret Harshaw** was the capable soloist in the "Tristan" and "Götterdämmerung" excerpts, and **Joseph De Pasquale** played the Piston Concerto in fine style . . . The concert, Aug. 2, included the Overture and Bacchanale from "Tannhäuser," Liszt's First Piano Concerto in E flat, with **Leonard Pennario** as soloist, Vaughan Williams' Eighth Symphony and "Daybreak" and Siegfried's Rhine Journey from "Götterdämmerung." Mr. Pennario's playing of the Liszt Concerto was competent, but did not encompass the brilliance of the composer's essential style. The high point of the program was the beautiful performance of **Ralph Vaughan Williams'** Eighth Symphony. The memory of this affecting performance is more poignant because, as we write, we have just learned of the sudden death of the composer, on Aug. 26. (**Vaughan Williams** was 85 years old, still active in his work at the time of his death.) **Charles Munch** conducted both the Friday and Saturday night concerts . . . On Aug. 3, **Pierre Monteux** conducted an all-Wagner program devoted to preludes, overtures and excerpts from "Parsifal," "Lohengrin," "Rienzi," "The Flying Dutchman," "Siegfried," "Tannhäuser," and "Die Walküre." Margaret Harshaw was in very fine voice as she sang four Wagnerian excerpts, and brought forth a particularly warm response from the audience with her exquisite singing of Elsa's Dream from "Lohengrin." Monteux, always effective, achieved especially colorful imagery in the preludes to "Parsifal" and "Lohengrin."

The **sixth week-end**, a long one, opened with **Tanglewood on Parade,** Aug. 7. This is the annual potpourri for the benefit of the Berkshire Music Center. The various departments demonstrated some of the fruits of their season's work: opera, composition, orchestra. Picnickers ate their supper on the lawn while the Tanglewood Choir provided delightful entertainment. In the evening, there was the gala concert in the Music Shed. **Eleazar de Carvalho** conducted the Boston Symphony in "Il Guarany" Overture by Gomes and Falla's "Il Amor Brujo." The Falla work was particularly appealing, for the conductor projected the fiery rhythms with glowing fervor. **Aaron Copland** was then soloist in his own Piano Concerto, a work he has not played publicly since 1927, when it was composed. **Richard Burgin** conducted. As a pianist, Mr. Copland was excellent. The pièce de resistance of the entire day was the perfectly marvelous and precise playing of the **Boston Pops** (which is actually the Boston Symphony minus a few of the first desk men) under **Arthur Fiedler.** In one selection, "Dancing Through the Years," arranged by Hayman, the audience burst into spontaneous applause after almost every section, like the Charleston, Turkey in the Straw, Beer Barrel

(Continued on page 22)

Fox's most ambitious musical films. Tentatively titled **"A Tanglewood Story,"** this picture will start shooting at Tanglewood on July 1, 1959. It will continue all through the Festival season and all the facilities of the Berkshire Music Center will be at the disposal of the studio. "The Tanglewood Story" is based on an original screenplay by the late Pulitzer Prize winner James Agee and Howard Taubman, Music Critic of the New York Times. It is a romantic story about young musicians.

[217]

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By Shirley Cecille Cash

Final Weeks at Tanglewood

Our annual journey to Tanglewood is far more than an experience in concert-going and reviewing. It is our renewal of acquaintance with the countryside, with the beautiful trees and shrubs and great expanses of lawn on this beautiful estate. As we sit in the Shed, listening to the music, our eyes often turn to the towering trees outdoors, and our pleasure in the music mingles with our joy in beholding the natural beauty of the setting.

The **fifth week-end** of the Boston Symphony's Berkshire Festival featured **Wagner**, with Piston, Liszt and Vaughan-Williams interspersed. The Aug. 1 concert included the Prelude to "Die Meistersinger," "A Siegfried Idyll," Prelude and Love-death from "Tristan und Isolde," Piston's Concerto for Viola and Orchestra and the Finale, "Immolation Scene," from "Die Götterdämmerung." **Margaret Harshaw** was the capable soloist in the "Tristan" and "Götterdämmerung" excerpts, and **Joseph De Pasquale** played the Piston Concerto in fine style . . . The concert, Aug. 2, included the Overture and Bacchanale from "Tannhäuser," Liszt's First Piano Concerto in E flat, with **Leonard Pennario** as soloist, Vaughan Williams' Eighth Symphony and "Daybreak" and Siegfried's Rhine Journey from "Götterdämmerung." Mr. Pennario's playing of the Liszt Concerto was competent, but did not encompass the brilliance of the composer's essential style. The high point of the program was the beautiful performance of **Ralph Vaughan Williams'** Eighth Symphony. The memory of this affecting performance is more poignant because, as we write, we have just learned of the sudden death of the composer, on Aug. 26. (**Vaughan Williams** was 85 years old, still active in his work at the time of his death.) **Charles Munch** conducted both the Friday and Saturday night concerts . . . On Aug. 3, **Pierre Monteux** conducted an all-Wagner program devoted to preludes, overtures and excerpts from "Parsifal," "Lohengrin," "Rienzi," "The Flying Dutchman," "Siegfried," "Tannhäuser," and "Die Walküre." Margaret Harshaw was in very fine voice as she sang four Wagnerian excerpts, and brought forth a particularly warm response from the audience with her exquisite singing of Elsa's Dream from "Lohengrin." Monteux, always effective, achieved especially colorful imagery in the preludes to "Parsifal" and "Lohengrin."

The **sixth week-end**, a long one, opened with **Tanglewood on Parade,** Aug. 7. This is the annual potpourri for the benefit of the Berkshire Music Center. The various departments demonstrated some of the fruits of their season's work: opera, composition, orchestra. Picnickers ate their supper on the lawn while the Tanglewood Choir provided delightful entertainment. In the evening, there was the gala concert in the Music Shed. **Eleazar de Carvalho** conducted the Boston Symphony in "Il Guarany" Overture by Gomes and Falla's "Il Amor Brujo." The Falla work was particularly appealing, for the conductor projected the fiery rhythms with glowing fervor. **Aaron Copland** was then soloist in his own Piano Concerto, a work he has not played publicly since 1927, when it was composed. **Richard Burgin** conducted. As a pianist, Mr. Copland was excellent. The pièce de resistance of the entire day was the perfectly marvelous and precise playing of the **Boston Pops** (which is actually the Boston Symphony minus a few of the first desk men) under **Arthur Fiedler.** In one selection, "Dancing Through the Years," arranged by Hayman, the audience burst into spontaneous applause after almost every section, like the Charleston, Turkey in the Straw, Beer Barrel

(Continued on page 22)

Fox's most ambitious musical films. Tentatively titled **"A Tanglewood Story,"** this picture will start shooting at Tanglewood on July 1, 1959. It will continue all through the Festival season and all the facilities of the Berkshire Music Center will be at the disposal of the studio. "The Tanglewood Story" is based on an original screenplay by the late Pulitzer Prize winner James Agee and Howard Taubman, Music Critic of the New York Times. It is a romantic story about young musicians.

[217]

Musical LEADER

SEPTEMBER 1958

New York

(Continued from page 2)

Polka, In the Mood. And the musical audience clapped perfectly in time to the Mexican Hat Dance. The final selection was "76 Trombones," from "The Music Man" by Willson, and you just never heard it played in such a jaunty manner. Earlier, there were selections by Offenbach, Ginastera and Bernstein. In all, a record crowd of 14,588 attended Tanglewood on Parade, and from what we could see, everyone had a wonderful time. . . . The balance of the week-end majored in **Beethoven.** Charles Munch, conducting on Aug. 8, opened with Honegger's Prelude, Fugue and Postlude in a serious and impressive fashion. The Beethoven Seventh Symphony, which followed, was a frothy whirl, played swiftly, hurriedly. The finest offering of the evening was the "Emperor" Concerto which was beautifully performed by **Eugene Istomin,** with sensitive support by Mr. Munch and the orchestra . . . Pierre Monteux was again in top form for the concert, Aug. 9, when he led the orchestra in Beethoven's Suite from "Die Geschöpfe des Prometheus," Hindemith's "Nobilissima Visione," and Beethoven's Overture to "Leonore" No. 3. The program also included the Beethoven Violin Concerto with **Berl Senofsky** as soloist. Mr. Senofsky gave a careful reading, which revealed a well-trained musicianship, but which would have benefited by more temperament . . . The final concert of the Berkshire Festival, Aug. 10, was devoted to the Beethoven Ninth Symphony, which has become a traditional closer here. The aperitif was Walton's "Johannesburg Festival Overture." But Charles Munch got down to the real business of the afternoon after a short intermission. Assisted by soloists Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, Donald Gramm, bass, and the Berkshire Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson, the Boston Symphony gave a rousing performance of the Choral Symphony. It was nothing short of thrilling to hear orchestra and voices reverberating in the Shed in some of the grand climactic portions of the final movement.

The Berkshire Festival is the basis for one of **20th Century Fox's** most ambitious musical films. Tentatively titled **"A Tanglewood Story,"** this picture will start shooting at Tanglewood on July 1, 1959. It will continue all through the Festival season and all the facilities of the Berkshire Music Center will be at the disposal of the studio. "The Tanglewood Story" is based on an original **screenplay** by the late Pulitzer Prize winner James Agee **and Howard** Taubman, Music Critic of the New York Times. It is a romantic story about young musicians.

MUSICAL COURIER
NEW YORK, N. Y.

SEP 1958

BERKSHIRE FESTIVAL

■ Will music take the place of baseball as New England's spring and summer leisure-time activity? Taking the leading organization in each category, one arrives at some rather startling figures. If these figures may appear to be significant, it is not that we wish baseball ill but rather that we wish music well. The Boston Red Sox have not been doing too badly this season and, as of the date of this writing (Aug. 17), have had a good home attendance of 850,000. Now let us see what the Boston Symphony Orchestra has done in a considerably shorter season from Pops opening, May 1, to the Berkshire Festival closing at Tanglewood, Aug. 10.

Using round numbers and conservative estimates when exact figures are not available, we find the sell-out Pops season at Symphony Hall accounting for some 125,000 admissions. Then comes the Boston Symphony Esplanade Series of eighteen evening and three children's concerts split two weeks before Tanglewood and one week after. For these concerts, the total attendance is estimated at 200,000. Turning now to the Tanglewood season marked by some disastrous weather during most of the four final weekends, total attendance for all Festival events together with figures for the BSO-sponsored Berkshire Music Center give a total this year of close to 200,000 admissions. A little addition now shows the grand total of admissions to concerts presented or sponsored by the orchestra during fourteen weeks come to 525,000, or let us call it a round half-million admissions!

■ These are staggering figures and this interest in music probably goes far to explain the marked progress made in recent years by more and more American composers and performers. This trend was particularly evident during the whole Berkshire Festival. All six of the piano soloists were American-born and largely American-trained. In each case excellent performances were turned in by Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario and Eugene Istomin. As a matter of fact, Byron Janis received one of the lengthiest and most tumultuous ovations in Festival history for this remarkable performance of the Rachmaninoff Third Concerto on July 26.

Among the string soloists, only Zino Francescatti was not "made in America," so to speak. Berl Senofsky impressed with his sure artistry and poise in the Beethoven Violin Concerto, Aug. 9, and Joseph de Pasquale, first violist of the orchestra, scored again in the new Piston Viola Concerto. Ruth Posselt rounded out this quartet of fine soloists.

Among the vocal soloists, it was the same story, with the highly-esteemed Hilde Gueden the only non-American singer in a list that produces notable results from Margaret Harshaw, Donald Gramm, Adele Addison, Eunice Alberts, Florence Kopleff and Blake Stern.

■ But if all this recognition goes to our heads, and lest we become too chauvinistic, let us not forget the brilliant readings of Charles Munch who conducted thirteen concerts and the reliable assistance of Pierre Monteux, who relieved the Boston Symphony conductor for one concert in each of the final four week-ends. Other conductors were G. Wallace Woodworth, Hugh Ross and, for "Tanglewood on Parade," Eleazar de Carvalho, Richard Burgin and Arthur Fiedler.

To do full justice to all the events, including the fine chamber music concerts, the outstanding student events, and the activities of Boris Goldovsky's Opera Department, becomes an impossibility in a report of this kind. We must be content with the observation that rarely, if ever, has so much good music been performed in any six-week period. Dr. Munch seemed completely recovered from his mild heart attack. His Beethoven Seventh, particularly, stands out in memory, together with his wonderfully sympathetic accompaniment to Janis in the Rachmaninoff Concerto.

The custom of including a contemporary work on most of the programs must be applauded. These were: July 18, Copland's Orchestral Variations; July 20, Stravinsky's "Petrouchka"; July 25, Milhaud's Overture to "Les Eumenides"; July 26, Stravinsky's "Canticum Sacrum"; July 27, Bartok's Music for Strings, Percussion and Celesta; Aug. 1, Piston's Viola Concerto; Aug. 2, the Williams Symphony No. 8; Aug. 8, Honneger's Prelude, Fugure and Postlude; Aug. 9, Hindemith's "Nobilissima Visione"; and Aug. 10, Walton's "Johannesburg Festival" Overture.

JULES WOLFFERS

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 4 1958

In Brief . . .

Councilman John F. Fraser may pick up some votes by calling for a special City Council meeting to endorse IUE's contract demands from General Electric Company. But as Mayor Haughey pointed out when the issue was put up to him last June, an elected official who feels responsible to his constituents as a whole should steer clear of taking sides in a company-union dispute . . . Although the Boston & Albany's petition to remove four trains from service is sure to raise some hackles, it raises the old question in a different form: Who among the objectors takes the train when he can go faster and more conveniently by turnpike? . . . It's good to know that in Hal Hallock we have a professional diver ready to retrieve anything from false teeth to kitchen stoves. Now if he will just devise a way to keep people from diving in while wearing wristwatches.

The 23,500 at Tanglewood and similarly good weekend crowds at other spots throughout the county show that all we need this summer is a little sun. With help from the weather, the combination of "Tanglewood on Parade" and visiting day at the camps should fill up the area from Wednesday night through Sunday . . . For those who remember the old rooming house at 1307 North Street, the renovation job being completed there constitutes an admirable little urban renewal project all by itself . . .

OCT 16 1958

The L

By Milton R.

[214]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

The Lively Arts

By Milton R. Bass

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[illegible] competitions for [illegible] musicians, painters or [illegible] are not mentioned as [illegible] in the development or dis- [illegible] but only as a [illegible] of filling the gap between Tanglewood and skiing. The Berkshire Music Festival has become meaningless around here as a musical event; it is only the outsiders who care about the esthetic experience. All the local promoters seem interested in is money.

* * *

DON'T GET me wrong about [illegible] money business. As the management here will tell you, I fight for it with every breath of my wheezing body. But the dollar has nothing to do with the urge to write, and so it has little in common with esthetic ambitions.

Nobody was out to make a buck when the idea of bringing a symphony orchestra to this sylvan setting was first broached. Eventually much money was needed, and today it is a big business operation in addition to being a cultural attraction. But all this came afterwards. Any cultural attraction which starts on a money premise and then takes it from there is bound to fail. Because there isn't enough money in the world to give the necessary impetus to a project which requires inspiration from the indefinable regions.

* * *

IT WOULD be impossible for Berkshire County to reach an emotional and physical climax twice in one season. You can feel the collective effort every summer as Tanglewood starts its programs, the head of steam building with each succeeding week as the crowds grow and the emotional atmosphere becomes heavier and heavier.

You all must have experienced the feeling of relief which seems to come the day after the last Tanglewood concert. There is a weird feeling of spaciousness as you drive around the county with few cars or people to hinder your actions. There is also an emotional letdown, a relaxation as things slide back into their natural orbit and the summer season [illegible] into fall. There

IT WOULD be impossible for the community to gather itself together for another festival of some sort immediately afterwards, a gigantic affair which would once more involve the building of crowds and pressure over a period of weeks. A community is a collection of people, and the superhuman effort which would be needed is probably beyond our present capabilities. There can be only one Tanglewood to a customer.

The unique quality of the festival would be lost completely if the Boston Symphony allowed the site to be used for other purposes. TV comedians have found that overexposure is sure death, and familiarity breeds boredom. Each year there is a new awakening as you sit in the Shed or on the grass and listen to the music amidst the glory of nature. But a great deal of this would be lost if a series of events succeeded each other in this atmosphere.

* * *

IN THE SAME way the Music Barn in Lenox did not spring up overnight, but was the result of five years of roundtables, lectures and demonstrations. Even then there was much backbreaking work and capital risk before it assumed the stature it holds in the popular music field today. The festival at Ellenville, N.Y., and the musical tent at Latham. N.Y., found this past year that large population areas are not a guarantee of success. Even in this nuclear age the world can end with a whimper.

However, I am not ignorant of nor unconcerned about the post-summer plight of the tourist industry in this community, and I have evolved a plan whereby they can plug the seasonal gap in a most lucrative manner. You all saw the mob which descended on us recently to catch the height of the foliage. There were so many people that there wasn't room to bend over to pick up a stick to shake at them. We should get more than one weekend's take out of these trees who do nothing all year but drink our water and soak up our sunshine. Why should they get away with a couple of days' work and then shrug their leaves about the whole business?

* * *

THEREFORE, I suggest that we organize volunteer (and you better volunteer if you know what's good for you) work parties to go around during the week pasting the leaves back on the trees when they fall down. We should be able to fake it right into December. And we'll have a monopoly.

This makes a lot more sense than some of the crazy plans which have been suggested. And all I ask for my cut is one measly penny per leaf. I feel it's the least I can do for my county, right or wrong.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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South Berkshire Weekly

BERKSHIRE EAGLE August 30, 1958

The Post-Tanglewood Slump

By Frank V. Mccarthy

LENOX — There are two kinds of summer vacation establishments in the South Berkshire area — those which don't depend on Tanglewood and those which do.

Those which don't have been operating full tilt right up through this Labor Day weekend. Those which do depend on Tanglewood have had a shortage of customers since the Berkshire Festival in Lenox closed three weeks ago.

The vacation business devoted to serving the Tanglewood public faces the same problem each summer. Business is bad when the festival isn't running, and the festival only runs for six weeks.

It is recognized by most of those in the vacation business in the area that there are two approaches to solving the problem. One is to develop another cultural attraction which might act as a substitute for the drawing power of Tanglewood when the festival is closed. The other is to devote more effort to drawing customers to the Berkshires who are not interested in the so-called cultural attractions.

* * *

THE FIRST approach has been tried with varying degrees of success.

Four years ago, Avaloch Inn arranged for a series of post-Tanglewood concerts by Pro Musica Antiqua. The concerts were held the first year in the Lenox Town Hall and the second year in the Stockbridge Town Hall. The programs were attended by people who were already in the area, but as a season-stretcher, Pro Musica Antiqua didn't have the drawing power. The number of people who came to the Berkshires to attend the concerts was insignificant.

A similar effort has been initiated at Music Inn with more success. The inn established its series of jazz concerts to enhance the Tanglewood season and to continue through the Labor Day weekend. The post-Tanglewood season at Music Inn has been further bolstered by the School of Jazz, currently in session.

The jazz concerts and the school of jazz have not taken up all the slack which resulted at Music Inn following the closing of Tanglewood. But Music Inn is currently doing better than half the business it did during Tanglewood. That is progress.

If the jazz concerts and school continue to develop at the pace they have during the past two years, Music Inn will have filled out its season. The inn hopes an increasing drawing power of jazz concerts will have an impact on other vacation businesses in the area.

* * *

ANY FULLY effective late-season duplication of the drawing power of Tanglewood, however, will probably have to be of greater magnitude than the collective playhouses, music barns and even Jacob's Pillow Dance Festival—none of which have proved sufficient to come close to maintaining the momentum of vacation business after Tanglewood closes.

Any effective duplication of Tanglewood will have to be nearly as grandiose as Tanglewood. The affair would also probably have to be held on the Tanglewood grounds. Unfortunately, this would require the cooperation of the Boston Symphony Orchestra trustees.

The Tanglewood shed, the construction of which was largely financed with Berkshire money, was presented to the BSO in 1945 as a gift—giving the orchestra full control over the use of the grounds.

The BSO has indicated it is not interested in extending its own season here. The orchestra has also denied the use of the grounds for any other musical attraction. More music at Tanglewood, the BSO claims, would reduce the drawing power of the festival concerts.

Possibly the BSO would permit use of the grounds for a drama or arts festival or a series of talks by great religious or philosophical leaders. These are suggestions heard in the area just this week.

Such affairs might not have the customers lolling on the grass outside the shed. But if 34,000 people will turn out on a weekend to hear music at Tanglewood, possibly some other high-powered attraction would at least fill the shed.

* * *

THE OTHER solution for the short season induced by Tanglewood is for the vacation industry to simply become less oriented to serving the Tanglewood public. After all, the Poconos and the Catskills get along just fine without any Tanglewood at all. These areas aren't any more physically attractive than Berkshire but they do much more promoting.

The fact that at least one sector of the vacation industry in this area can operate quite independently of Tanglewood is further demonstrated by Eastover, Oak N' Spruce and Jug End Barn. These places are true resorts in the sense that they are self-contained vacation areas which provide all the attractions their guests desire.

Area inns, which on the other hand depend on outside activities to keep their guests amused, are tending to function more and more as resorts. Swimming pools, volley ball courts and archery ranges are appearing on what were formerly empty lawns. Art courses, folk dancing and other organized group activities are being provided to make the guests less dependent on what is going on, or isn't going on, off the grounds.

These activities have cushioned the post-Tanglewood drop in business, but they've by no means eliminated it. The fact remains that the clientele of the more sophisticated hostelries still favor the Tanglewood season when they consider the Berkshires. They will continue to do so until some other Berkshire season is made to appeal to them as much, or more.

* * *

POSSIBLY more promotion of the area's other assets would in time make the area's vacation business less dependent on Tanglewood. It is apparent in the travel pages of the metropolitan Sunday papers that the money used in promoting the Berkshires is but a spit in the ocean of travel advertising.

Some of those in the vacation business complain that they can neither advertise more heavily nor develop as rapidly as they would like to because a bank in this area won't loan money for the vacation business.

Yet, it's a big business. No one knows how much tourist money is spent in the Berkshires for meals, overnight accommodation supplies and odds and ends. But one figure is available to indicate the potential magnitude of the business. The largest resort in the area, Eastover, expects to pump $700,000 into the Berkshire economy this year. That's not including tips.

AUG 25 1958

Suggestion for Tanglewood

To the Editor of THE EAGLE:—

Last week's column, "Berkshire Week in Review" [Aug. 16] reports that Tanglewood rang down the curtain on another record-breaking season to the resounding strains of Beethoven's Ninth. Those of us who were there enjoyed the thrilling finale to the current season. When it was over, Conductor Munch left for Europe and his musicians, as well as the teachers and students, dispersed for well-earned vacations, probably elsewhere.

The excellent Tanglewood facilities remain closed, except for the Aug. 26 convocation of the Golden Age Clubs, and the Berkshire resorts face the perennial problem of limited post-Tanglewood business in the weeks from Aug. 10 through Labor Day.

Tanglewood has an international reputation for the quality of its music and the standing of its conductors, artists and teachers, but it is only in a limited sense an international musical center. It should expand its program by utilizing its facilities in the weeks from the concluding concert until Labor Day.

It can do this by undertaking to conduct an international competition for young artists, instrumental and voice, such as the Brussels and Moscow competitions, with the judges selected from the world's great artists in their respective fields.

The competition could take place during the three weeks before Labor Day, with the finalists performing during the Labor Day weekend, and mayhap the project can enlist the support of the United Nations (which, at its headquarters in New York, frequently sponsors musicales by world-renowned artists). This Tanglewood international competition could serve as a prelude to the annual General Assembly which meets in mid-September in New York. Undoubtedly many thousands from all over the world would avail themselves of the international competition at Tanglewood to come to the Berkshires, to fill out the lean weeks.

Will you act as the "Paul Revere"?

PAUL L. ROSS.

Long Pond Road,
Great Barrington.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

SEP 9 - 1958

Tanglewood Proposal

To the Editor of THE EAGLE:—

I read with great interest the letter [Aug. 25] from Mr. Paul L. Ross.

I heartily approve of his proposal to have an international musical competition at Tanglewood after the regular season.

Perhaps Madame Koussevitzky could be induced to be chairman of the sponsoring committee.

HENRY H. ABRAMS.

Box 71,
North Egremont.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
D. 28,354
SEP 11 1958

Matter for Trustees

To the Editor of THE EAGLE:—

While I read with interest Mr. Paul L. Ross' letter of Aug. 25 and appreciate the letter [Sept. 9] entitled "Tanglewood Proposal" by Mr. Henry H. Abrams, I should like to make one observation.

Tanglewood is the home of the Boston Symphony, its Festival and Music Center. If the ownership of this great institution is to be respected, the full consent of the trustees and director of the orchestra is primarily necessary for any plan, however stimulating and imaginative, in connection with Tanglewood. Otherwise I would regard it an invasion of the site and sanctuary of Tanglewood, which Serge Koussevitzky conceived as "a place of pilgrimage for the music world."

By this, I do not mean to discourage the idea. Rather, I feel that the Boston Symphony Trustees may concur with a proposal for an international musical competition in Tanglewood, if such a proposal could be worked out within the scope of vision of the Boston Symphony Orchestra and for the benefit of all concerned.

OLGA KOUSSEVITZKY.

Lenox.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 26 1958

In Brief . . .

Here's some consolation for those who fear the railroad will be successful in knocking off two daily trains to Boston and another pair to Albany: Three Boston and five Albany trains and seven Boston and 12 Albany buses remain. And buses leave within a half-hour of the four runs where the railroad wants out . . . When 100 motor vehicles can't find parking space at an event featuring an ox-drawing contest, well, it means the Cummington Fair has something the rest of this modern world doesn't . . . In honoring such a hard-working and effective sports promoter as Raymond Bertolino, the Benedict AC is following the commendable policy of touching all the bases. Its first two awards went to men with high school and Babe Ruth connections, and now it's a Little League choice . . .

The inspired suggestion of post-Festival use of Tanglewood for an international music competition is in line with others designed to combat the feast-famine aspect of Berkshire tourist business, but whether it jibes with a BSO policy of not diluting its most priceless asset, the Tanglewood name, with other musical events there is yet another question . . .

[218]

Berkshire Eagle (e)
PITTSFIELD, Mass.
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The Lively Arts

By Milton R. Bass

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South Berkshire Weekly — BERKSHIRE EAGLE August 30, 1958

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* * *

THE FIRST approach has been tried with varying degrees of success.

Four years ago, Avaloch Inn arranged for a series of post-Tanglewood concerts by Pro Musica Antiqua. The concerts were held the first year in the Lenox Town Hall and the second year in the Stockbridge Town Hall. The programs were attended by people who were already in the area, but as a season-stretcher, Pro Musica Antiqua didn't have the drawing power. The number of people who came to the Berkshires to attend the concerts was insignificant.

A similar effort has been initiated at Music Inn with more success. The inn established its series of jazz concerts to enhance the Tanglewood season and to continue through the Labor Day weekend. The post-Tanglewood season at Music Inn has been further bolstered by the School of Jazz, currently in session.

The jazz concerts and the school of jazz have not taken up all the slack which resulted at Music Inn following the closing of Tanglewood. But Music Inn is currently doing better than half the business it did during Tanglewood. That is progress.

If the jazz concerts and school continue to develop at the pace they have during the past two years, Music Inn will have filled out its season. The inn hopes an increasing drawing power of jazz concerts will have an impact on other vacation businesses in the area.

* * *

ANY FULLY effective late-season duplication of the drawing power of Tanglewood, however, will probably have to be of greater magnitude than the collective playhouses, music barns and even Jacob's Pillow Dance Festival—none of which have proved sufficient to come close to maintaining the momentum of vacation business after Tanglewood closes.

Any effective duplication of Tanglewood will have to be nearly as grandiose as Tanglewood. The affair would also probably have to be held on the Tanglewood grounds. Unfortunately, this would require the cooperation of the Boston Symphony Orchestra trustees.

The Tanglewood shed, the construction of which was largely financed with Berkshire money, was presented to the BSO in 1945 as a gift—giving the orchestra full control over the use of the grounds.

The BSO has indicated it is not interested in extending its own season here. The orchestra has also denied the use of the grounds for any other musical attraction. More music at Tanglewood, the BSO claims, would reduce the drawing power of the festival concerts.

Possibly the BSO would permit use of the grounds for a drama or arts festival or a series of talks by great religious or philosophical leaders. These are suggestions heard in the area just this week.

Such affairs might not have the customers lolling on the grass outside the shed. But if 34,000 people will turn out on a weekend to hear music at Tanglewood, possibly some other high-powered attraction would at least fill the shed.

* * *

THE OTHER solution for the short season induced by Tanglewood is for the vacation industry to simply become less oriented to serving the Tanglewood public. After all, the Poconos and the Catskills get along just fine without any Tanglewood at all. These areas aren't any more physically attractive than Berkshire but they do much more promoting.

The fact that at least one sector of the vacation industry in this area can operate quite independently of Tanglewood is further demonstrated by Eastover, Oak N' Spruce and Jug End Barn. These places are true resorts in the sense that they are self-contained vacation areas which provide all the attractions their guests desire.

Area inns, which on the other hand depend on outside activities to keep their guests amused, are tending to function more and more as resorts. Swimming pools, volley ball courts and archery ranges are appearing on what were formerly empty lawns. Art courses, folk dancing and other organized group activities are being provided to make the guests less dependent on what is going on, or isn't going on, off the grounds.

These activities have cushioned the post-Tanglewood drop in business, but they've by no means eliminated it. The fact remains that the clientele of the more sophisticated hostelries still favor the Tanglewood season when they consider the Berkshires. They will continue to do so until some other Berkshire season is made to appeal to them as much, or more.

* * *

POSSIBLY more promotion of the area's other assets would in time make the area's vacation business less dependent on Tanglewood. It is apparent in the travel pages of the metropolitan Sunday papers that the money used in promoting the Berkshires is but a spit in the ocean of travel advertising.

Some of those in the vacation business complain that they can neither advertise more heavily nor develop as rapidly as they would like to because a bank in this area won't loan money for the vacation business.

Yet, it's a big business. No one knows how much tourist money is spent in the Berkshires for meals, overnight accommodation supplies and odds and ends. But one figure is available to indicate the potential magnitude of the business. The largest resort in the area, Eastover, expects to pump $700,000 into the Berkshire economy this year. That's not including tips.

Suggestion for Tanglewood

To the Editor of THE EAGLE:—

Last week's column, "Berkshire Week in Review" [Aug. 16] reports that Tanglewood rang down the curtain on another record-breaking season to the resounding strains of Beethoven's Ninth. Those of us who were there enjoyed the thrilling finale to the current season. When it was over, Conductor Munch left for Europe and his musicians, as well as the teachers and students, dispersed for well-earned vacations, probably elsewhere.

The excellent Tanglewood facilities remain closed, except for the Aug. 26 convocation of the Golden Age Clubs, and the Berkshire resorts face the perennial problem of limited post-Tanglewood business in the weeks from Aug. 10 through Labor Day.

Tanglewood has an international reputation for the quality of its music and the standing of its conductors, artists and teachers, but it is only in a limited sense an international musical center. It should expand its program by utilizing its facilities in the weeks from the concluding concert until Labor Day.

It can do this by undertaking to conduct an international competition for young artists, instrumental and voice, such as the Brussels and Moscow competitions, with the judges selected from the world's great artists in their respective fields.

The competition could take place during the three weeks before Labor Day, with the finalists performing during the Labor Day weekend, and mayhap the project can enlist the support of the United Nations (which, at its headquarters in New York, frequently sponsors musicales by world-renowned artists). This Tanglewood international competition could serve as a prelude to the annual General Assembly which meets in mid-September in New York. Undoubtedly many thousands from all over the world would avail themselves of the international competition at Tanglewood to come to the Berkshires, to fill out the lean weeks.

Will you act as the "Paul Revere"?

PAUL L. ROSS.
Long Pond Road,
Great Barrington.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

SEP 9 - 1958

Tanglewood Proposal

To the Editor of THE EAGLE:—

I read with great interest the letter [Aug. 25] from Mr. Paul L. Ross.

I heartily approve of his proposal to have an international musical competition at Tanglewood after the regular season.

Perhaps Madame Koussevitzky could be induced to be chairman of the sponsoring committee.

HENRY H. ABRAMS.
Box 71,
North Egremont.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
D. 28,354
SEP 11 1958

Matter for Trustees

To the Editor of THE EAGLE:—

While I read with interest Mr. Paul L. Ross' letter of Aug. 25 and appreciate the letter [Sept. 9] entitled "Tanglewood Proposal" by Mr. Henry H. Abrams, I should like to make one observation.

Tanglewood is the home of the Boston Symphony, its Festival and Music Center. If the ownership of this great institution is to be respected, the full consent of the trustees and director of the orchestra is primarily necessary for any plan, however stimulating and imaginative, in connection with Tanglewood. Otherwise I would regard it an invasion of the site and sanctuary of Tanglewood, which Serge Koussevitzky conceived as "a place of pilgrimage for the music world."

By this, I do not mean to discourage the idea. Rather, I feel that the Boston Symphony Trustees may concur with a proposal for an international musical competition in Tanglewood, if such a proposal could be worked out within the scope of vision of the Boston Symphony Orchestra and for the benefit of all concerned.

OLGA KOUSSEVITZKY.
Lenox.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 26 1958

In Brief . . .

Here's some consolation for those who fear the railroad will be successful in knocking off two daily trains to Boston and another pair to Albany: Three Boston and five Albany trains and seven Boston and 12 Albany buses remain. And buses leave within a half-hour of the four runs where the railroad wants out . . . When 100 motor vehicles can't find parking space at an event featuring an ox-drawing contest, well, it means the Cummington Fair has something the rest of this modern world doesn't . . . In honoring such a hard-working and effective sports promoter as Raymond Bertolino, the Benedict AC is following the commendable policy of touching all the bases. Its first two awards went to men with high school and Babe Ruth connections, and now it's a Little League choice . . .

The inspired suggestion of post-Festival use of Tanglewood for an international music competition is in line with others designed to combat the feast-famine aspect of Berkshire tourist business, but whether it jibes with a BSO policy of not diluting its most priceless asset, the Tanglewood name, with other musical events there is yet another question . . .

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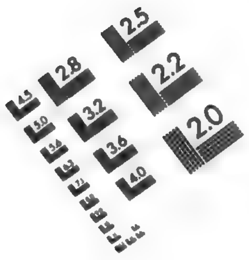
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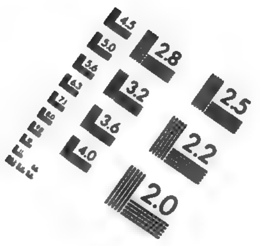
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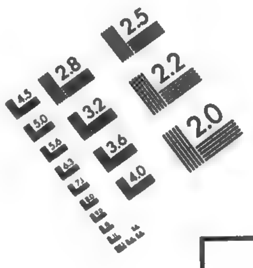
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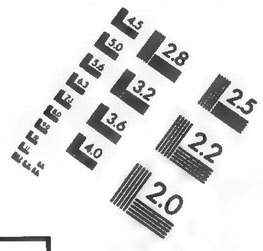
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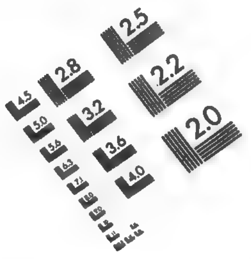
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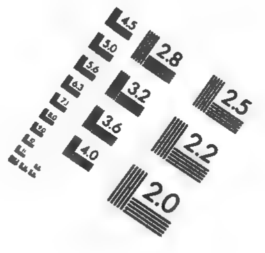
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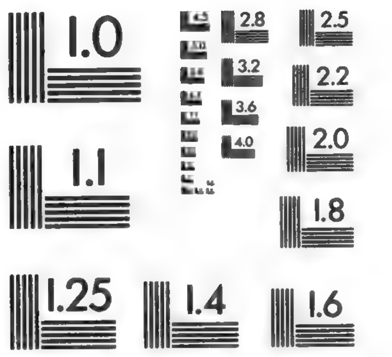
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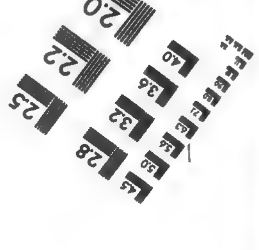
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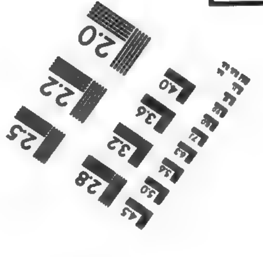
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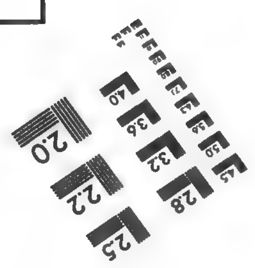
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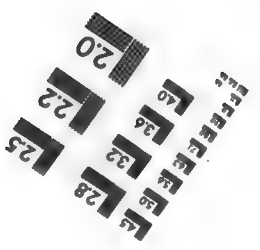
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[illegible] News Albany, N.Y. Aug. 2, 1958

Fleisher adjusts his tie.

"Contests . . . are really anti-music."

"The real qualities are unmeasurable."

"A spiritual . . . thing."

"The jury might have a bellyache."

"Feeling of security"

"Music is bigger than men."

Music Contests: Are They Good or Bad?

It has become almost necessary for young American musicians to win contests. Two who have done so are pianists Leon Fleischer, 30, and Seymour Lipkin, 31, who also played at the Berkshire Festival this summer. Knickerbocker News staff writer Peter B. Taub asked them what they think about competitions, such as the one Van Cliburn won in Moscow.

MR. FLEISHER: The importance given to competition is, in a way, unfortunate. It sort of implies the "champ" aspect, which does not exist in music. The qualities of art are intangible, especially an art that passes as quickly as a performance of music.

MR. LIPKIN: I think that is true, and I think the reason why competitions have become so important is that the public is less and less willing to make up its own mind about an artist. It would rather have a jury made up of X, Y and Z make up its mind. It is a situation that feeds on itself.

MR. FLEISHER: The public and the concert managers should be ashamed that their own convictions count for so little. My chief kick about contests is that they are really anti-music. The intangible qualities of art are not measurable. People on the same artistic level may have different qualities.

MR. LIPKIN: No, I think X may be on a different level than Y. That is, somebody is a real artist while somebody else is not.

MR. TAUB: Why are contests not a reliable indication of an artist's talent or ability?

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MR. LIPKIN: For that reason, a contest is an artificial thing. An artist playing in a contest is not giving something to the public. He is simply trying to demonstrate his prowess. There are great pianists and singers who don't really get warmed up until their recital is half over. In a contest, they might do poorly.

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MR. TAUB: What are these qualities?

MR. FLEISHER: They are qualities of artistry and inspiration.

MR. LIPKIN: And communication.

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MR. LIPKIN: As contests multiply, the public becomes more and more dependent on them. And managers say, "We'll wait until so-and-so wins another contest." Then it is easy for them to "sell" that artist to the public.

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MR. LIPKIN: That is the whole purpose of advertising in this country. Van Cliburn, who is a great talent, became a symbol of "we are better than the Russians." It is too bad he had to be accepted on that basis.

MR. FLEISHER: Contests have their value. At first, they provided an opportunity to young artists who were unable to finance a big-city recital. Winning a contest should be the start of one's career, but now it means one is at his peak.

MR. LIPKIN: Because two years from now, somebody else will have won a major contest. Art may have its commercial aspect, but it is not based on economic factors. If it were, we would have 20-piece orchestras instead of 90 or 100 pieces.

MR. FLEISHER: The United States is about the only country in the world where art is not subsidized by the federal government. In Germany, for instance, every city has its own symphony orchestra, subsidized by the government.

MR. LIPKIN: Well, up to now, you know, the intellectual or artist in this country has been considered a bit subversive.

MR. FLEISHER: Europeans regard music as their child. Since they do have this proprietary intesest, we should show what we can do in this field in order to win their respect.

MR. LIPKIN: But first we must win respect at home.

MR. TAUB: Do you think there is any real value at all in these contests?

MR. FLEISHER: The Moscow contest at least showed an awareness of United States talent, though possibly it was the wrong kind of awareness. It did show the world the importance of art in our lives. If the contest just persuaded more people to expose themselves to concerts, possibly it served a useful purpose.

MR. LIPKIN: I read recently that there has never been so much public interest in music—music of all kinds—as there is today. But this interest is just starting. It is a raw thing. I think the big foundations are beginning to take an interest, which is an encouraging sign.

MR. FLEISHER: Yes, that is the eventual answer. Foundations and big corporations.

MR. TAUB: When a pianist wins a big contest, does it build up his confidence so that he plays better after that?

MR. FLEISHER: Winning a contest is better for one's self-confidence than going to an analyst. At least, I imagine that to be true. Seriously, even when we win a contest, we know our music hasn't changed.

MR. LIPKIN: We welcome the acclaim, of course.

MR. FLEISHER: But the music is always there to knock us off our self-made pedestals. It reminds us that music is bigger than men.

MR. TAUB: Why do you think people are reluctant to decide for themselves whether or not they like a particular pianist?

MR. LIPKIN: The American public is being systematically trained not to decide for itself. We are supposed to trust the advertisements and not our individual judgement. This is really threatening to undermine our society. It is very bad business. Advertising deliberately tries to take advantage of the weaknesses of human nature.

Somebody once asked me why I play a Steinway piano. I told him I played it because I thought it was the best. But it took me 10 minutes to convince him the reason was not that the Steinway people were paying me to play their piano. He refused to believe me.

MR. TAUB: Do music critics have a role in judging young artists?

MR. FLEISHER: I am never sure whether a music critic is a musician in journalism or a journalist in music. I think the critics have been a bit tardy, but now they are facing up to their responsibility.

MR. TAUB: Without these contests, how would talented young pianists gain recognition?

MR. FLEISHER: There is no way for a gifted young professional to start a career unless he has money. It takes $2,000 for a New York City recital and even that is an unsure thing. You may not get the top critics, for one thing.

It is a terrible thing to put 15 or 20 years of hard work into one two-hour period and expect to do your best. The odds are against you.

MR. LIPKIN: A contest asks you to pack it into an even shorter period.

MR. TAUB: Then what is the solution?

MR. FLEISHER: I think managements should open a special department with a panel of their artists who happen to be in town. The panel would listen to young artists who want to audition. If the panel thinks someone shows promise, the manager should give him a chance for a career.

MR. LIPKIN: And if he is not quite ready for that, the older artists could help him in the intermediate stages. But I think you would need a wide representation of judges.

MR. FLEISHER: I don't think that presents such a problem. A person with an enormous talent will be recognized even though a judge might not appreciate his particular style.

Then, of course, the managers have the problem of selling their new talent to the public. Concert managers are not entirely altruistic. They want to make money, and it is easier for them to sell a pianist who has just won a major contest then one who is completely unknown.

MR. LIPKIN: But they should be responsible, too. People should exercise responsibility no matter what their job is.

MR. FLEISHER: Concert managers have a great deal of responsibility, but they don't always exercise it.

MR. LIPKIN: Yes, that's the trouble.

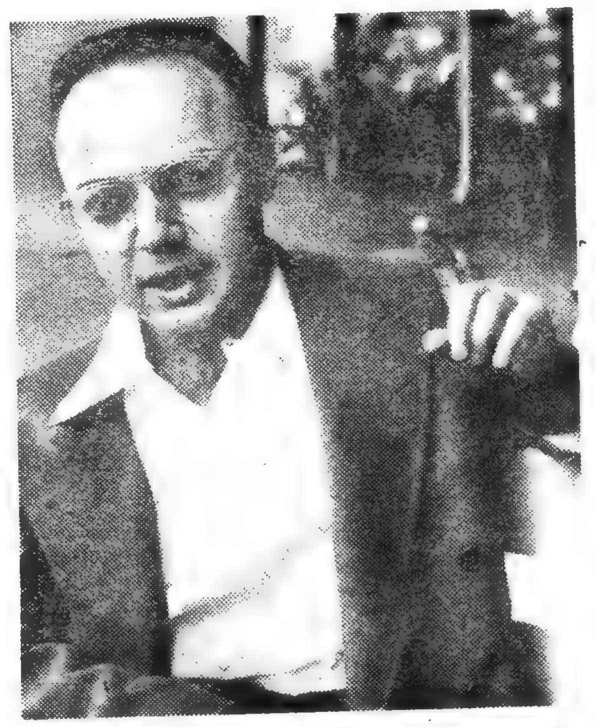
The Knickerbocker News Photos by Bob Paley

Lipkin: "We welcome the acclaim."

"We must win respect."

"A contest is an artificial thing."

"Public interest is just startng."


"Exercise responsibility."

Van Cliburn rests during a practice session.

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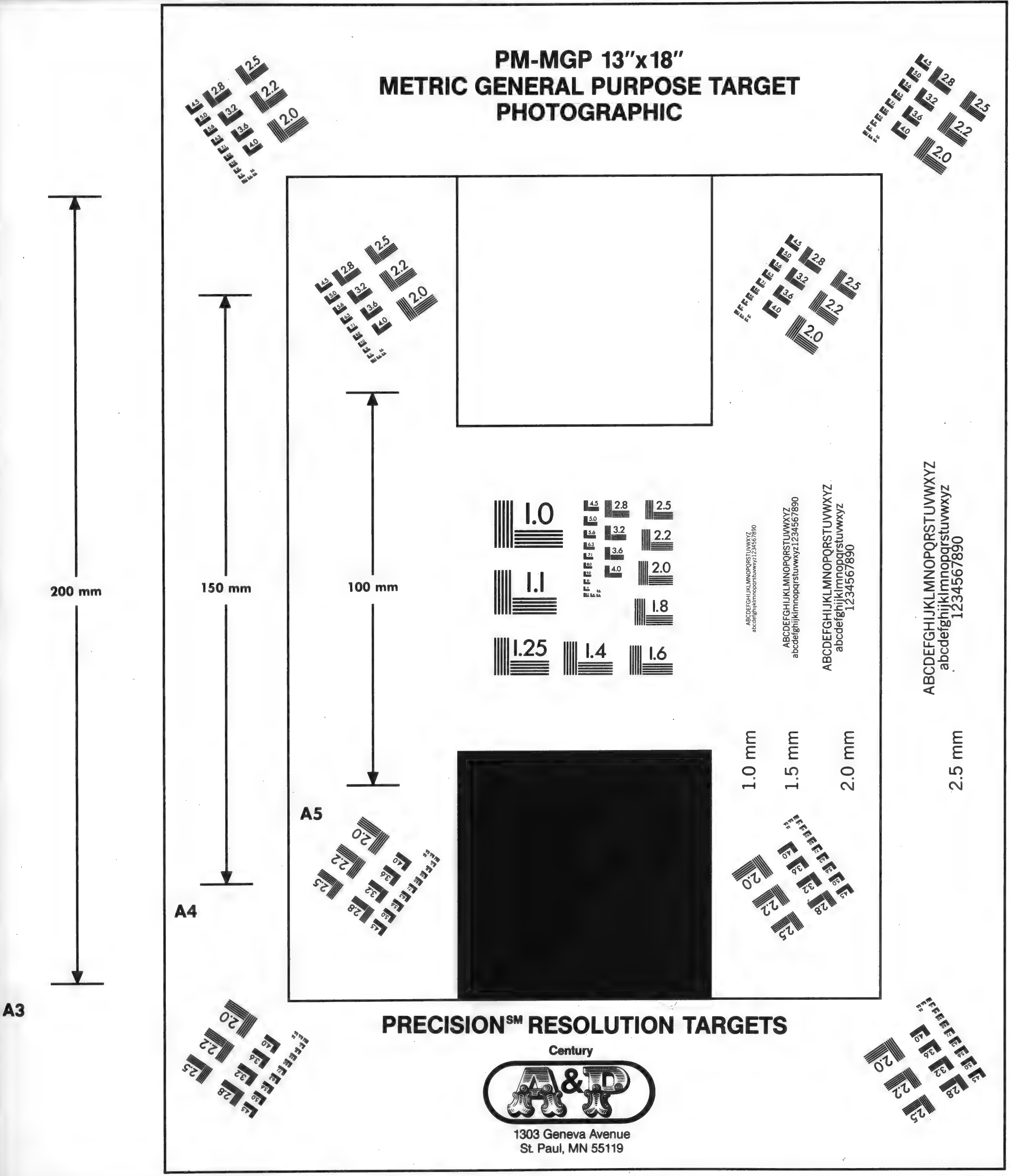
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Knickerbocker News — Albany, N.Y. Aug. 2, 1958

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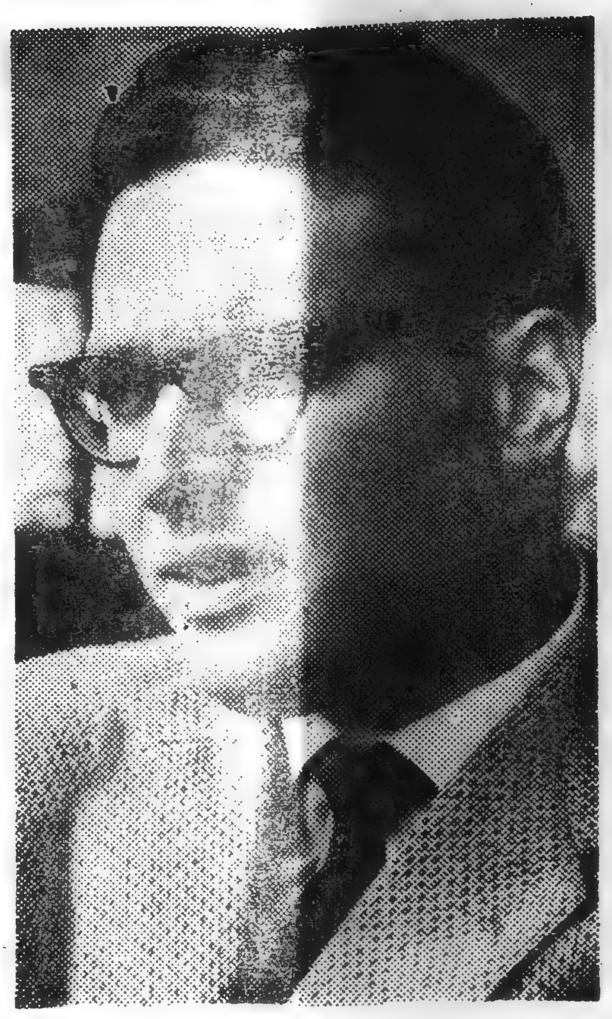
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MR. FLEISHER: Contests have their value. At first, they provided an opportunity to young artists who were unable to finance a big-city recital. Winning a contest should be the start of one's career, but now it means one is at his peak.

MR. LIPKIN: Because two years from now, somebody else will have won a major contest. Art may have its commercial aspect, but it is not based on economic factors. If it were, we would have 20-piece orchestras instead of 90 or 100 pieces.

MR. FLEISHER: The United States is about the only country in the world where art is not subsidized by the federal government. In Germany, for instance, every city has its own symphony orchestra, subsidized by the government.

MR. LIPKIN: Well, up to now, you know, the intellectual or artist in this country has been considered a bit subversive.

MR. FLEISHER: Europeans regard music as their child. Since they do have this proprietary intesest, we should show what we can do in this field in order to win their respect.

MR. LIPKIN: But first we must win respect at home.

MR. TAUB: Do you think there is any real value at all in these contests?

MR. FLEISHER: The Moscow contest at least showed an awareness of United States talent, though possibly it was the wrong kind of awareness. It did show the world the importance of art in our lives. If the contest just persuaded more people to expose themselves to concerts, possibly it served a useful purpose.

MR. LIPKIN: I read recently that there has never been so much public interest in music—music of all kinds—as there is today. But this interest is just starting. It is a raw thing. I think the big foundations are beginning to take an interest, which is an encouraging sign.

MR. FLEISHER: Yes, that is the eventual answer. Foundations and big corporations.

The Knickerbocker News Photos by Bob Paley

MR. TAUB: When a pianist wins a
does it build up his confidence so that he
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Lipkin: "We welcome the acclaim."

"We must win respect."

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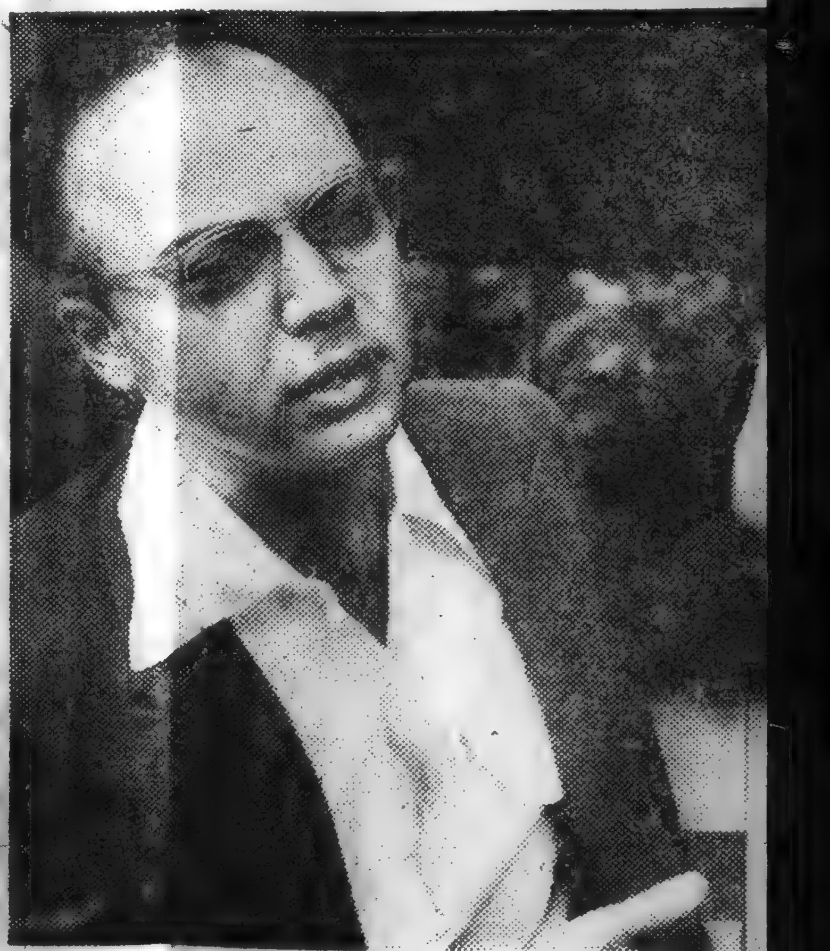
"Public interest is just startng.

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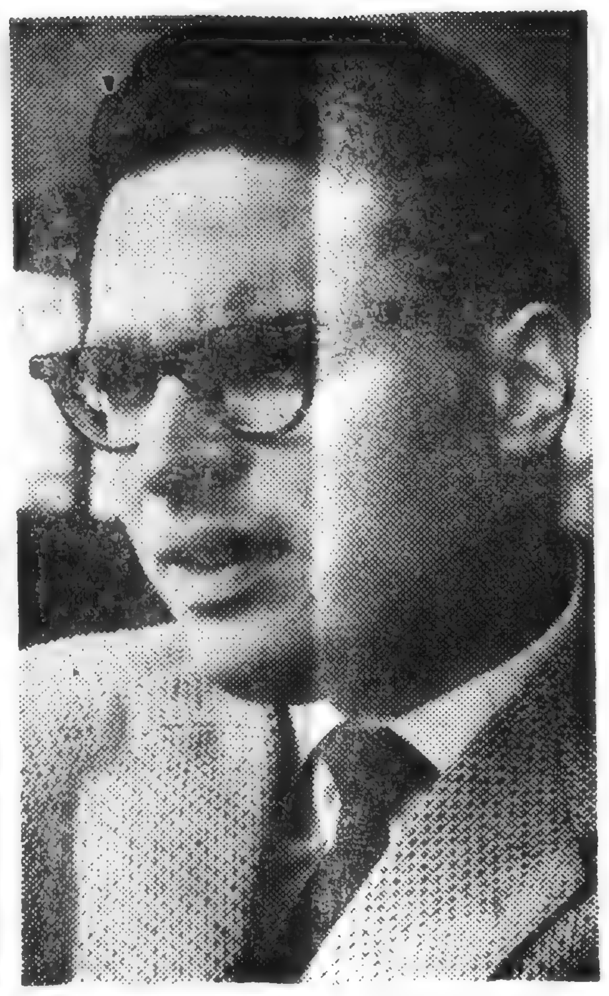

"A spiritual . . . thing."

"The jury might have a bellyache."

"Feeling of security"

"Music is bigger than men."

ontests: Are They Good or Bad?

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The Knickerbocker News Photos by Bob Paley

MR. TAUB: When a pianist wins a big contest, does it build up his confidence so that he plays better after that?

MR. FLEISHER: Winning a contest is better for one's self-confidence than going to an analyst. At least, I imagine that to be true. Seriously, even when we win a contest, we know our music hasn't changed.

MR. LIPKIN: We welcome the acclaim, of course.

MR. FLEISHER: But the music is always there to knock us off our self-made pedestals. It reminds us that music is bigger than men.

MR. TAUB: Why do you think people are reluctant to decide for themselves whether or not they like a particular pianist?

MR. LIPKIN: The American public is being systematically trained not to decide for itself. We are supposed to trust the advertisements and not our individual judgement. This is really threatening to undermine our society. It is very bad business. Advertising deliberately tries to take advantage of the weaknesses of human nature.

Somebody once asked me why I play a Steinway piano. I told him I played it because I thought it was the best. But it took me 10 minutes to convince him the reason was not that the Steinway people were paying me to play their piano. He refused to believe me.

MR. TAUB: Do music critics have a role in judging young artists?

MR. FLEISHER: I am never sure whether a music critic is a musician in journalism or a journalist in music. I think the critics have been a bit tardy, but now they are facing up to their responsibility.

MR. TAUB: Without these contests, how would talented young pianists gain recognition?

MR. FLEISHER: There is no way for a gifted young professional to start a career unless he has money. It takes $2,000 for a New York City recital and even that is an unsure thing. You may not get the top critics, for one thing.

It is a terrible thing to put 15 or 20 years of hard work into one two-hour period and expect to do your best. The odds are against you.

MR. LIPKIN: A contest asks you to pack it into an even shorter period.

MR. TAUB: Then what is the solution?

MR. FLEISHER: I think managements should open a special department with a panel of their artists who happen to be in town. The panel would listen to young artists who want to audition. If the panel thinks someone shows promise, the manager should give him a chance for a career.

MR. LIPKIN: And if he is not quite ready for that, the older artists could help him in the intermediate stages. But I think you would need a wide representation of judges.

MR. FLEISHER: I don't think that presents such a problem. A person with an enormous talent will be recognized even though a judge might not appreciate his particular style.

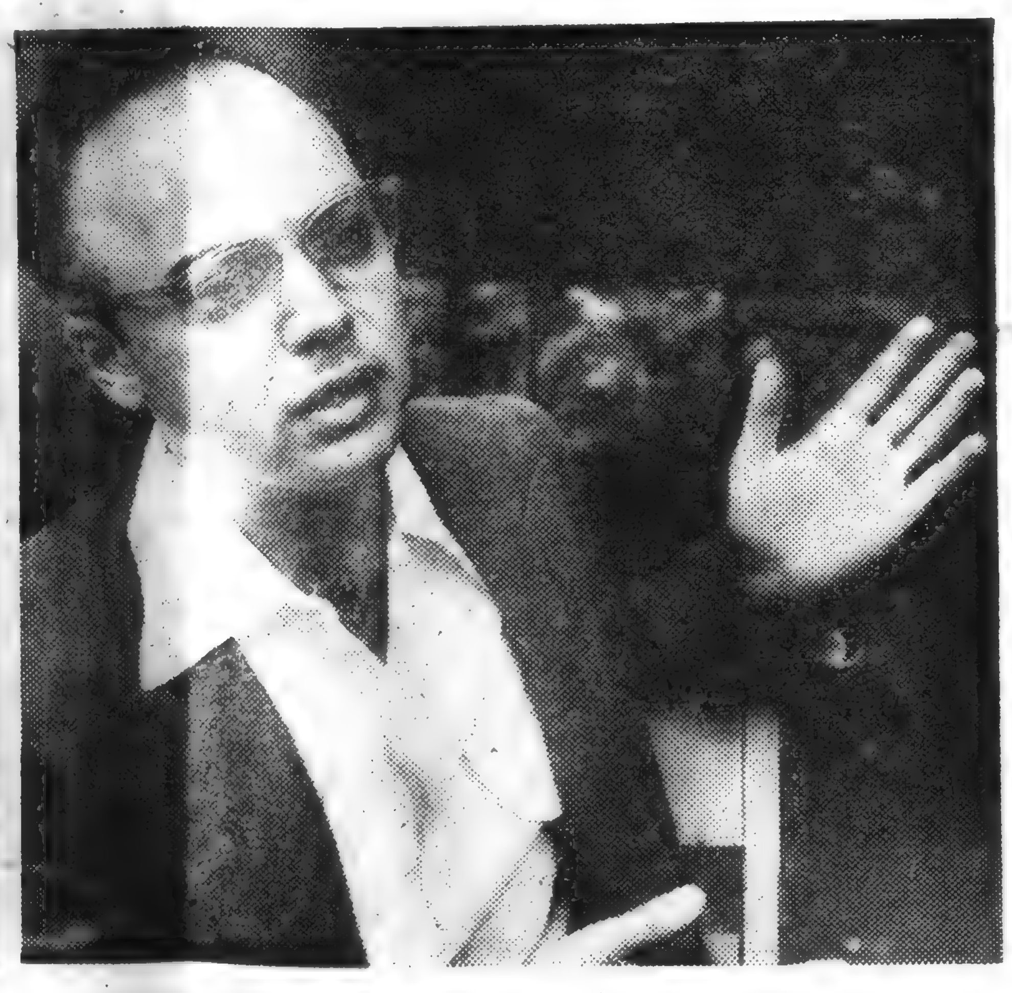
Then, of course, the managers have the problem of selling their new talent to the public. Concert managers are not entirely altruistic. They want to make money, and it is easier for them to sell a pianist who has just won a major contest then one who is completely unknown.

MR. LIPKIN: But they should be responsible, too. People should exercise responsibility no matter what their job is.

MR. FLEISHER: Concert managers have a great deal of responsibility, but they don't always exercise it.

MR. LIPKIN: Yes, that's the trouble.

"A contest is an artificial thing."



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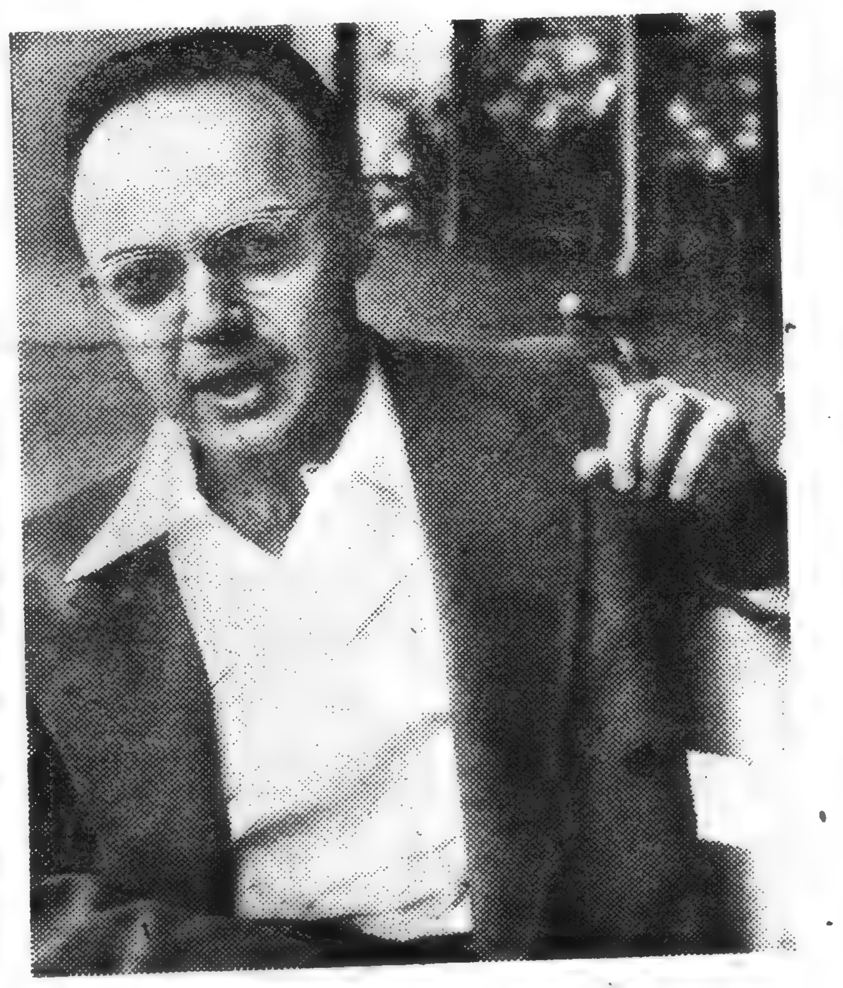
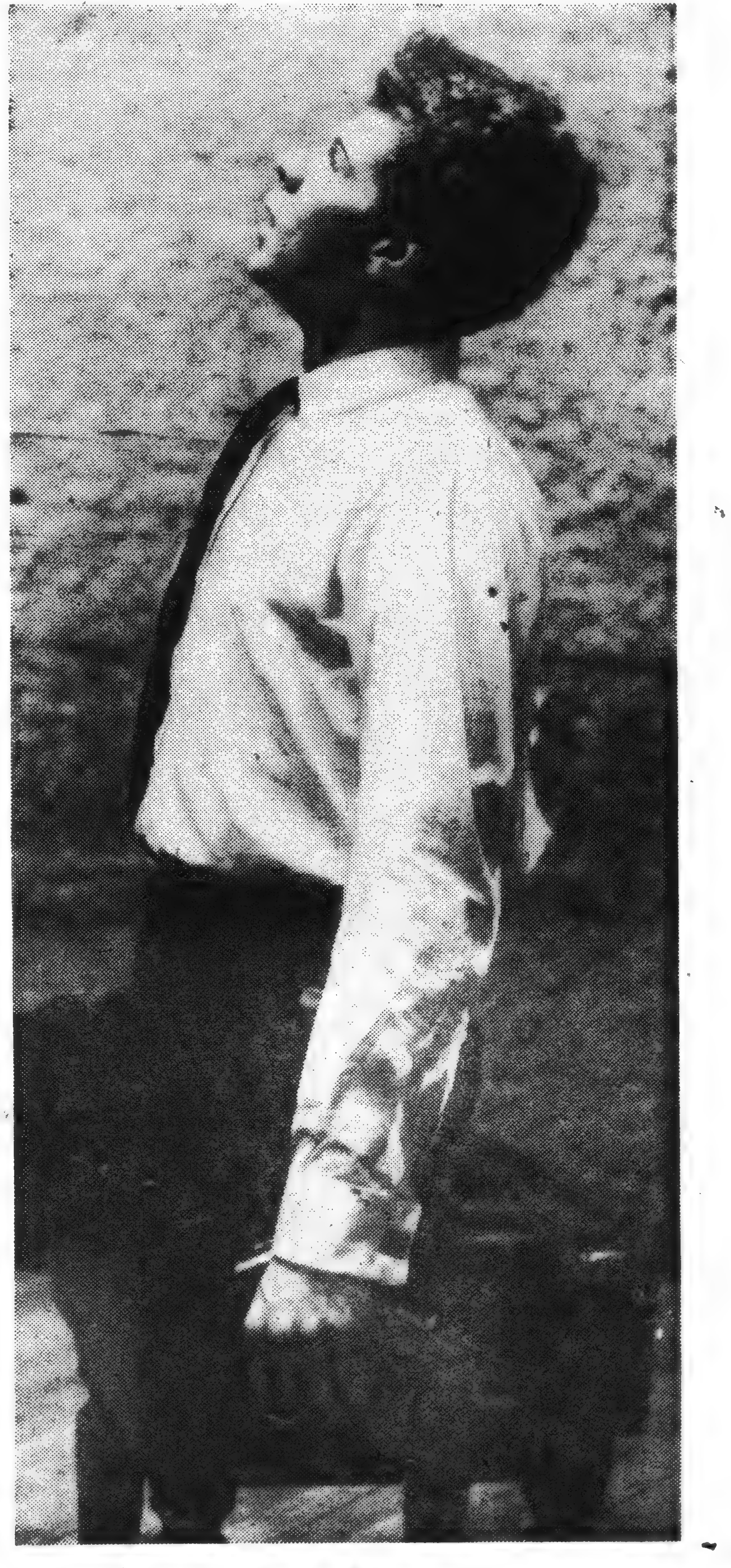


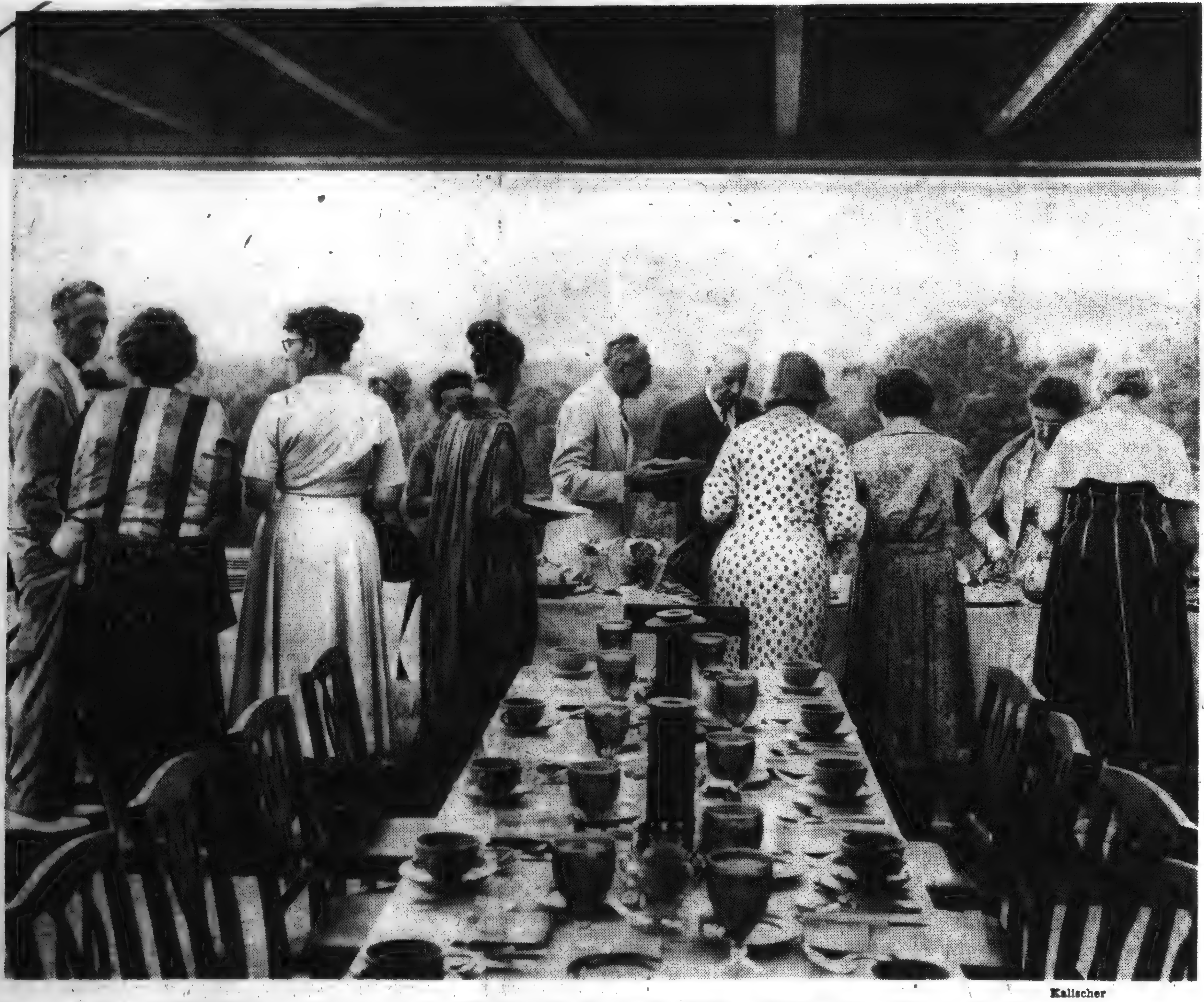
"Exercise responsibility."



Van Cliburn rests during a practice session.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 16 1958



Kalischer

Many people of prominence in the fields of music, art and the theater attended party given by Mr. and Mrs. Stefan Lorant at their home in Lenox. Visible in buffet line are Louis Speyer, English horn player in the Boston Symphony, and Charles Munch, conductor (center), and artist Norman Rockwell at left.

The Social Whirl

PATRONS OF THE ARTS dominate the invitation lists of Berkshire hostesses during the summer. Most of the cocktail parties, luncheons, suppers, receptions and garden socials are held either before or after the participants have been to Tanglewood, Jacob's Pillow, one of the summer theaters, or some other culture pit. Artists and performers of the theater and concert stage rub elbows with the county summer gentry. The dashing functions of 50 years ago, when multimillionaire summer residents dominated the social scene, have gone the way of the tallyho. Today guests arrive at a Berkshire party in a Jaguar or a Continental with a Tanglewood boxholder's card on the windshield.

ON THE COVER is four-year-old Laura-Beth Bentley, flower girl at the garden wedding of Marsha Reeves and Charles Snyder in June. Much too young for champagne, Laura-Beth is quaffing a glass of punch at the reception, held at the home of the bride's parents, Dr. and Mrs. E. Earl Reeves of 206 Dawes Ave.

Kalischer

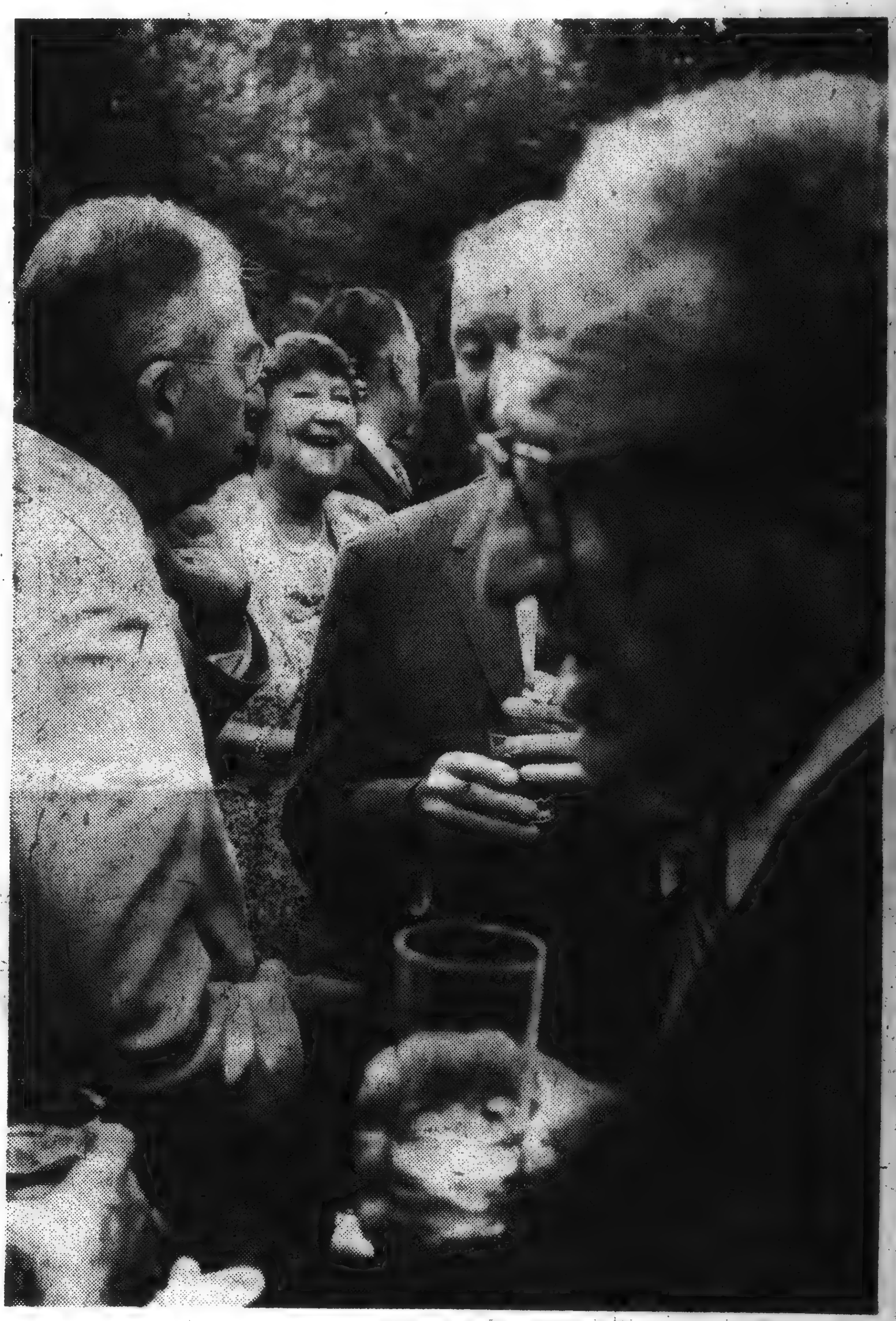
Author Stefan Lorant greets actress Anne Bancroft as playwright William Gibson lights cigarette, left. Miss Bancroft is leading lady in "Two for the Seesaw," a Broadway hit written by Mr. Gibson, who lives in Stockbridge. The Lorant party was a Lenox hit.

Opening of the Williamstown Summer Theater's fourth season was celebrated at a champagne party given for cast and theater friends by the Williams Inn. It was a gay, bubbling affair.

Tague

Kalischer

James Stagliano, right, Boston Symphony French hornist, gave party at his Lenox home for Eleazar deCarvalho, the Brazilian conductor, seated. Behind him are script writer Lian O'Brian and producer Henry Ephron, absorbing local color for use in a forthcoming 20th Century-Fox movie centering on Tanglewood.



Tague

A cocktail party was given by Mrs. Donald F. McPherson, 14 Paisley Ter., after last Tanglewood concert. Among the prominent guests were Robert W. McCracken, left, Mrs. William A. Whittlesey II, both of Pittsfield, Darwin Morse, Richmond, and Monroe B. England, Pittsfield.

The Berkshire Museum was the scene of reception in honor of artist Norman Rockwell, whose retrospective, one-man show there is biggest of his career. Cocktails were served.

Kalischer

B. Eagle - Aug 5

The Lively Arts

By Milton R. Bass

AN AUDIENCE is ostensibly an assembly of hearers, but you couldn't prove it at any of the musical events around here. Sometimes I get the feeling at Tanglewood that I have stumbled into a "Free Algeria" rally at which some dissident elements have just been discovered. And other times at the Music Barn I know I have.

What is there about these concerts that brings out the phonyness in people? Why do they feel they have to shout and yell and scream and holler and bounce around while banging their hands together in a most annoying and vulgar manner? You would think they had just watched people being thrown to lions (or purple people eaters in this day and age) instead of having just heard a musical concert.

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IT IS ONE thing to show appreciation for a thing well done, to pat your shirtmaker's shoulder for the turn of the collar, to nod at your gardner for the bloom on a rose or to tickle the upstairs maid for a curve well rounded. But, as our Tanglewood critic Jay Rosenfeld has pointed out, it is quite another for these staid dowagers from Boston and Philadelphia to shout and scream in the big Shed housing the Boston Symphony. They are acting out of character. And since they are the last bulwark in this country against the "creeping tide of socialism," we can't afford to lose them.

* * *

IT SEEMS to me (and since I am never wrong about anything, it must be so) that these people are not applauding the music or the musicians so much as they are applauding themselves. "Look," they are telling their friends and the spectators around them, "I appreciate. These magnificent musicians have just played an acknowledged classic and you can see that I know these are magnificent musicians and an acknowledged classic." In every sense of the word, they are jumping on the bandwagon.

At the Music Barn the situation is not quite so abandoned as at Tanglewood because conditions are much more crowded and because the audience applauds for every single solo taken during the evening. This runs into quite a bit of applause. Therefore, at the end of the concert they content themselves with quiet pandemonium.

* * *

THERE IS nothing more aggravating than an undiscriminating audience which will applaud everything and anything. Somehow it has become usual procedure in jazz to clap for every solo, regardless of its merit. A guy with no ideas can stand up there and run the scales three or four times and draw an ovation. There have been groups who have played music fit only to bay at the moon by, and the audience has rewarded them with exactly the same enthusiasm it has given the superior performances.

The smart thing to do, I suppose, is to cheer God, country, motherhood, Brahms and Beethoven; and play it safe on statehood for Hawaii, birth control, Bartok and Stravinsky. I have never seen dogged antagonism rise out of an audience as at the Tanglewood concert which featured Copland's "Variations." They so resented the piece that they went compltely berserk in appreciation of the mediocre rendition of Brahms' Fourth which followed. The American public is happiest when it is inundated with the music of *sturm und drang*, romantic, dramatic, melodic effects which punch across the message in obvious terms.

* * *

BUT GIVE the general public something that is new and quite different, and they become sullen and stubborn. They don't even listen to it while they are listening to it. They close their ears along, with their minds, and shut out the sounds which might disturb the equilibrium.

Consequently, modern music and modern jazz are left entirely in the hands of coteries which go around screaming about how smart they are to be different. They not only antagonize the general public even more than before, they even antagonize the people who like modern music and modern jazz.

* * *

WELL, YOU ask, what can be done about the situation? What can we do to educate people, to inform them, open their eyes and ears to the universe around them and give them new sensations and insights? What can we do to give them new perspective and make them think?

Nothing, absolutely nothing!

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 11 1958

Tourists Fill Rooms in Area For Weekend

Despite showers Friday afternoon and again early yesterday, Northern Berkshire enjoyed its best tourist weekend of the summer.

The boom in business was aided by several factors. It was the final weekend of the Berkshire Music Festival at Tanglewood and the last weekend for visiting at some area camps. In addition, the weather forecast for the weekend on Friday was encouraging and Saturday itself was bright and clear.

Most overnight accommodations for tourists were filled relatively early on both Friday and Saturday nights, and by nighttime any space was hard to find.

Traffic was reported to have been moderately heavy to heavy by area police.

The total rainfall for the weekend, from Friday morning to this morning, was .50 of an inch. The precipitation yesterday was .10, according to the Notch Reservoir gauge. Temperatures for the weekend ranged between 58 and 74, and it is to be clear and cool tonight and tomorrow.

For the coming five days temperatures are to average near normal, with a warming trend on Wednesday and cooler air again Thursday or Friday. Precipitation is to be less than a quarter of an inch, with showers late Wednesday or Thursday.

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,200

AUG 3 - 1958

Berkshire Finale . . .

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Mass., will feature music of Beethoven. Charles Munch, music director, will conduct the concerts of Friday evening, Aug. 8 at 8:30 and Sunday afternoon, Aug. 10, at 2:30. The

(Continued on Page 15)

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Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662

UL 31 1958

FADED TEXT

THE CHICOPEE HERALD

Final Weekend of Berkshire Festival Set

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, will feature music of Beethoven. Charles Munch, Music Director, will conduct the concerts of Friday evening, August 8 at 8:30 and Sunday afternoon, August 10, at 2:30. The concert on Saturday evening, August 9, at 8:30, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (August 8) and Berl Senofsky, violinist (August 9).

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The concert on Saturday conducted by Pierre Monteux will open with music from "Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his U. S debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johannesburg Festival Overture, which was written for the 70th Anniversary of the city of Johannesburg in South Africa first performed there in 1956. The Boston Symphony Orchestra presented the United States premiere of the Overture during the 1956/57 season.

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

AUG 2 1958

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739

AUG 3 1958

Festival Ends At Tanglewood Next Weekend

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts, will feature music of Beethoven. Charles Munch, Music Director, will conduct the concerts of Friday evening, August 8 at 8:30 and Sunday afternoon, August 10, at 2:30. The concert on Saturday evening, August 9, at 8:30, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (August 8) and Berl Senofsky, violinist (August 9).

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

AUG 1 1958

Beethoven Works At Tanglewood Final Weekend

The final weekend of Berkshire Festival concerts by the Boston Symphony orchestra in the Music Shed at Tanglewood, will feature music by Beethoven. Charles Munch, music director, will conduct the concerts of August 8 and August 10. The concert on Saturday evening, August 9, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist and Berl Senofsky, violinist.

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[221]

B. Eagle - Aug 5

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Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662

UL 31 1958

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Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5 "Emperor." Mr. Istomin is the sixth of the outstanding young American pianists who have appeared at Tanglewood during the current season, others being Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis and Leonard Pennario. Mr. Istomin last appeared at Tanglewood in 1955.

The concert on Saturday conducted by Pierre Monteux will open with music from "Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his U. S. debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johannesburg Festival Overture, which was written for the 70th Anniversary of the city of Johannesburg in South Africa first performed there in 1956. The Boston Symphony Orchestra presented the United States premiere of the Overture during the 1956/57 season.

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

AUG 2 1958

Final Weekend of Berkshire Festival Set

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The concert on Saturday conducted by Pierre Monteux will open with music from "Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his U. S. debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

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remarkable has contrived to combine an the sordidness of a murder trial in real life with the feeling of mystery and terror that belongs to the art of the good suspense novel. Grade A.

* * *

MAIDEN'S PRAYER, by Joan Fleming, Ives Washburn, $2.95. Maiden's mother had Miss

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SPOTLIGHT

(Continued from Page 11)

concert on Saturday evening, Aug. 9, at 8:30, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (Aug. 8) and Berl Senofsky, violinist (Aug. 9).

Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5 "Emperor." Mr. Istomin is the sixth of the outstanding young American pianists who have appeared at Tanglewood during the current season, others being Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis and Leonard Pennario. Mr. Istomin last appeared at Tanglewood in 1955.

[221]

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 11 1958

Tourists Fill Rooms in Area For Weekend

Despite showers Friday afternoon and again early yesterday, Northern Berkshire enjoyed its best tourist weekend of the summer.

The boom in business was aided by several factors. It was the final weekend of the Berkshire Music Festival at Tanglewood and the last weekend for visiting at some area camps. In addition, the weather forecast for the weekend on Friday was encouraging and Saturday itself was bright and clear.

Most overnight accommodations for tourists were filled relatively early on both Friday and Saturday nights, and by nighttime any space was hard to find.

Traffic was reported to have been moderately heavy to heavy by area police.

The total rainfall for the weekend, from Friday morning to this morning, was .50 of an inch. The precipitation yesterday was .10, according to the Notch Reservoir gauge. Temperatures for the weekend ranged between 58 and 74, and it is to be clear and cool tonight and tomorrow.

For the coming five days temperatures are to average near normal, with a warming trend on Wednesday and cooler air again Thursday or Friday. Precipitation is to be less than a quarter of an inch, with showers late Wednesday or Thursday.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739

AUG 3 1958

Festival Ends At Tanglewood Next Weekend

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts, will feature music of Beethoven. Charles Munch, Music Director, will conduct the concerts of Friday evening, August 8 at 8:30 and Sunday afternoon, August 10, at 2:30. The concert on Saturday evening, August 9, at 8:30, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (August 8) and Berl Senofsky, violinist (August 9).

Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5 "Emperor." Istomin is the sixth of the outstanding young American pianists who have appeared at Tanglewood during the current season, others being Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis and Leonard Pennario. Istomin last appeared at Tanglewood in 1955.

The concert on Saturday conducted by Pierre Monteux will open with music from "Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. This will be his first appearance with the Boston Symphony Orchestra. In the second half of the program Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will follow his regular custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johannesbury Festival Overture, which was written for the 70th Anniversary of the city of Johannesburg in South Africa and first performed there in 1956. The Boston Symphony Orchestra presented the United States premiere of the Overture during the 1956-57 season.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

AUG 1 1958

Beethoven Works At Tanglewood Final Weekend

The final weekend of Berkshire Festival concerts by the Boston Symphony orchestra in the Music Shed at Tanglewood, will feature music by Beethoven. Charles Munch, music director, will conduct the concerts of August 8 and August 10. The concert on Saturday evening, August 9, will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist and Berl Senofsky, violinist.

Dr. Munch will open Friday's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eguene Istomin will be soloist in Beethoven's Piano Concerto No. 5 "Emperor."

The concert conducted by Pierre Monteux will open with music from 'Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. In the second half of the prgram Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will follow his custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johannesburg Festival Overture, which was written for the 70th Anniversary of the city of Johannesburg in South Africa and first performed there in 1956.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

AUG 3 1958

Beethoven Featured In Final Week by Boston Symphony

Eugene Istomin, young pianist, plays Beethoven's 'Emperor' Concerto at Lenox on Friday.

THE final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra in the ~~Music Shed at~~ Tanglewood, Lenox, Mass., will feature music of Beethoven. Charles Munch, music director, will conduct the concerts of Friday evening, Aug. 8 at 8:30 and Sunday afternoon, Aug. 10, at 2:30. The concert on Saturday evening at 8:30 will be under the direction of Pierre Monteux. Soloists will include Eugene Istomin, pianist (Aug. 8) and Berl Senofsky, violinist (Aug. 9).

Dr. Munch will open Friday evening's concert with Honegger's Prelude, Fugue and Postlude, followed by Beethoven's Symphony No. 7. Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 5, "Emperor." Mr. Istomin is the sixth of the outstanding young pianists who have appeared at Tanglewood during the current season, others being Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis and Leonard Pennario.

The concert on Saturday will open with music from "Prometheus" by Beethoven. Berl Senofsky will be soloist in the Beethoven Violin Concerto. Mr. Senofsky was the winner of the 1955 Brussels Competition and has appeared with many of the outstanding American orchestras since his United States debut in 1956. In the second half of the program Mr. Monteux will present Hindemith's "Nobilissima Visione" and Beethoven's Leonore Overture No. 3.

Dr. Munch will follow his custom of closing the Berkshire Festival season with a performance of Beethoven's Ninth Symphony next Sunday afternoon. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. The program will open with Sir William Walton's Johannesburg Festival Overture, which was written for the 70th anniversary of the City of Johannesburg in South Africa and first performed there in 1956.

The Boston Symphony Orchestra's rehearsal Saturday morning at 10 o'clock will be open to the public for the benefit of the pension fund.

Tomorrow evening and Tuesday evening at 8:30 in the Theater-Concert Hall the Tanglewood Opera Department will present Rossini's comic opera "Count Ory."

The final concert in the Chamber Music Series Wednesday evening at 8:30 features the Kroll Quartet in a program which includes Haydn's Quartet in G minor, Op. 74, No. 3; Bartok's Quartet No. 2, Op. 17, and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tanglewood-on-Parade, annual benefit for the Berkshire Music Center, will be held Thursday evening, Aug. 7, between 6 and 11 p.m. Concerts by the various departments of the school including orchestra, opera, chamber music and choir, will be followed by picnic suppers on the lawn and a gala concert at 8:15 in the Music Shed by the Boston Symphony Orchestra and Boston Pops Orchestra. Eleazar de Carvalho will conduct works of Gomes and Falla, followed by Aaron Copland performing the piano part of his own piano concerto. The orchestra will be under the direction of Richard Burgin. Arthur Fiedler and the Boston Pops Orchestra will present a program of Pops favorites.

Mr. Copland will also be heard in the final session of the Seminar in Contemporary Music, Friday afternoon, Aug. 8, at 3:15. He will discuss his own music and there will be performances of his Four Songs from Twelve Poems of Emily Dickinson and the Piano Fantasy, with guest soloist Noel Lee.

The final concert of the Berkshire Music Center Orchestra will be given Saturday afternoon at 3, in the Music Shed. The final student chamber music concert on Sunday morning at 10 o'clock will be held in the Theater-Concert Hall.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

AUG 3 - 1958

Tanglewood On Parade Ends Berkshire Music Season

By GORDON E. ARMSTRONG

This is the "big week" and incidentally, the final week of activities at the Berkshire Music Festival which will conclude with next Sunday afternoon's presentation of the Beethoven Ninth. The annual highlight of the season, "Tanglewood on Parade," will come on Thursday when the usual gala round of programs will start early and finish late.

This week's culminating student event, which represents the major production this season of the Berkshire Music Center's opera department, will be the staging of Rossini's "Count Ory." Revolutionary scenic effects will be featured in the opera which is scheduled for performances on Monday and Tuesday evenings in the Theater-Concert Hall.

The scenery was designed by Dr. Elemer Nagy, of the Hartt College of Music in Hartford. Scenic effects will be obtained by the use of a fibreglass shell on which the different scenes of the opera will be shown by 15 projectors located behind the shell. This innovation, which does away with the standard bulky scenery, is the result of a project which was started last year under the sponsorship of the New England Opera Theater and the Ford Foundation.

The opera will be given in an English version by Robert A. Simon, who was commissioned by the Juilliard Opera Theater. Boris Goldovsky, head of the Music Center's opera department is directing this week's performances. As the director also of the New England Opera Theater, Goldovsky has been an enthusiastic supporter of the research involved in the development of new scenic materials. Wyn Morris, a student of conducting at the Music Center and winner of last year's Koussevitzky Memorial Scholarship, will conduct both performances of "Count Ory."

Thursday's "Tanglewood on Parade" will commence at 6 p. m. when simultaneous programs will be given by students in the various departments of the Music Center including orchestra, opera, chamber music and choir. Following picnic suppers on the lawn after the student concerts, the Music Shed will be the scene of a concert during which the Boston Pops Orchestra conducted by Arthur Fiedler will have a featured role. Fiedler's ensemble will play a group of lighter selections and Pops favorites following the earlier portion of the program by the regular Boston Symphony.

A highlight will be the performance of Aaron Copland's Piano Concerto, with the composer himself as the soloist under the baton of concert-master Richard Burgin. Eleazar DeCarvalho, a protege of former Boston conductor Serge Koussevitzky, will conduct the two opening works in the concert—Gomes' Overture to "Il Guarany" and Falla's "El Amor Brujo."

Works by Beethoven will predominate in the three final concerts of the festival this weekend. Friday evening's concert will have as its mainstays the Symphony No. 7 and the Fifth Piano Concerto (Emperor), with Eugene Istomin as the soloist. The opening work is to be Honegger's Prelude Fugue and Postlude. Charles Munch, regular conductor of the Boston Orchestra, will be on the podium.

Beethoven works to be heard Saturday evening include selections from "Prometheus" and the Violin Concerto with Berl Senofsky as soloist. Pierre Monteux, this season's principal guest conductor, will conduct the program which also includes an established contemporary work, Hindemith's "Nobilissima Visione."

The final festival concert on Sunday will be practically a Beethoven program with the monumental choral symphony consuming the bulk of the program after a lone nod to contemporary music in the opening offering, Sir William Walton's Johannesburg's Festival Overture. The latter was composed for the 70th anniversary of the City of Johannesburg, South Africa, and the work received its American premiere in a performance by the Boston Orchestra two years ago. The soloists in the Beethoven performance, in which the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson will assist the orchestra, are to be: Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. Dr. Munch will conduct this festival farewell.

The Kroll String Quartet will give the final program in the Wednesday evening Chamber Music events. Their program lists the Haydn Quartet in G minor (Op. 74 No. 3), Bartok's Second Quartet (Op. 17), and Beethoven's Quartet No. 15 in A minor, Op. 132.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

AUG 3 1958

Headliners in Week's Features at Tanglewood

EUGENE ISTOMIN

Piano soloist in Beethoven's "Emperor" concerto Friday night.

ARTHUR FIEDLER

Conductor of Boston Pops Orchestra in second half of "Tanglewood-on-Parade" program Thursday night.

BEREL SENOFSKY

Violin soloist in Beethoven's violin concerto Saturday night.

Fiedler and Boston Pops At Tanglewood-On-Parade

Aaron Copland Soloist in Own Piano Concerto With Boston Symphony Thursday Night

The gala concert in the Music Shed at Tanglewood, Lenox, by the Boston Symphony Orchestra, Charles Munch music director, and the Boston Pops Orchestra, Arthur Fiedler conductor, will climax the annual Tanglewood-on-Parade benefit for the Berkshire Music Center Thursday evening at 8.15.

DeCarvalho to Conduct

Eleazar de Carvalho, who will open the program conducting Gomes' Overture to "Il Guarany" and Falla's "El Amor Brujo," is the head of the Department of Orchestral Conducting at the Berkshire Music Center and has been affiliated with the school for many years. Mr. Carvalho began his association with Tanglewood as a conducting student of Serge Koussevitzky.

Aaron Copland will appear as soloist in his own piano concerto for the first time with this orchestra in 31 years. Richard Burgin will conduct the performance. Mr. Copland last performed the work with the Boston Symphony under Serge Koussevitzky's direction in 1927. When the concerto (sometimes called the "Jazz Concerto") was first performed, in 1927, it was the subject of some controversy.

AARON COPLAND

After a recent performance of the concerto in Boston the late Rudolph Elie wrote, "The...concerto is both a milestone and a masterpiece...the critics of 1927 did not see it that way, nor could they have, the true creative artist is always ahead of his time." The Musical Quarterly has written of the work "...a period piece of the best kind...evoking the atmosphere of the 'twenties perhaps more effectively than any other work of 'serious' American music."

Fiedler and "Pops"

Arthur Fiedler, who will conduct the Boston Pops Orchestra in a group of Pops favorites in the second half of the program, will come to Tanglewood from San Francisco, where he has conducted nine concerts with the San Francisco Symphony Orchestra. Mr. Fiedler will return to San Francisco, following a week of Esplanade concerts in Boston, and in late August will conduct the Louisville Symphony Orchestra at the French Lick (Ind.) Music Festival. He then returns to San Francisco until Sept. 7.

His program Thursday will include Offenbach's Suite from "Gaite Parisienne," Ginastera's "Dance of Wheat" and "Malambo," from "Estancia," a selection from the "West Side Story" by Leonard Bernstein; "Dancing Through the Years," an arrangement by Richard Hayman of Hayman of dance tunes from the cakewalk to rock and roll. The program will close with "76 Trombones" from "The Music Man" by Meredith Willson, and Mr. Fiedler will also offer some of the traditional Pops encores.

There will be a drawing of door prizes in the intermission.

Early Events

Two preliminary events of Tanglewood-on-Parade will take place at 4 p. m. when holders of box and reserved seats are invited to attend a special opera performance in the formal gardens. All ticket holders are invited to a concert by the Tanglewood Study Group in the Barn, also at 4.

At 5.45 all ticket holders are admitted to the Tanglewood grounds. A brass fanfare by students under the direction of Roger Voisin, first trumpet of the Boston Symphony Orchestra and member of the Berkshire Music Center faculty, will be followed by a welcome to all guests from Ralph Berkowitz, dean of the school.

There will be several simultaneous performances by different school departments at 6, the Student Orchestra in the Shed, Tanglewood composers in the Chamber Music Hall, and opera scenes in the Theater. These performances will summarize the work of the students during the six-week session.

Orchestra Program

The program of the student orchestra will include Weber's Oveture to "Der Freischutz" conducted by Wonsik Lim of Seoul, Korea; William Schuman's "New England Triptych" conducted by David Zinman of New York City; "Don Juan" of Richard Strauss conducted by Zubin Mehta of India and the first movement ("Angelic Concert") of Hindemith's "Mathis der Maler" conducted by Gustav Meier of Switzerland.

The concert in the Chamber Music Hall will include works composed during the summer by students of the composition department performed by Fromm Fellowship players. At 7, while visitors are enjoying a picnic supper on the grounds, the Tanglewood Choir will present a choral program on the porch of the main house.

[222]

George
Sokolsky

[223]

BILLINGS, MONT.
GAZETTE
Circ. D. 25,141 S. 37,337
AUG 24 1958

TRENTON, N. J.
TIMES-ADVERTISER
Circ. S. 64,849
AUG 24 1958

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739
AUG 24 1958

BUTTE, MONT.
MONTANA STANDARD
D 9.36 S 25.432
AUG 25 1958

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886
AUG 31 1958

ANANDAIGUA, N. Y.
MESSENGER
Circ. D. 4,768
AUG 22 1958

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,034
AUG 22 1958

RICHMOND, VA.
TIMES-DISPATCH
D. 132,690 S. 183,519
AUG 24 1958

Time (e)
GREENWICH, Conn.
Independent Republican
Circ. 9,477
AUG 22 1958

Point Pleasant, W. Va.
REGISTER
Circ. D. 3,195
AUG 23 1958

STON, N.Y.
MAN
.969
AUG 22 1958

W YORK CITY, N. Y.
URNAL AMERICAN
irc. D. 703,449 - S. 882,925
AUG 22 1958

CORTLAND, N. Y.
STANDARD
Circ. D. 8,530
AUG 22 1958

TSBURG. N.Y.
S-REPUBLICAN
624
AUG 22 1958

SVILLE, N.Y.
-HERALD
86
G 22 1958

ICOTT, N. Y.
ULLETIN
irc. D. 10,110
G 22 1958

EPSIE, N.Y.
KER
S. 28.943
G 22 1958

LLS, N.Y.
R
G 22 1958

HORNELL, N.Y.
TRIBUNE
D. 9,497
AUG 22 1958

NEWS
Circ. D 11,614
AUG 22 1958

CORNING, N. Y.
LEADER
Circ. D. 13,277
AUG 22 1958

SAN FRANCISCO, CALIF.
CALL-BULLETIN
Circ. D. 137,340
AUG 22 1958

Journal (e)
MERIDEN, Conn.
Independent
Circ. 9,604
AUG 22 1958

Bulletin (m)
NORWICH, Conn.
Republican
Circ. 24,968
AUG 22 1958

Sentinal (e)
ANSONIA, Conn.
Independent Republican
Circ. 13,719
AUG 22 1958

NYACK, N. Y.
JOURNAL-NEWS
Circ. D. 10,786
AUG 22 1958

NIAGARA FALLS, N. Y.
GAZETTE
Circ. D. 35,931 S.
AUG 22 1958

ONEONTA, N. Y.
STAR
Circ. D. 14,061
AUG 22 1958

JAMESTOWN, N. Y.
POST-JOURNAL
Circ. D. 26,661
AUG 25 1958

DANVILLE, VA.
REGISTER
Circ. D. 11,002 - S. 19,765
AUG 23 1958

Messenger (e)
ST. ALBANS, Vt.
Independent
Circ. 3,199
AUG 23 1958

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 94,453
AUG 22 1958

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 6,225
AUG 22 1958

Post (e)
BRIDGEPORT, Conn.
Independent
Circ. 78,913
AUG 22 1958

American (e)
BOSTON, Mass.
Independent
Circ. 176,318
AUG 22 1958

Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 16,139
AUG 22 1958

Sentinel (m)
WATERVILLE, Me.
Independent
Circ. 17,600
AUG 22 1958

Thousands Journey To Tanglewood Each Week To Hear Music Under The Stars

Summer Concerts Given By Boston Symphony Great Attraction

LENOX, Mass. (AP)—The Summer wanes, and many a traveler returns home eager to share his color slides.

"When, in his narration, he comes to ". . . and then we went to Tanglewood. . ." he pauses to let it sink in. Tanglewood means culture, and no maybes about it.

"Oh, and what was it like?" asks his listener respectfully.

"Well, you know, concert under the stars, that sort of thing. Boston Symphony can't be beat. The conductor was good, too—Charles Munch. Didn't care too much for that Stravinsky, but love that Tchaikowsky. We sat on the grass. Myrtle didn't bring a sweater and had the sniffles all the way to Niagara Falls. Say, speaking of Niagara Falls, we met a honeymooning couple there from Peoria who . . ."

This Is Tanglewood

And that's Tanglewood to a tidy percentage of its visitors: the curious, the tourists who want to say they've been there, the picknickers who don't object to music in the background, the hand-holders who think it's a terribly romantic setting, the arty pretenders who privately are convinced music reached its highest form in the Strauss waltzes but insist on Bartok or nothing.

Nobody's complaining, they get their money's worth. But they miss the Tanglewood beloved by thousands of sincere music devotees and musicians—the real Tanglewood.

And what is that?

It's a student flutist practicing under a tree on the rolling lawn, Pan in sneakers and slacks in a sylvan glen of Arcadia.

It's the goosebumps you get the first time you hear that flashing precision instrument, the Boston Symphony Orchestra, knife through the darkness with purest sound, answered by sighing pines.

It's the proud way the boy at the gate—a strapping youngster you'd think would like nothing more long-haired than Presley sideburns—flings it open wide for a car to pass through, and then turns to a group at the information desk with awe in his voice: "that was Munch's chauffeur."

A Hallowed Name

It's the look of complete devotion you see when they—and that's just about everybody at Tanglewood — mention Serge Koussevitsky, the Boston symphony conductor who dreamed of a great music festival combined with a great music school and made it a reality with Tanglewood. He died seven years ago, but the way they talk about him you'd think he was at a rehearsal right now.

Tanglewood is all these. — although technically Tanglewood is only the name of the estate on which the Berkshire Music Festival and the school, called the Berkshire Music Center, are held for six weeks each summer.

Weekends Busiest

During the week school activities for the 350 students hold full sway. But on weekends, beginning late Friday afternoon, a steady stream of cars moves past palatial mansions — mostly private schools or guest homes now — through Lenox and on out to Tanglewood.

At Tanglewood, the festival visitors first roam over the 210 acres of lawns, meadows and formal gardens down to Lake Mahkeenac; inspect a replica (the original burned down) of the little red house where Nathaniel Hawthorne lived a couple of years and wrote "The Wonder Book" and planned "Tanglewood Tales" — then spread a picnic lunch.

Bout With Culture

By concert time, fortified with food and nature, visitors amble toward the Music Shed, for a bout with culture.

The shed is an open, fan-shaped, modernistic structure that covers 1½ acres and seats 6,000. When you're in the audience looking up at the steel girders, it seems more than anything like a hangar designed to keep a dirigible from getting claustrophobia.

Its remarkable acoustics and open colonnades carry the music far back on the lawn, which is blanketed at each concert with an overflow crowd of from two to nine thousand loungers.

Tanglewood was given to the Boston Symphony by the heirs of William Aspinwall Tappan, the Boston banker who had laid out

Center Also Conducts Summer School For Music Students

Tanglewood nearly 100 years before.

Open Rehearsal

A tradition instituted years ago by Dr. Koussevitsky is the Saturday morning open rehearsal. The orchestra goes about its business, ignoring the shifting mass across the footlights. Occasionally the noise becomes distracting and Munch sharply asks the audience to be quiet.

This chastens for all of five seconds the squirmy, chattering children arriving by busloads from nearby Summer camps for the peek at culture. And in the aisles people come and go. Tourists snap pictures everywhere.

"Well," shrugged an orchestra member later, "it's for a worthy cause. The dollar admission goes for the orchestra's pension fund. Munch was one of France's foremost conductors when he went to Boston in 1949 after Koussevitsky's retirement. Now 66, he is tall, broad-shouldered and from an audience point of view, has one of the most impressive backs in the conducting field. The 105-member orchestra finds him inspirational.

Monteux Guest Conductor

This year Munch shared the podium with Pierre Monteux, at 83 a barrel of a man, mixing embonpoint and counterpoint with complete disregard for the field of geriatrics.

Munch is also director of the Berkshire Music Center which ~~Koussevitsky started in 1940 and~~ headed as director until he died. Boston Symphony Orchestra members comprise the faculty, of which Aaron Copland, the well known composer, is chairman.

Through the school pass some of the most talented young musicians in the country. Right now 269 former students are engaged by 45 U.S. orchestras—nine are conductors including Leonard Bernstein of the New York Philharmonic, Koussevitsky's prize pupil — and 67 are principals, or first desk players.

Dean Ralph Berkowitz says: "The great thing about the school is that it allows a young person to meet his contemporaries and see how he stacks up."

Typical Students

Who are the students?

There's small, shy Helen Garvey of Minneapolis who has studied piano 14 of her 19 years and wants to teach piano in college after she graduates from the University of Minnesota.

Dark-haired Karen Rosenwald of Philadelphia, in the scenic arts division in opera, is 18 and very serious.

Wadad Mouzannar, pianist from Lebanon, is one of the 30 students from 14 foreign countries.

Blond, lanky Bill Schlottman, 25, a baritone, quit his job as advertising manager of the River Oaks Times, a weekly society magazine in Houston, to come to Tanglewood to study opera with Boris Goldovsky, head of the opera department.

Goldovsky, whose voice is familiar to millions from his years of intermission appearances on Saturday broadcasts of the Metropolitan Opera, says: "We get the cream of the cream, the very best people from everywhere. Half of the best opera singers in the country have been here. It doesn't mean we have trained them, but we get them in training while they are still young professionals."

Every Summer his department puts on an opera, with the students doing everything from painting scenery to staging and singing it. This year it was Rossini's "The Count Ory," and a former student, John McCollum, returned to take the title role. Big city music critics were highly complimentary.

But success and talent aren't the first considerations at Tanglewood.

Says Aaron Copland: "We hope to train perceptive and sensitive human beings first who will be artists second. That's what Tanglewood is about in the larger sense."

George E. Sok

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RADIO NOW HAS three principal fu
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Tanglewood may occasionally be responsible for some stupid exhibitionism of which modern composers are sometimes guilty, but it does not lower its standards to sell tickets.

So Tanglewood had more young people than ever and it costs a bit to get there and to get into the grounds.

And this year the enthusiasm was enormous.

Radio might think that one over—even from a cash register point of view.

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George Sokolsky

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BILLINGS, MONT.
GAZETTE
Circ. D. 25,141 S. 37,337
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TRENTON, N. J.
TIMES-ADVERTISER
Circ. S. 64,849
AUG 24 1958

Sunday Courant
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SPRINGFIELD, Mass.
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AUG 31 1958

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AUG 22 1958

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AUG 22 1958

ERTISER, SUNDAY, AUG

Thousands Journey To Week To Hear Mus

Summer Concerts Given By Boston Symphony Great Attraction

LENOX, Mass. (AP)—The Summer wanes, and many a traveler returns home eager to share his color slides.

"When, in his narration, he comes to ". . . and then we went to Tanglewood. . ." he pauses to let it sink in. Tanglewood means culture, and no maybes about it.

"Oh, and what was it like?" asks his listener respectfully.

"Well, you know, concert under the stars, that sort of thing. Boston Symphony can't be beat. The conductor was good, too—Charles Munch. Didn't care too much for that Stravinsky, but love that Tchaikowsky. We sat on the grass. Myrtle didn't bring a sweater and had the sniffles all the way to Niagara Falls. Say, speaking of Niagara Falls, we met a honeymooning couple there from Peoria who . . ."

This Is Tanglewood

And that's Tanglewood to a tidy percentage of its visitors: the curious, the tourists who want to say they've been there, the picknickers who don't object to music in the background, the hand-holders who think it's a terribly romantic setting, the arty pretenders who privately are convinced music reached its highest form in the Strauss waltzes but insist on Bartok or nothing.

Nobody's complaining, they get their money's worth. But they miss the Tanglewood beloved by thousands of sincere music devotees and musicians—the real Tanglewood.

And what is that?

It's a student flutist practicing under a tree on the rolling lawn, Pan in sneakers and slacks in a sylvan glen of Arcadia.

It's the goosebumps you get the first time you hear that flashing precision instrument, the Boston Symphony Orchestra, knife through the darkness with purest sound, answered by sighing pines.

It's the proud way the boy at the gate—a strapping youngster you'd think would like nothing more long-haired than Presley sideburns—flings it open wide for a car to pass through, and then turns to a group at the information desk with awe in "that was Munch's ch

A Hallowed Na

It's the look of com
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Bout With Cult

By concert time, fo
food and nature, vis
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with culture.

The shed is an open, modernistic structure that covers 1½ acres and seats 6,000. When you're in the audience looking up at the steel girders, it seems more than anything like a hangar designed to keep a dirigible from getting claustrophobia.

Its remarkable acoustics and open colonnades carry the music far back on the lawn, which is blanketed at each concert with an overflow crowd of from two to nine thousand loungers.

Tanglewood was given to the Boston Symphony by the heirs of William Aspinwall Tappan, the Boston banker who had laid out

headed as director un
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Through the school
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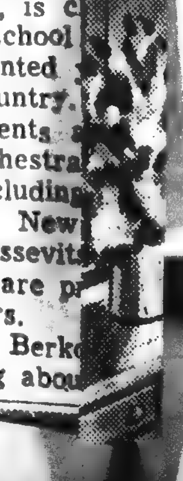

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physical education and some of the special fields like art.

Increased enrollment in the colleges is encouraging for the future of the secondary and elementary schools, where teachers will be needed. However, what isn't encouraging, according to Dr. Raubinger is the fact that in the next few years building projects are going to slack off because of the failure of voters in New Jersey school districts to approve funds.

Although building projects are going strong now because of plans voted into effect a couple years ago, this will not be true in two years when the effect of today's voter is felt.

Many Bond Issues Defeated

One-third of all school bond referendums submitted to the voters throughout the state during the last school year were defeated, according to Dr. Raubinger. "The record of voting on school bonds is disappointing if not dangerous," he states.

While the outlook in future building is not so good, the outlook concerning pupils is that there will be more and more each year. When the school bells ring this Fall, nearly one million public school children will answer the call. Despite current building, this record enrollment is running ahead of efforts to provide enough classrooms.

And while teacher colleges are training teachers at a higher rate than ever before, a shortage exists right now in teachers for today's classrooms.

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George E. Sokolsky

FUNCTIONS OF RADIO IN FIELDS OF NEWS, MUSIC AND COMMENT

RADIO NOW HAS three principal functions: News, comment and music.

As for news, radio can be as good or as bad as television, both being rewrites of AP and UPI bulletins, although the large networks have established reportorial staffs which report on great events.

On the whole, their staffs do not compare with those of the newspapers or news agencies because news gathering is secondary to entertainment in this particular business.

Besides, gathering news is only one phase of the finished product. The news must be edited, collated, given proper emphasis by headlines and by placement.

Neither radio nor television can do this as effectively as the printed newspaper. Their advantage is speed, namely, that if there is a flash, they can break into any program and make the announcement. Too often, that is done by a baritone who does not know what he is reading.

It is clear, however, that both radio and television have a news function and all that it is waiting for is mature handling.

IN THE FIELD of comment, both radio and television, on the whole, are still somewhat fearful of editorial controversy, although the American Broadcasting Company has always encouraged controversy.

Some of the networks and stations slant controversy either to please themselves or to what they believe is the trend in their communities, assuming no editorial leadership.

This is also happening to newspapers, no such giants as Horace Greeley, Charles Dana, Joseph Pulitzer, William Randolph Hearst or William Allen White, and many of their kind, being on hand to fight the good fight for its own sake.

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This was clearly a government trick designed to curb press criticism. Were it not for a few intrepid columnists and publishers, there would today be a tacit White House censorship of the news.

This has been a product of war and postwar psychology of which presidential press advisers have taken full advantage.

Now the question comes as to music. What is music?

For some listeners music is the continuing performance of those works which have come down the centuries as the flowering of civilization; in other words, the classics.

There are radio stations which give the listeners a very full program of such music and they do very well financially.

The most famous of such stations is WQXR in New York, which has set a standard for the entire world.

The National Broadcasting Company for many years produced a program, "Music Through the Night," which was handled by an announcer, Fleetwood, who happens to know and understand music.

This particular program was a great comfort to music lovers who could snatch something just before falling asleep or if sleep proved difficult.

Fleetwood approached programming with cultured intelligence, selecting from great stores of records many items which were unusual and which one listened to as one might to an instructive lecture. Altogether it was a great contribution.

It has now been abandoned after many years and in its place has come an ordinary mish-mash of good and vulgar music in a wide but meaningless range.

IT MUST BE GRANTED that what is called popular music is popular, but the attendance this summer at Tanglewood, exceeding all previous records, cannot be ignored even by the most rigid balance-sheet studier.

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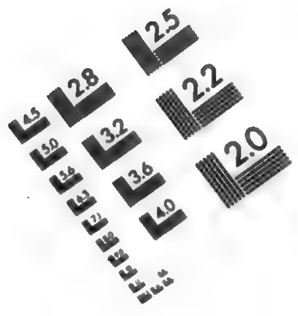
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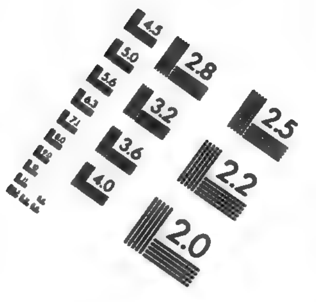
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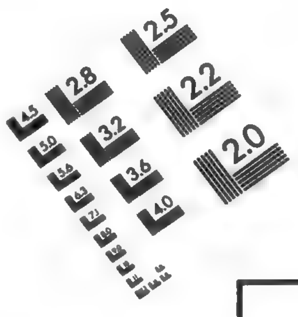
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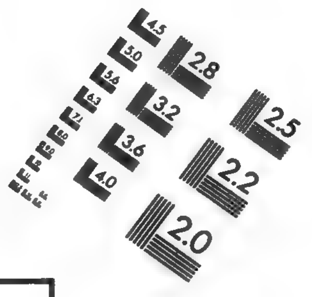
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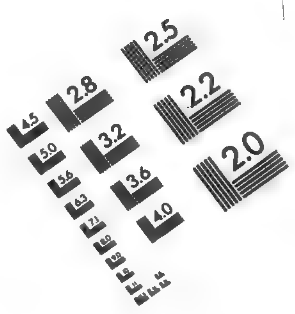
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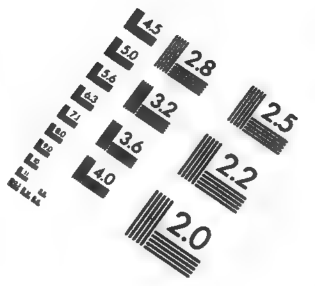
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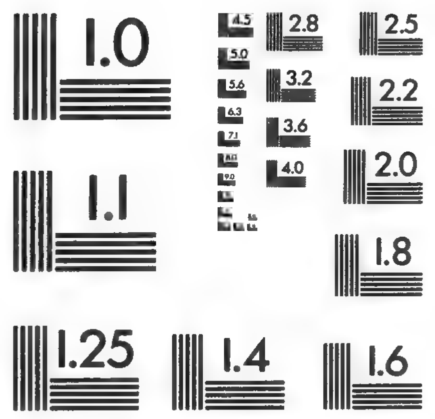
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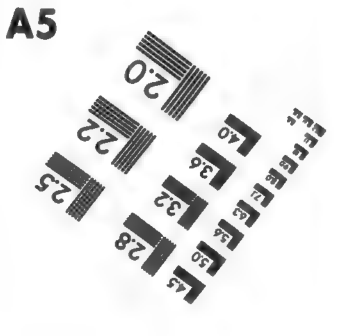
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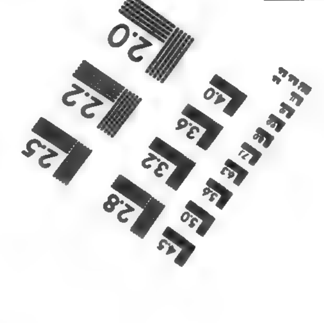
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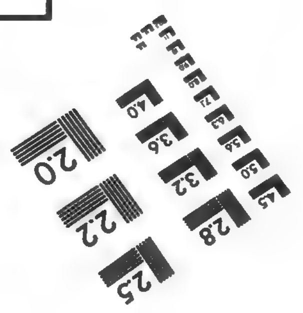
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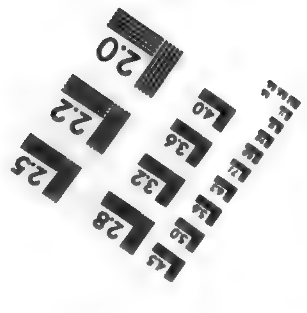
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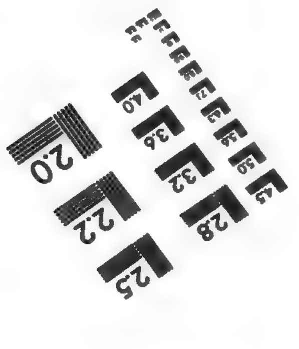
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DURHAM, N. C.
HERALD
Circ. D. 30,668 - S. 31,559
AUG 24 1958

CHARLESTON, W. VA.
GAZETTE-MAIL
SUN. 110,000
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JOURNAL
D. 56 354 S. 57 956
AUG 24 1958

TULSA, OKLA.
WORLD
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AUG 24 1958

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WATERBURY, Conn.
Independent
Circ. 46,025
AUG 24 1958

NEW HAVEN, CONN.
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AUG 24 1958

NASHVILLE, TENN.
TENNESSEAN
Circ. D. 116,256 - S. 200,558
AUG 24 1958
READING EAGLE

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969
AUG 24 1958

Sunday, Aug. 24, 1958

CULTURE UNDER THE ELMS

Berkshires' Tanglewood Mecca to Music Lovers

(Editor's note: It has been called the summer music capital of the United States, a mecca of music, America's answer to the Salzburg festival. But Tanglewood in the brooding Berkshires means many different things to the hundreds of thousands of tourists and music lovers who visit it each year. This is the last in a three-part series on summer culture.)

BY JOY MILLER

LENOX, Mass. (AP) — The summer wanes, and many a traveler returns home eager to share his color slides.

When, in his narration, he comes to ". . . and then we went to Tanglewood . . ." he pauses to let it sink in. Tanglewood means culture, and no maybes about it.

"Oh, and what was it like?" asks his listener respectfully.

"Well, you know, concert under the stars, that sort of thing. Boston symphony can't be beat. The conductor was good, too — Charles Munch. Didn't care too much for the Stravinsky, but love that Tchaikowsky. We sat on the grass. Myrtle didn't bring a sweater and had the sniffles all the way to Niagara Falls. Say, speaking of Niagara Falls, we met a honeymooning couple there from Peoria who . . ."

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It's the goosebumps you get the first time you hear that flashing precision instrument, the Boston Symphony orchestra, knife through the darkness with purest sound, answered by sighing pines.

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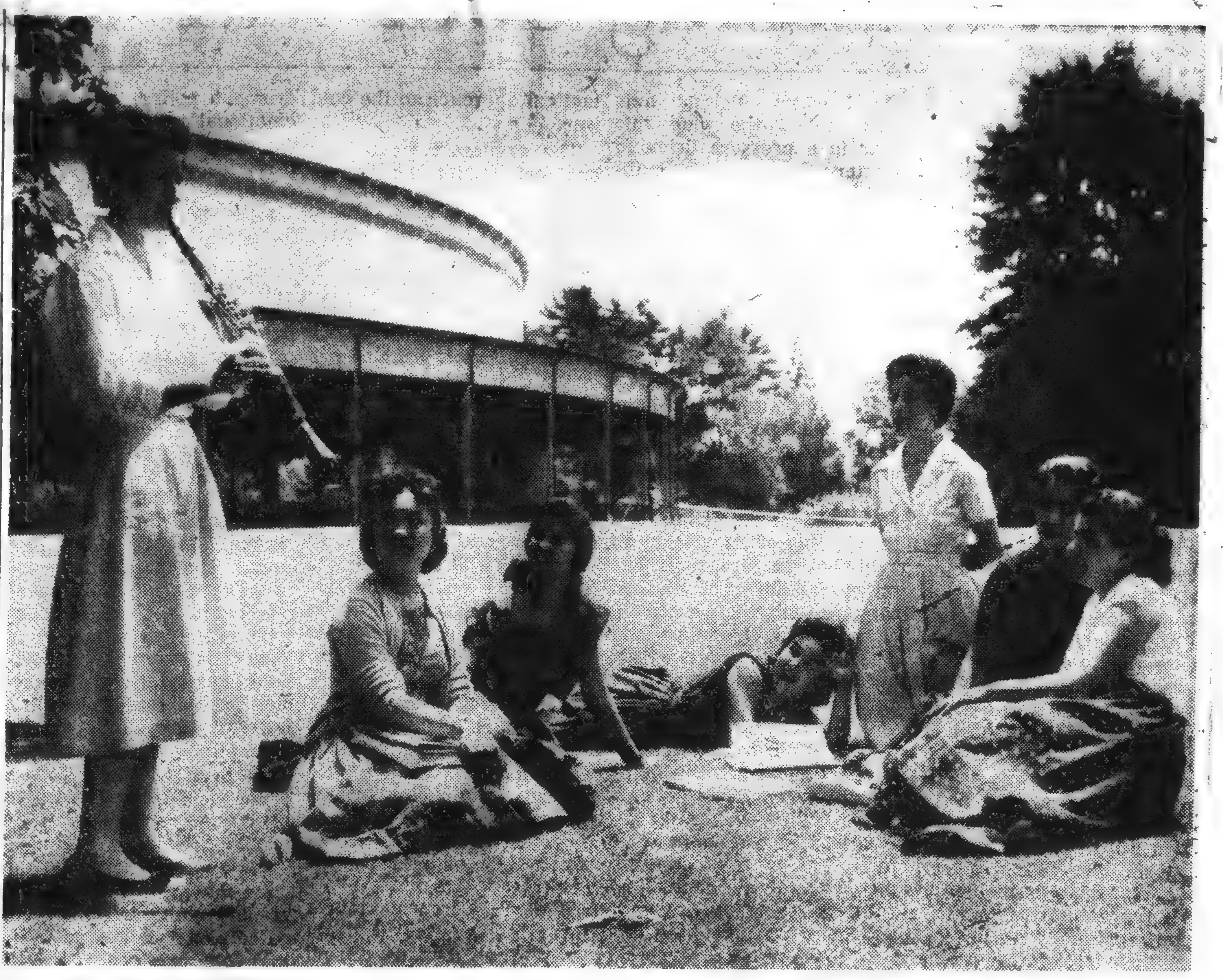
It's the look of complete devotion you see when they — and that's just about everybody at Tanglewood — mention Serge Koussevitsky, the Boston symphony conductor who dreamed of a great music festival combined with a great music school and made it a reality with Tanglewood. He died seven years ago, but the way they talk about him you'd think he was at a rehearsal right now and any minute would come bounding along the path of pines, hands outstretched in greeting, eyes crinkling in delight, as usual.

Tanglewood is all these — although technically Tanglewood is only the name of the estate on which the Berkshire Music festival and the school, called the Berkshire Music center, are held for six weeks each summer.

During the week school activities for the 350 students hold full sway. But on weekends, beginning late Friday afternoon, a steady stream of cars moves past palatial mansions — mostly private schools or guest homes now —through Lenox and on out to Tanglewood.

Special policemen wave the traffic on, hoping with the rest of Lenox citizenry that most of it will want to stay overnight. The town of 3,000 hibernates in winter without tourist trade and doubles in size on summer weekends.

Once at Tanglewood, the festival visitors first roam over the 210 acres of lawns, meadows and formal gardens down to Lake Mahkeenac; inspect a replica (the original burned down) of the little red house where Nathaniel Hawthorne lived a couple of years and wrote The Wonder Book and planned Tanglewood Tales—then spread a picnic lunch.



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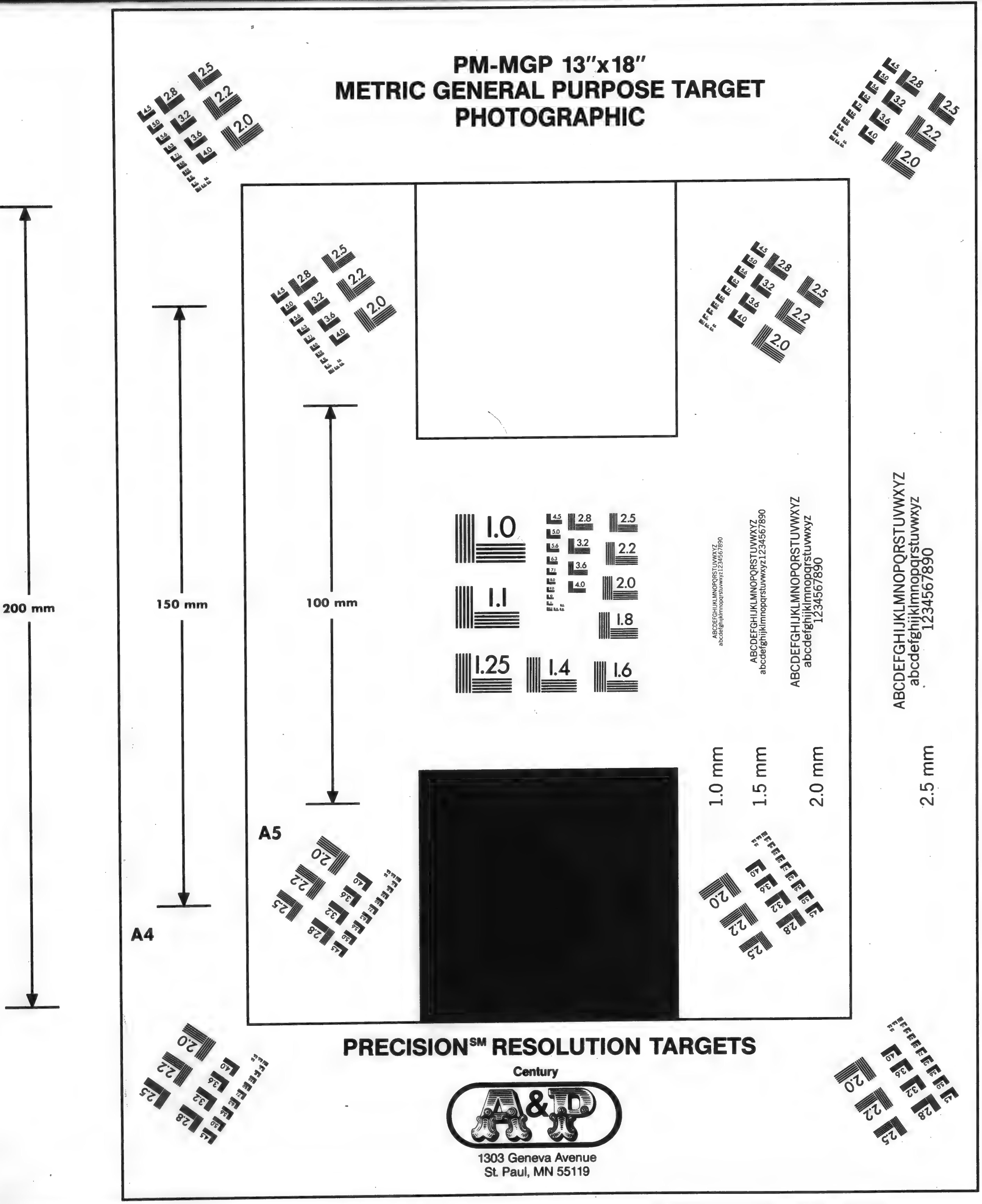
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Sunday, Aug. 24, 1958

CULTURE UNDER THE ELMS

Berkshires' Tanglewood Mecca to Music Lovers

(Editor's note: It has been called the summer music capital of the United States, a mecca of music, America's answer to the Salzburg festival. But Tanglewood in the brooding Berkshires means many different things to the hundreds of thousands of tourists and music lovers who visit it each year. This is the last in a three-part series on summer culture.)

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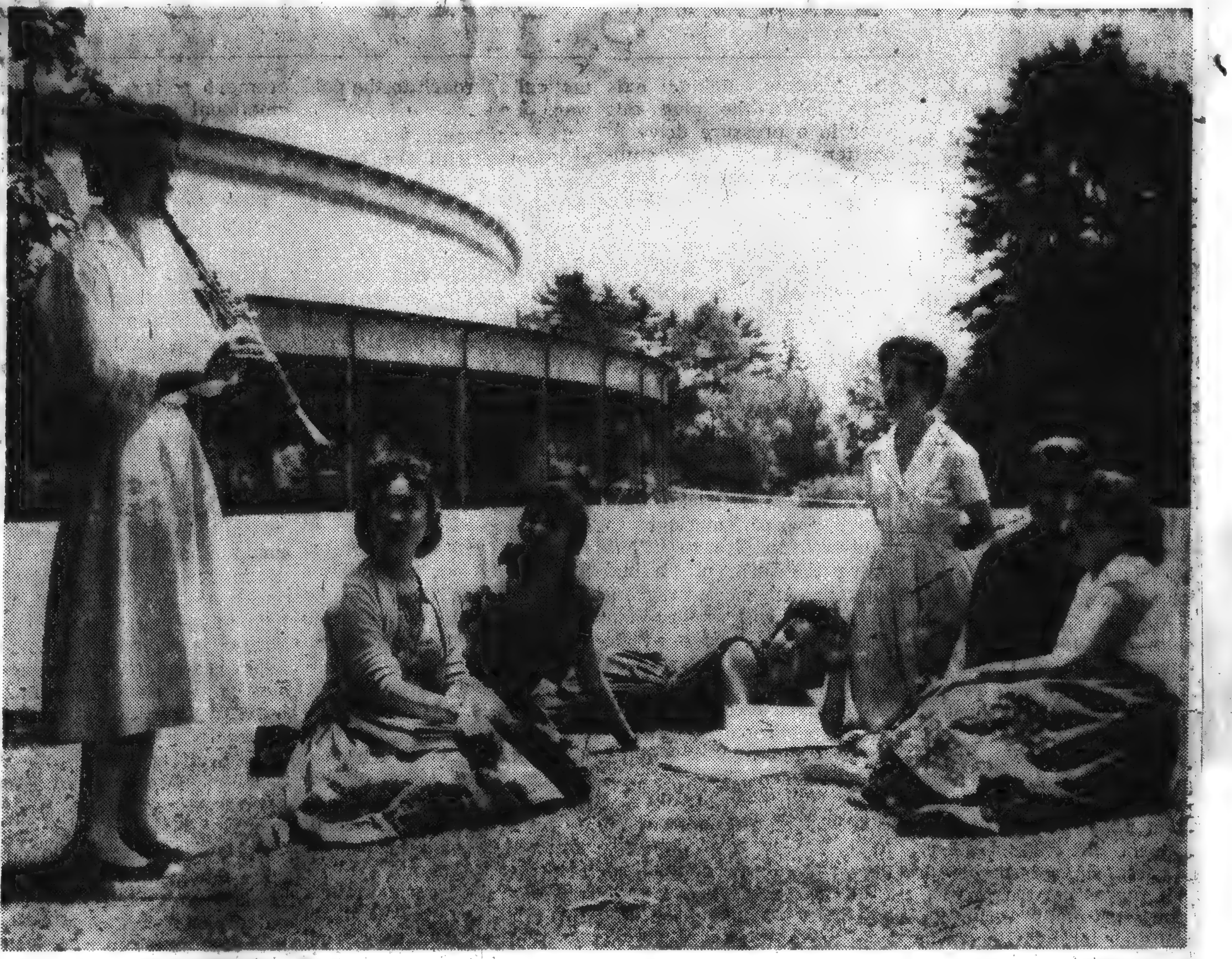

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Special policemen wave the traffic on, hoping with the rest of Lenox citizenry that most of it will want to stay overnight. The town of 3,000 hibernates in winter without tourist trade and doubles in size on summer weekends.

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TANGLEWOOD IN THE BERKSHIRES FROM THE AIR
Fan-shaped Music Shed, seating 6,000, sits on 210 acres of lawns, meadows and formal gardens

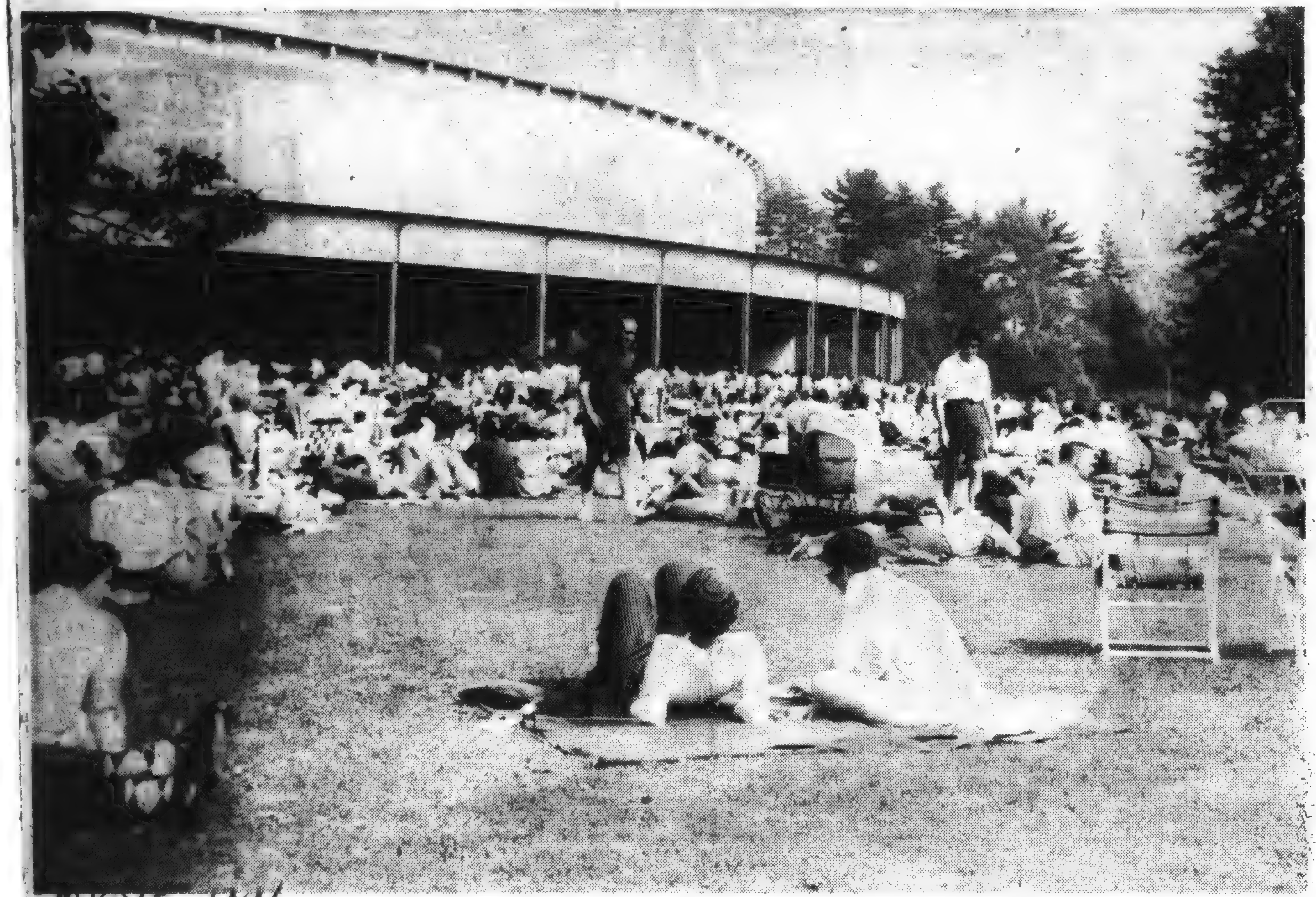
SPOKANE, WASH.
SPOKESMAN-REVIEW
Circ. D. 89,817 - S. 144,303

SEP 1 1958

URBANA, ILL.
COURIER
Circ. D. 28,610 - S. 29,174

AUG 25 1958

Music from the "Shed"



MUSIC INN

MUSIC lovers overflow onto the lawn of the Shed while listening to the Boston symphony orchestra play a Sunday afternoon concert at Tanglewood, in the Berkshire mountains near Lenox, Mass. Shed's 6000 seats are scaled from $2.50 to $6.50. The price of sitting on the lawn is $2. Day and night music concerts, operas and chamber recitals are presented there.

HIGH POINT, N.C.
ENTERPRISE
D. 23 476 S. 23 529

AUG 24 1958

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

AUG 24 1958

DAVENPORT, IOWA
Democrat & Times
Circ. S. 48,790

AUG 24 1958

AT TANGLEWOOD MUSIC FESTIVAL

Culture Offered Under Elms

By JOY MILLER

LENOX, Mass. (AP)—The summer wanes, and many a traveler returns home eager to share his color slides.

When, in his narration, he comes to ". . . and then we went to Tanglewood..." he pauses to let it sink in. Tanglewood means culture, and no maybes about it.

"Oh, and what was it like?" asks his listener respectfully.

"Well, you know, concert under the stars, that sort of thing. Boston symphony can't be beat. The conductor was good, too—Charles Munch. Didn't care too much for the Stravinsky, but love that Tchaikowsky. We sat on the grass. Myrtle didn't bring a sweater and had the sniffles all the way to Niagara Falls. Say, speaking of Niagara Falls we met a honeymooning couple there from Peoria who ...."

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No Complaints

Nobody's complaining, they get their money's worth. But they miss the Tanglewood beloved by thousands of sincere music devotees and musicians—the real Tanglewood.

And what is that?

It's a student flutist practicing under a tree on the rolling lawn, Pan in sneakers and slacks in a sylvan glen of Arcadia.

It's the goosebumps you get the first time you hear that flashing precision instrument, the Boston Symphony Orchestra, knife through the darkness with purest sound, answered by sighing pines.

It's the proud way the boy at the gate—a strapping youngster you'd think would like nothing more long-haired than Presley sideburns—flings it open wide for a car to pass through, and then turns to a group at the information desk with awe in his voice: "that was Munch's chauffeur."

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All These

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Students Diversified

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FOREIGN STUDENTS AT TANGLEWOOD

CHATTANOOGA, TENN.
TIMES
D 52 137 S 80 491
AUG 24 1958

WILMINGTON, N. C.
STAR
Circ. D. 17,998
AUG 28 1958

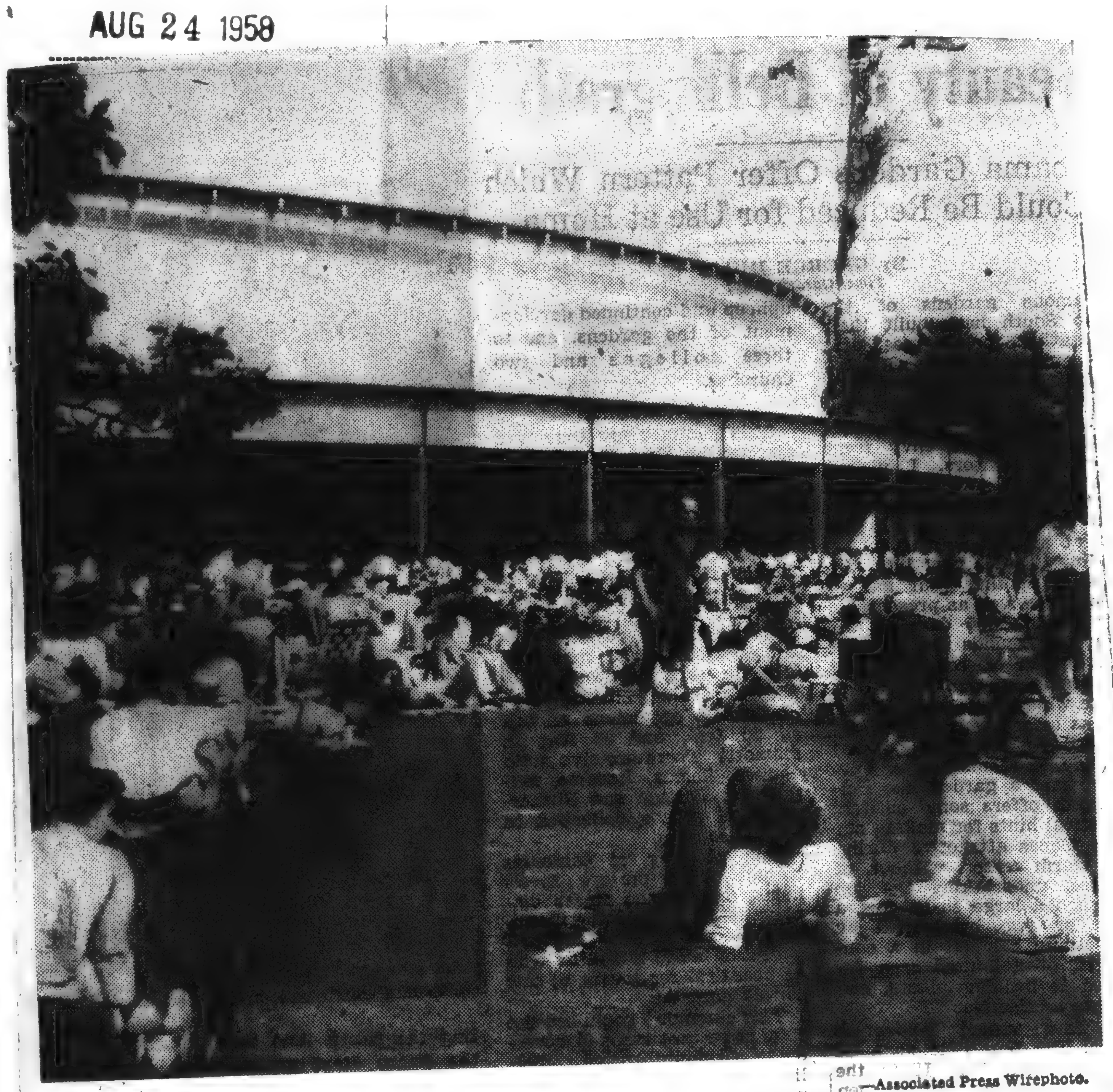
ROCKY MOUNT, N.C.
TELEGRAM
D 3 453 S 3 532
AUG 27 1958

EAST ST. LOUIS, ILL.
JOURNAL
Circ. D. 31,696 - S. 34,324
AUG 24 1958

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512
AUG 24 1958

YOUNGSTOWN, OHIO
VINDICATOR
Circ. D. 98,352 - S. 140,293
AUG 24 1958

SPRINGFIELD, OHIO
NEWS-SUN
Circ. S. 38,971
AUG 24 1958



—Associated Press Wirephoto.

Lawn seats outside The Shed go for $2 at Tanglewood.

Tanglewood: Mecca of Music

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BRISTOL, VA.
HERALD-COURIER
Circ. D. 23,879
AUG 7 1958

VI ARTISTS AT TANGLEWOOD—During a brief moment of relaxation, Mr. and Mrs. John Atwood, of Virginia Intermont College, Bristol, look over a score from which Mrs. Atwood sang one of the sirens in the Overture and Bacchanale from Wagner's Tannhauser during the Boston Symphony Concert of August 2. Mr. Atwood has done considerable work conducting various choruses at the Berkshire Music Center as this is his third year.

John Atwoods Take Part In Berkshire Festival

TANGLEWOOD, Lenox, Mass, Aug. 6—In pleasant surroundings the change from teacher to student is not overly difficult especially if one is happily engaged in his work. For six weeks during the session of the Berkshire Music Center, Mr. and Mrs. John C. Atwood of Virginia Intermont College Bristol, Va., have made just such a change. Mr. and Mrs. Atwood are active choristers in the Department of Choral Music, but Mr. Atwood is further engaged as a choral conducting student under the guidance of Hugh Ross, head of this department. The choral department is one of the busiest at the Music Center, though other departments are apt to challenge such a statement. At the beginning of the last week of the Berkshire Festival the Festival Chorus has performed on five occasions with the Boston Symphony Orchestra. Its final appearance will be in the concluding concert of the Festival Sunday August 10 during the Ninth Symphony of Beethoven.

The Tanglewood Choir which is made up of selected voices from choral department has had two of its own concerts, and at each of these Mr. Atwood conducted a portion of the program. At the opening concert of this group, Rorem's From An Unknown Past was performed after the intermission. This is an unusual work in that two separate choirs are used. It was one of these which Mr. Atwood conducted. Mrs. Atwood will be one of twenty voices singing as the sirens in the Overture and Bacchanale from the Wagner opera Tannhauser. This concert is one of the series of the Wagner portion of the Berkshire Festival with Charles Munch and the Boston Symphony.

In the winter season when the Atwoods revert to their teaching roles, Mrs. Atwood teaches art at Virginia Intermont. Mr. Atwood teaches voice and conducts the college choir. Prior to this season Mr. Atwood attended previous sessions of the Berkshire Music Center in 1955 and 1956. Mrs. Atwood, a native of Richmond, Va., has taught at the Henrico County Schools.

MANHASSET, N. Y.
PRESS
Circ. W, 1,863
JUL 31 1958

Robert Gordon Wins Scholarship

Robert Gordon, a Manhasset Clarinet Player, won first prize at the Great South Bay Jazz Festival held at the Timber Grove Club

The award, valued at $1,000 is for the Tangelwood School Music Festival in Lenox Massachusetts.

MONROE, LA.
NEWS-STAR
Circ. D. 16,805
JUN 27 1958

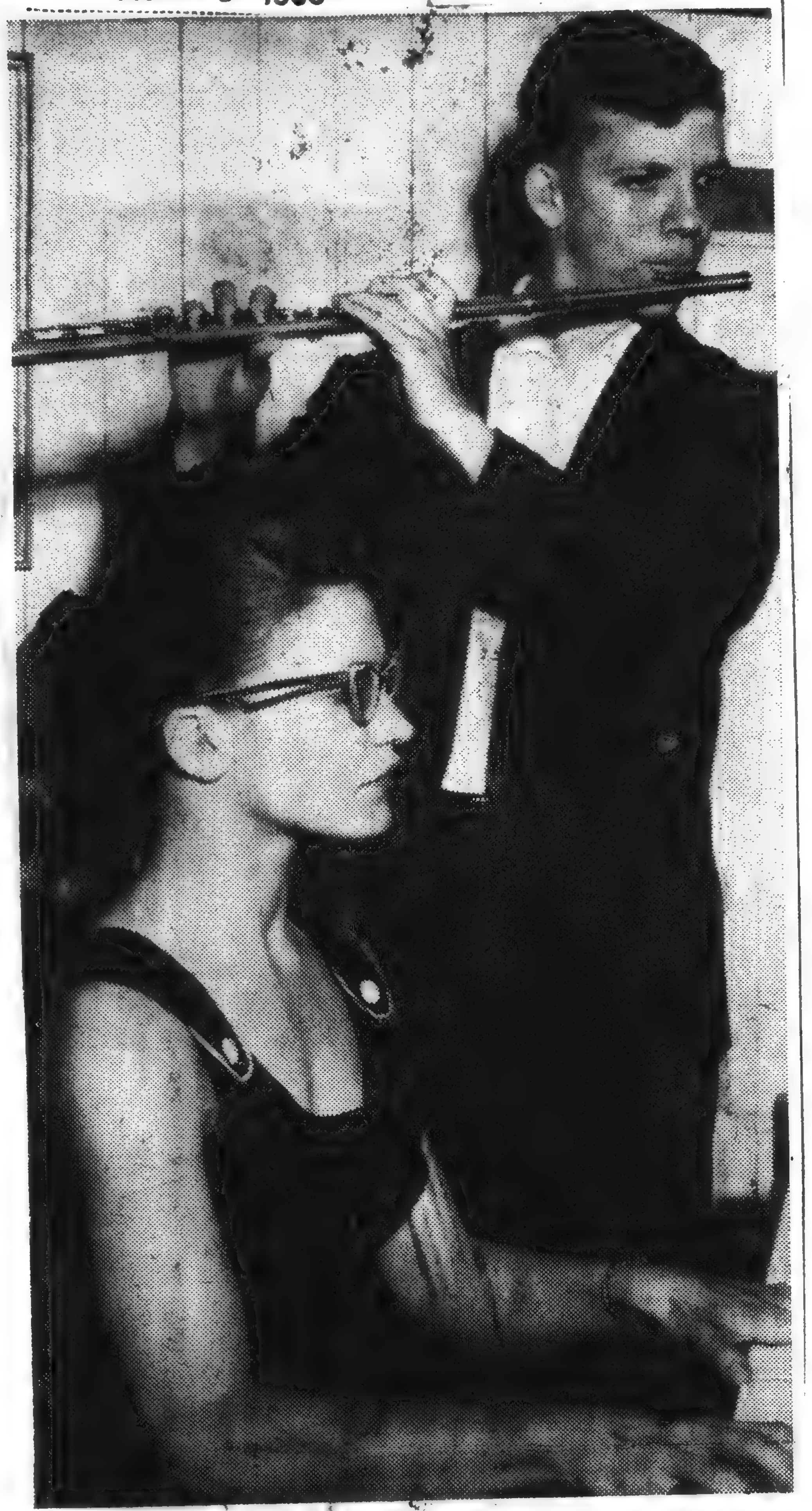
Opera Student

RUSTON (Special) —Miss Mary Lou Henry, daughter of Mr. and Mrs. M. L. Henry of Ruston, has been accepted as a member of the opera department at Berkshire Music Center in Lenox, Massachusetts. This workshop is under the auspices of the Boston Symphony Orchestra.

Miss Henry received her Master of Music degree from LSU and was recommended by P. P. Fuchs for the present position. This position is a high honor because the classes are very limited.

The coaching sessions will offer singers intensive training for the stage and leads to a number of public performances.

COLORADO SPRINGS, COLO.
FREE PRESS
D. 13,342 S. 12,815
AUG 13 1958



Mr. and Mrs. Harvey Boatright, 844 E. Monument, spend a few moments practicing together during a respite from their busy musical activities at the Berkshire Music Center where they are both enrolled for the current session at Tanglewood, Lenox, Mass.

Local Couple Featured Musicians At Famed Berkshire Music Center

In the Berkshire Hills of western Massachusetts, the Boston Symphony Orchestra maintains the Berkshire Music Center at Tanglewood, Lenox, established in 1940 in fulfillment of the ambition of Dr. Serge Koussevitzky, then the music director of the orchestra.

It was Dr. Koussevitzky's plan to provide a center where young musicians could continue their professional training and add to their artistic experience under the guidance of eminent musicians and teachers.

To the Music Center's 16th session have come Mr. and Mrs. Harvey Boatright of 844 E. Monument Street, Colorado Springs. Both Mr. and Mrs. Boatright have had challenging opportunities this summer in their separate fields of endeavor.

BOATRIGHT is a flute player with the Berkshire Music Center Orchestra, while his wife, a pianist, has been playing with ensembles of chamber music players who give concerts each Sunday morning during the season.

The orchestra has its concerts on Thursday evenings. At the Berkshire Music Center Orchestra concert of July 24, the Boatrights had an opportunity to play under the direction of Charles Munch, Music Director of the Boston Symphony Orchestra.

Dr. Munch led the orchestra through a stirring performance of the Roussel Suite in F Major. Since there is a part for celeste in this work, Mrs. Boatright was able to join the orchestra for this once in the season occasion.

At the opening Chamber Music Concert just six days following the Opening Exercises of the Music Center, Mrs. Boatright appeared in the Poulenc Sextet for Piano, Flute, Oboe, Clarinet, Bassoon and Horn.

The following week her husband played in a performance of Jacques Ibert's Three Pieces for Wind Quintet.

As the season draws to a close each of the Boatrights is at work rehearsing other chamber music.

Mrs. Boatright holds a Bachelor of Arts Degree from Colorado College, and is currently studying for an advanced degree at the New England Conservatory of Music in Boston, Massachusetts. Her husband also attended Colorado College, and is working toward a degree at the New England Conservatory.

DALLAS, TEXAS
NEWS
D. 203.011 S. 213.568
AUG 14 1958

Caldwell Wins Spalding Award

LENOX, Mass. (Sp.)—James B. Caldwell, of Gladewater, Texas, was among students receiving awards at the Berkshire Music Center Orchestra's concluding concert this week.

Caldwell, an oboist, received the Albert Spalding Prize, traditionally awarded to the most promising instrumentalist in the student body.

He has attended the Curtis Institute of Music for the last two years and has just completed his first year at the Berkshire Music Center.

Item (e)
WAKEFIELD, Mass.
Independent
Circ. 6,360
AUG 15 1958

Miss Capone Home After Summer Study

Miss Patricia L. Capone

Miss Patricia L. Capone, lyric coloratura soprano, daughter of Mr. and Mrs. Louis P. Capone, 351 Lowell st, returned, this week, from a successful summer at "Tanglewood," the Berkshire Music Center, where she has been studying under a national scholarship given by Delta Omicron, National Professional Women's Fraternity.

Miss Capone was a chorus leader in the Tanglewood Choir, under the direction of Dr. Hugh Ross, well known New York director; Alfred Nash Patterson of the Boston Chorus Pro Musica and Mme. Lorna Cooke deVaron of the New England Conservatory of Music. Miss Capone was featured as soloist in all concerts given by the Tanglewood Choir as well as soloist at the gala "Tanglewood on Parade" before an audience of more than 20,000.

Miss Capone sang with the Festival Chorus and the Boston Symphony orchestra, in performances of great works such as "Brahms Requiem" and Beethoven's 9th Symphony. She was chosen to sing with the Boston Symphony and small chorus groups in performances of Stravinsky's "Conticum Sacrum", Debussy's "Sirines" from "Les Preludes" and during the gala Wagner weekend she sang the "Venusburg Music" from Tannhauser.

Among many extraordinary experiences of this young artist was that of being chosen as soloist for the annual memorial service in the historic church on the hill for the famous founder of "Tanglewood," Dr. Serge Koussevitzky. At the grave of Koussevitzky, Miss Capone and members of the choir were greeted and served cake in traditional Russian fashion by Madame Koussevitzky.

At Tanglewood, Miss Capone worked side by side with gifted artists from all over the word. Among them were conductors from Italy, Switzerland and India. Singers from Hungary, Israel, Canada, Brazil and every corner of the United States. At Lenox School, she lived in a cottage with a composer from Scotland, two pianists from the Philippines, and 13 other young women from all over the United States.

Miss Capone, the youngest singer in her department, achieved success this summer and is now fulfilling vocal engagements in this area before resuming her studies in the New England Conservatory of Music in September.

[229]

SHREVEPORT, LA.
TIMES
D. 85,052 S. 105,321

AUG 3 1958

Music Degree, Scholarship to Centenary Ex

Joe Kirkland, a 1956 graduate of Centenary College, has been awarded a Master of Music degree at the New England Conservatory of Music in Boston, Mass.

Kirkland now is attending Tanglewood, the Berkshire Music Center near Lennox, Mass., on a scholarshop awarded him by Boris Goldovsky. Goldovsky offered the former Centenary student the Tanglewood scholarship on the basis of a recital given recently by the youth in conjunction with requirements for the MM degree.

A former pupil of Helen Ruffin Marshall in the voice department of the Centenary school of music, Kirkland is a tenor and sang in the Centenary College Choir while on the local campus. Shortly after receiving the Bachelor of Music degree in voice from Centenary, he was offered a scholarship to the New England Conservatory, and the scholarship was renewed for a second year on the basis of his record there.

The Huntington, Tex., youth also has been initiated into Pi Kappa Lambda, honorary musical fraternity and the musical equivalent of Phi Beta Kappa, at the New England institution. He plans to do further studying in Boston upon the completion of his period at Tanglewood.

NIAGARA FALLS, N. Y.
GAZETTE
Circ. D. 35,931 S.

JUL 24 1958

Music Student Gets Scholarship

Joseph Laspisa, son of Mr. and Mrs. Phillip Laspisa, Memorial Pkwy., has received a full scholarship from the Boston Symphony Orchestra to study and perform at the Berkshire Music Center at Tanglewood, Lenox, Mass., for six weeks.

Mr. Laspisa is a student at the New England Conservatory School of Music, Boston. He is a percussionist.

BILLINGS, MONT.
GAZETTE (Sunday)
Cir. S. 21,712

[illegible]

Practicing at Tanglewood Music Center

Before leaving for Buffalo, N.Y., to join the Philharmonic Mr. and Mrs. Don McComas attended the 16th session of the Berkshire Music Center, Tanglewood, in Lenox, Mass. They are pictured practicing during one of the brief periods when students of the music center were not engaged in formal classes.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 25 1958

She Shall Have Music Wherever She Goes

Whitestone

SERENADING FAIR LADIES from other countries is clarinetist Patricia Lissack, England. Students sitting in front of Music Shed at Tanglewood are Maria Lopez-Vito and Marilyn Gatmaitan, the Philippines; Atipet Usmanbus, Turkey; Wadad Mouzannar, Lebanon; Liwanag Cruz, Philippines; Mrs. Asher Ben Yohanan, here from Tel Aviv, Israel.

The red-headed clarinetist pictured to the right has a problem that would buffalo Benny Goodman. It's a matter of clarinet etiquette. Should she use lipstick for a smear-proof performance, or should she sport the only Arpeggio Pink mouthpiece at Tanglewood?

Clarinetist Patricia Lissack, flown fresh from London to the Berkshire Music Center, compromises. Although she doesn't use stay-proof lipstick, she does sparingly apply the old-fashioned erasable type for short selections. For long practice sessions, war paint is out since it generally wears off anyway.

The only musician in her family, Pat decided to take up the clarinet after hearing an inspiring recording of a Mozart clarinet concerto. As a graduate of the Royal College of Music in London, she now teaches the instrument. When asked about her impressions of America this cautious clarinetist would venture only one opinion: "People over here seem to adore an English accent."

Damp Cantata

Pat's lipstick problem is unique among the several foreign women students at Tanglewood, but her adorable accent isn't. One of her compatriots is composer Thea Musgrave, who already has an opera, a ballet and a cantata, among other works, under her British belt. The "Cantata for a Summer's Day," which won the much-coveted Lilly Boulanger prize for Miss Musgrave, was originally written for the BBC in Scotland. It was also performed at the Edinburgh Festival, on a "horrible, wet, rainy summer day" which rated a dirge rather than a cantata. Her opera, "The Abbott of Dimrock," was performed by the Park Lane Opera Group in London just before her departure for Tanglewood.

Miss Musgrave bridles when asked whether women composers aren't a rarity. "If women can write books and paint pictures, why can't they compose?" she asks in the finest feminist fashion. She admits that women composers are in the minority, but points out that in England and France there are at present several outstanding ones.

What kind of music does Miss Musgrave write? "If I could describe music properly in words, I would write a book instead," she smiles. Now studying composition with Aaron Copland at the Music Center, she is adding to her long list of scores by finishing off an orchestral piece titled "Obliques." When asked a non-musical question about her splendid English complexion, Miss Musgrave turned absolutely ruddy and said, "Oh my complexion is not good at all — the girls from the west coast of Scotland, they're the ones to see, with all that fog."

Shy Islanders

No lassies from Scotland were available, but there were two beautifully complected girls from the Philippines sitting across the table. Both the girls, Maria Lopez-Vito and Marilyn Gatmaitan have been studying piano at the Mannes School in Manhattan, share similar views on Philippine mores: "We are more reserved and shy than American women. We don't go out with boys alone before 18; we have more of the Spanish influence in our lives." Like most students at the center, they spend several hours a day in class, while the rest of their time is blotted up by practice, eating and sleeping. When they do have a few spare minutes, they find themselves missing the "peaceful, slow" way of life they were used to in the Philippines. Similar as their thoughts are on these subjects, they have dissimilar taste in composers. Miss Lopez-Vita prefers Brahms; Miss Gatmaitan is a Mozart-Chopin buff.

Another pianist, this one from Lebanon, also endorses Mozart for women performers. Wadad Mouzannar teaches and performs as a concert pianist alternately in Beirut and Paris and prefers the clavichordists herself. Scarlatti is one of her special favorites, but the Mozart piano concerto in A major is her *piece de resistance*. She played it recently with L'Orchestre de la Conservatoire National de Musique in Beirut.

Comments From Lebanon

Since this reporter's Arabic is poor, our conversation was conducted half in English and half in my halting French, with occasional Hebrew footnotes added by an Israeli who knew both languages and helped us over the bumps, then re-translated for his wife.

Miss Mouzannar did not wish to discuss the crisis in Lebanon in any language. "I am a musician, not a politician," she said simply. When "hem lengths" was finally translated into French, she explained that Lebanese women are of course wearing them short since they always dress "tout a fait a la Parisienne, dans la dernier mode." This emphasis on the latest styles in Beirut is due chiefly to the Paris influence on the city's wealthy and elegantly dressed women. Veils and other traditional clothes are rarely worn by Lebanese women, since the majority of them work and would find them too much of a hindrance in their active jobs. When they plan a favorite family meal, it's generally a combination of kebbe (meat) and tabboule (salad) which will probably be prepared by servants. Housekeeping in Lebanon is generally "plus facile" — eased by servants' presence.

Neither servants nor that American staple, the washing machine, are prevalent in Israel. Mrs. Asher Ben-Yohanan, a contralto studying with her husband at the Music Center, has even shouldered a gun in the Israeli Army. During the "independence war" in 1948 she served near the Jordan border, a hot spot even for a seasoned male soldier. "Israeli women are a little more idealistic than others about everything which concerns the state," explains her husband. He then pointed out proudly that she had also sung with the Israeli Philharmonic, which ranks high in musical circles. She may be the only concert-caliber contralto with sergeant's stripes in the world.

—L A S.

CLEVELAND, OHIO
NEWS
Cir. D. 137,553

JUL 4 1958

Singer to Study With Goldovsky

Cullen Maiden, male Negro singer recently heard in "Karamu Album" at Karamu Theater, begins scholarship studies next week with Boris Goldovsky at Lenox, Mass. He will study at the Berkshire Festival where the Tanglewood concerts are presented by the Boston Symphony each summer.

Maiden, 26, who has a rich, bass voice compared to William Warfield's, is a native of Cleveland, a graduate of Central High School and Ohio Wesleyan. During his two years in the Army he made many concert appearances.

Following his studies with Goldovsky, Maiden will return to New York City to resume his studies at the Juilliard School of Music. Maiden's home address in Cleveland is 2403 Unwin Road.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 31 1958

Choral Group Appears Tonight With BMC Orchestra

TANGLEWOOD—The most ambitious program of the season will be performed by the Berkshire Music Center Orchestra at its fifth concert tonight at 8:30 in the Music Shed. Each of the student conductors appearing at this concert will be conducting for the second time this season. A number of soloists have been selected from the department of instrumental music, and for the first time this season the department of choral music will join with the orchestra in a performance of the Bach Magnificat.

Other works to be heard will be the Tombeau de Couperin of Ravel conducted by Joseph Krienes of Chicago. This will be followed by the playing of Mozart's Sinfonia Concertante in E Flat Major to be conducted by Claudio Abbado from Milan, Italy. Soloists in the Mozart work will be James Caldwell, oboe; Donald Rosenthal, bassoon; William Slocum, French horn.

Two modern pieces will precede the concluding Bach number. The first of these is the Concert Music for Piano, Brass and Two Harps of Hindemith. Gustav Meier of Zurich, Switzerland will conduct with Marilyn Neely as piano soloist. Arnold Schoenberg's Kammer Symphony For Fifteen Solo Instruments, conducted by Zuben Mehta of Bombay, India, completes the modern music on this program.

In the concluding Bach Magnificat in D, David Buttolph of New York will be the conductor. The Tanglewood Choir will be heard with the Berkshire Music Center Orchestra, and Aracy Bellas Campos, Doralene McNeely, Elaine Panaretos, Sopranos; Shirley Sudock, mezzo-soprano; Armando Pacheco, tenor; Cullen Maiden, baritone are to be the soloists.

PITTSBURGH, PA.
SUN-TELEGRAPH
Circ. D. 183,882 - S. 415,149
AUG 1 1958

NANCY WILLIAMS TO APPEAR IN OPERA
. . . the day before her marriage in New York
Whitestone Photo

Busy Week In Offing For Nancy

By **PATRICIA PITT**

Next week truly will be hectic for Nancy Lee Williams.

She will give her last operatic performance at Tanglewood in Lenox, Mass., Tuesday . . . will be married Wednesday to Charles Wesley Ridinger III in the Church of the Transfiguration in New York City . . . and they will fly to London Thursday.

Nancy is the daughter of Mr. and Mrs. Oliver Lee Williams of Mt. Lebanon, and Charles the son of Mr. and Mrs. Charles Wesley Ridinger Jr. of Amberson Ave.

Dinner for the two families will follow the wedding ceremony at the Fifth Avenue Hotel.

MRS. CLARENCE Moore of Cincinnati will be her sister's matron of honor. William Herron Woodwell of Pittsburgh will be best man.

Charles is a graduate of Shady Side Academy and Lehigh University. Nancy, an alumna of Chatham College, received her master's degree from the University of Pittsburgh.

MRS. CHESTER Meyer of Mt. Lebanon made herself a sea-going dress as her first attempt at stitching; and, as she says, it's "nautical but nice." She wore it on a boat ride the other morning.

Colorful ships' pennants are on a white background; they include such amusing pictures as a ball and chain on a red flag with the caption, "wife aboard"; a witch flying on a broom with "mother-in-law aboard"; ones saying "wife ashore" and "mother-in-law ashore" . . . and best of all, a bright red pierced heart on blue with "sweetheart aboard."

The Meyers are building in Greesnburg on a three-acre piece of property and will soon leave their beloved home in Mt. Lebanon.

THEY SENT A backyard plastic swimming pool to their little grandson, Bobby, at Twenty-Nine Palms Marine Base in California, which is in the desert. He is with his parents, Mrs. Robert Arnett, the Meyers's daughter, and Mr. Arnett.

The Arnetts were home in May; and Mrs. Arnett made her mother four dresses and a ballgown for the annual Harlequin Ball of St. Clair Memorial Hospital.

Others on the boat were Mrs. Willard H. Neu and Mrs. Edgar Foster, who appropriately wore Bermuda shorts for the ride.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292
AU 1958

TANGLEWOOD STUDENTS: Music And Practice

By Ruth SoRelle

Two slim, pretty girls passed through the gates at Tanglewood a little before nine o'clock. Marilyn Gatmaitan and Maria Luisa Lopez-Vito are two music students from the Philippine Islands. Though they are both from Manila, they met for the first time at the Mannes School of Music in New York.

Slim and attractive in their bright summer prints, they joined a stream of people walking through the green and gold of a lovely summer morning, the Tanglewood Study Group. Some carried books, some music and some instruments. This would be another full day of work and practice, study and relaxed companionship for the mixed assembly of about 300 individuals, all of widely varying ages but with a common interest.

The two girls room together at the Lenox School, not far from Tanglewood. For them, the day begins at 7:30, with breakfast at the school at 8:00. Then, a short ride to Tanglewood, on the bus or with another student, where the day's work begins at 9 a.m.

As the groups crossed the lawns, they scattered in different directions to their various activities. Marilyn and Maria Luisa went to the Chamber Music Hall, where they would sing from nine to eleven with the festival chorus.

From eleven until lunch-time is free time, and the girls spend it in practice, listening to orchestra practice, or just in strolling about the beautiful grounds enjoying the New England summer. As noon approached, a queue began to form at the cafeteria, but Marilyn and Maria Luisa belong to a luncheon club and joined their friends on the lawn. The members take turns providing materials, and sandwiches are made and eaten in the shade of a spreading evergreen tree. The Philippines permit only a limited sum of money to be taken from the Islands, and "the sandwiches are just as good, and a lot cheaper," said Marilyn.

One-thirty, and back to work. Today, Wednesday, there would be singing again, in the Red Barn, beyond the south gate. Riding around Tanglewood with a friend, they joined the class grouped in the shade of a great tree. This was a more informal type of singing, rounds and changes, without an accompanying instrument.

The singing over at 3, the schedule called for either a lecture or practice depending on the day of the week. Wednesday is not a lecture day, so the girls returned to the Lenox School to practice duets until dinner time at six. After dinner, the evening would be spent attending a concert or with still more practice.

PRACTICE MAKES PERFECT . . . Maria Luisa and Marilyn work together on a composition for four hands.
Ruth SoRelle, Journal Photos

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Independent
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SUN-TELEGRAPH
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Journal
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Weekly Independent
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AUG 7 1958

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PRACTICE MAKES PERFECT . . . Maria Luisa and Marilyn work together on a composition for four hands.
Ruth SoRelle, Journal Photos

Honolulu Star-Bulletin Aug. 23, 1958

Studying a musical score are Mr. and Mrs. John E. Murphy II, of Honolulu, who have been attending the Berkshire Music Center, Tanglewood, Massachusetts. Mrs. Murphy sang with the Boston Symphony Orchestra in a recent concert and Mr. Murphy participated in choral conducting classes.

John Edmund Murphy, conductor of the Honolulu Oratorio Society, has been enrolled at the famed Berkshire Music Center in Tanglewood, Massachusetts, this summer.

His field of study was choral conducting under Hugh Rose, conductor for many years of the Schola Cantorum of New York and a member of the Berkshire faculty since the summer program began in 1940.

Murphy conducted the Tanglewood Choir in a July 29 performance of "We Sing With Rejoicing" by Ritter.

JOINED BY WIFE

Mrs. Murphy joined her husband for the final period of classes.

A member of the Tanglewood Study Group, she was one of 20 women who appeared with Charles Munch and the Boston Symphony in a performance of Wagner's "Tannhauser" August 2.

The Boston Symphony maintains the summer music center, which has gained worldwide recognition for the excellence of its faculty and study program.

Mr. and Mrs. Murphy are expected home the first week of September.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 11 1958

Two End Berkshire Music Center Study; Held Scholarships

Two area residents who were winners of Berkshire scholarships to the Berkshire Music Center at Tanglewood this summer have completed their studies at the center, and yesterday took part in the final concert by the student orchestra. The concert marked the end of the 16th season, and was attended by more than 2,000 persons.

Miss Mary Ann McLaren, daughter of Mr. and Mrs. James A. McLaren of 18 Marion Ave., was the winner of a four-week scholarship and began her studies July 14. Thomas Griswold of Stetson Rd., Williamstown, instructor in music at Williams College, was the winner of a six-week scholarship and began his studies at the beginning of the season. Both were members of the Tanglewood Study Group.

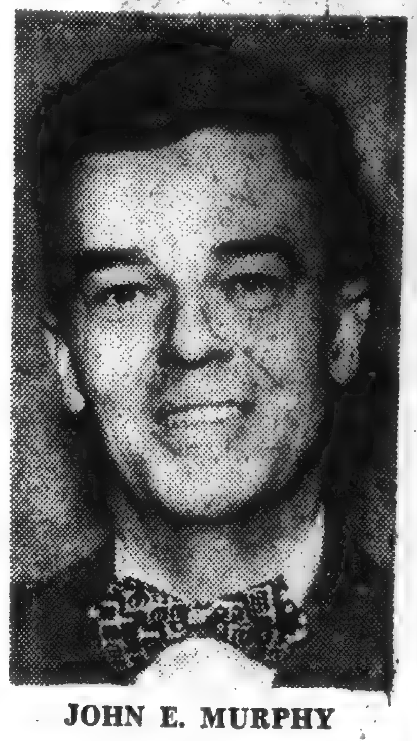
Miss McLaren was a member of the Festival Chorus which yesterday presented Beethoven's Ninth Symphony under the direction of Charles Munch. Mr. Griswold studied conducting and earlier in the season led the student orchestra.

Announcement of various awards to outstanding students was made yesterday during the concert intermission.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra at Tanglewood. This year there were 350 students enrolled from 36 states and 15 foreign countries. Nine were from Berkshire County.

Honolulu Advertiser Jul. 4, 1958

Tanglewood Scholarship Awarded to Join Murphy



JOHN E. MURPHY

John Edmund Murphy, founder of the Oratorio Society of Honolulu and president of the House of Music, left recently to spend the summer at the famed Berkshire Music Center at Tanglewood in Lenox, Mass., where he has been awarded a scholarship in choral study.

Andre Kostelanetz and Arthur Fielder, old friends of Murphy, helped the 50-year-old Island musician-businessman realize a dream of many years. He credited them with "great kindness" in helping him obtain the full tuition scholarship.

* * *

THE AWARD was made with the understanding that it be repaid for the use of another worthy scholar at a future date. Murphy has already recontributed his award.

While at Tanglewood he has been invited to conduct during the course of the six-week festival.

* * *

A NATIVE of Framingham, Mass., he founded a choral society there in 1930. He attended Harvard University from 1924 to 1927 and studied music at Boston University. He came to Hawaii in 1947.

Mrs. Murphy will join her husband for the last two weeks of his attendance at Tanglewood, after which they and their children, Jane, John and Pierce, will visit family members in the southern and northeastern states.

They will return to Honolulu early in September.

Putsche Wins Music Award At Tanglewood

T. Putsche Jr.

A HARTT COLLEGE instructor in music composition who studied at the Berkshire Music Center at Tanglewood this Summer has won a commission to write a composition which will be played at next Summer's session at the center. He is Thomas R. Putsche Jr. of 27 Lexington Rd., West Hartford.

Mr. Putsche received his master's degree at Hartt in 1955 and won a scholarship to Tanglewood in 1956 on recommendation of Aaron Copland under whom he studied there.

A fellow student at the center this Summer, Jack H. Lund of Pittsburgh, established the Lund Commission under which Mr. Putsche as winner will compose music for an ensemble of ten specified instruments.

Two compositions by Mr. Putsche were played at composers' forums at Tanglewood this Summer.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

AUG 12 1958

SCHOLARSHIPS AWARDED STUDENTS AT TANGLEWOOD MUSIC CENTER SATURDAY

At the intermission of the final concert of the student orchestra at Tanglewood Saturday, scholarship awards were presented to the outstanding students at the 16th session of the Music Center maintained by the Boston Symphony orchestra.

The winners were chosen from the 350 students enrolled this summer from 36 states and 15 foreign countries. Aaron Copland, chairman of the faculty, presented the awards before 2,000 persons.

Charles Goetz, a student in the department of choral music studying choral conducting, was announced as winner of the Carlotta M. Dreyfus Scholarship. A recent refugee from Budapest, he is currently residing at Merion Station, Pa.

Portland, Oregon
Oregon Journal
(Cir. D. 183,910 - S. 203,476)

AUG 24 1958

722

TROMBONIST GEORGE Reinmiller of 6277 SE Stark, Portland, is this year's winner of Portland Junior Symphony scholarship to Berkshire Music Center at Tanglewood, Mass. Above, Reinmiller talks with Eleazar de Carvalho (center) and Seymour Lipkin (right), two of distinguished musicians serving as instructors at Tanglewood.

Portland, Oregon
The Oregonian
(Cir. D. 232,105 - S. 295,884)

AUG 24 1958

722

Approval From Maestro

TANGLEWOOD, Mass.—George Reinmiller, winner of the Portland Junior Symphony Orchestra scholarship at Tanglewood, and member of the Berkshire Music Center Orchestra, plays while conductor Eleazar de Carvalho, and his associate, Seymour Lipkin, listen.

[231]

[232]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

[illegible] 1958

Tanglewood Awards

Nine County Students Music Center Winners

TANGLEWOOD— Nine Berkshire County students at the Berkshire Music Center were awarded Berkshire scholarships to the Boston Symphony Orchestra's summer [illegible] this afternoon, when Aaron Copland, chairman of the faculty, announced the award winners at intermission of the final concert by the student orchestra.

Morgenstern Scholarships

Two of the nine county students, Mrs. Elizabeth Abetti and Diana Bulgarelli, both of Pittsfield, also won the David Morgenstern scholarships for string players in the Tanglewood Study Group.

The other seven county students who won Berkshire scholarships were Jacqueline Abbott of Lee, Thomas Griswold of Williamstown, Mrs. Winifred Keane of Lenox, Paul Marino of Pittsfield, Mary Ann McLaren of North Adams and Mrs. Irma Smith and Susan Smith of Pittsfield.

The presentation marked the end of the 16th session of the Music Center maintained by the BSO. The award winners were chosen from among 350 students enrolled this summer from 36 states and 15 foreign countries. Witnessing the award presentations was a crowd of more than 2,000 people.

Charles Goetz, a student of the department of choral music studying choral conducting, was announced as the winner of the Carlotta M. Dreyfus scholarship. Mr. Goetz, a recent refugee from Budapest, is currently residing in Merion Station, Penn. Another member of the choral department, Richard M. Foster, was the recipient of the Selly A. Eisemann scholarship. Mr. Foster, another student of choral conducting, also served as accompanist for the various choruses of the Music Center. He is from Bangor, Maine.

Mrs. Jo Evelyn Boatright of Colorado Springs, Col., a pianist who worked with chamber music ensembles, won the Jenny Fels memorial scholarship.

An award made possible by a gift from High Fidelity Magazine of Great Barrington was made to Gustav Meier of Zurich, Switzerland. Mr. Meier was a student at the 1957 session of the Berkshire Music Center, and again this year was an active conductor under the guidance of Eleazer de Carvalho and Seymour Lipkin.

Miss Robinson Smith Award

The Gertrude Robinson Smith scholarship, named for the chairman of the founding festival committee, and derived from the income of the Berkshire Symphonic Festival Scholarship Fund established for students of conducting was presented to Zubin Mehta of Bombay, India.

Another conducting student, Claudio Abbado of Milan, Italy, received the coveted Koussevitzky memorial scholarship. This scholarship is provided by the income from a fund established by the residents of Berkshire County as a memorial to Dr. Serge Koussevitzky, founder of the Berkshire Music Center.

The Lydia Watson Hersloff scholarship for a student in the department of instrumental music was won by Olga Kwasniak of Toronto, Can., a cellist and a member of the student orchestra.

Albert Spalding Prize

To the most promising and outstanding instrumentalist in the student body each year goes the Albert Spalding prize. The winner for the session of 1958 was James B. Caldwell, an oboe player, from Gladewater, Tex.

Awarded by the Koussevitzky Music Foundation, the Koussevitzky composition prize for the best composition of the summer by a student in the composition department went to Ilhan Usmanbas of Ankara, Turkey. Mario Davidovsky of Buenos Aires, Argentina received the Raphael Sagalyn award for the best orchestral work by a composition student.

Announcement was also made of two commissions offered to

Music Awards
Continued on page 9

Students of Composition

For students of composition the Margaret Lee Crofts scholarships went to Rolv Yttrehus of Duluth, Minn. and Douglas Leedy of Portland, Ore. The Delta Omicron National Professional Music Fraternity scholarship, which is designated for a member of Delta Omicron, was awarded to Patricia Capone of Wakefield. Miss Capone has been a student in the department of choral music headed by Hugh Ross.

The Fromm Music Foundation fellowships for the study and performance of contemporary music under grants from the foundation created by Paul Fromm of Chicago were awarded to a select group of especially qualified young musicians. The 1958 winners include Peter Marsh, Seattle, Wash.; Theodora Mantz, Minneapolis, Minn.; Scott Nickrenz, Hamburg, N.Y.; Donald McCall, Kansas City, Mo.; Gerardo Levy, Buenos Aires, Argentina; Herbert Resnick, Bronx, N.Y.; Efain Guigui, Buenos Aires, Argentina; Richard Lottridge, Havertown, Pa.; Paul Ingraham, Wallingford, Conn.; Robert Miller, Bronxville, N.Y., and Corinne Curry, Barrington, R.I.

The Ann M. Gannett scholarships of the National Federation of Music Clubs were presented to Fred Orkiseski of Altoona, Pa. and Marvin Salzberg of Ithaca, N.Y.

Koussevitzky Grants

Homer Lee, San Fransisco; Mario Davidovsky, Buenos Aires, Argentina; E. Evans Moore, Camden, N.J., and Ronald Knudsen, Baltimore, Md., were the recipients of Koussevitzky Music Foundation grants. Other winners of the David Morgenstern scholarships for string players in the Tanglewood study group, besides the two Pittsfield winners, were Robert Benjamin of Wellesly Hills and Ellen Thiberg of Cedar Knolls, N.J.

George Reinmiller of Portland, Ore., received the Portland Junior Symphony Orchestra scholarship for a member of the Berkshire Music Center orchestra. The scholarship created by the Minneapolis Star-Tribune was awarded to Helen Garvey of Anoka, Minn.

C-10 THE SUNDAY STAR, Washington, D. C.
SUNDAY, JULY 27, 1958

THREE FROM WASHINGTON—James Deane, Star record critic, found three Washington musicians rehearsing at the Berkshire Music Center in Tanglewood, Mass. They are Marie Kopulos, piano; Cecelia Hopkins, flute, and Rita Roudabush, oboe. Looking on is Ralph Gomberg, principal oboe of the Boston Symphony Orchestra.

NEWS OF MUSIC

Pattern Changing At Summer Centers

By JAMES G. DEANE
Star Staff Writer

New England's most flourishing summer music centers—Tanglewood and Marlboro—are showing gratifying vitality.

The established pattern of concerts of the great orchestral repertoire at the Boston Symphony's summer home in the Berkshires is being enlivened with a stimulating excursion into new music.

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ty Students
er Winners

present or former Tanglewood composition students. The Samuel Wechsler commission was awarded to Edward Miller of Miami, Fla., who was a student here in 1953 and 1955. The Lund commission, established this year by Jack H. Lund of Pittsburgh, Pa., a student enrolled in the 1958 Tanglewood Study Group, was awarded to Thomas Putsche of West Hartford, Conn., a student in this year's composition class.

In addition to the awards announced today by Mr. Copland, a number of scholarships were presented to students at the beginning of the Berkshire Music Center session. Among these were 165 grants from the Tanglewood Revolving Fund, of which 36 were granted to students from outside of the United States.

Students of Composition

For students of composition the Margaret Lee Crofts scholarships went to Rolv Yttrehus of Duluth, Minn. and Douglas Leedy of Portland, Ore. The Delta Omicron National Professional Music Fraternity scholarship, which is designated for a member of Delta Omicron, was awarded to Patricia Capone of Wakefield. Miss Capone has been a student in the department of choral music headed by Hugh Ross.

The Fromm Music Foundation fellowships for the study and 'performance of contemporary music under grants from the foundation created by Paul Fromm of Chicago were awarded to a select group of especially qualified young musicians.. The 1958 winners include Peter Marsh, Seattle, Wash.; Theodora Mantz, Minneapolis, Minn.; Scott Nickrenz, Hamburg, N.Y.; Donald McCall, Kansas City, Mo.; Gerardo Levy, Buenos Aires, Argentina; Herbert Resnick, Bronx, N.Y.; Efain Guigui, Buenos Aires, Argentina; Richard Lottridge, Havertown, Pa.; Paul Ingraham, Wallingford, Conn.; Robert Miller, Bronxville, N.Y., and Corinne Curry, Barrington, R.I.

The Ann M. Gannett scholarships of the National Federation of Music Clubs were presented to Fred Orkiseski of Altoona, Pa. and Marvin Salzberg of Ithaca, N.Y.

Koussevitzky Grants

Homer Lee, San Fransisco; Mario Davidovsky, Buenos Aires, Argentina; E. Evans Moore, Camden, N.J., and Ronald Knudsen, Baltimore, Md., were the recipients of Koussevitzky Music Foundation grants. Other winners of the David Morgenstern scholarships for string players in the Tanglewood study group, besides the two Pittsfield winners, were Robert Benjamin of Wellesly Hills and Ellen Thiberg of Cedar Knolls, N.J.

George Reinmiller of Portland, Ore., received the Portland Junior Symphony Orchestra scholarship for a member of the Berkshire Music Center orchestra. The scholarship created by the Minneapolis Star-Tribune was awarded to Helen Garvey of Anoka, Minn.

Thomas Griswold of Williamstown, Mrs. Winifred Keane of Lenox, Paul Marino of Pittsfield, Mary Ann McLaren of North Adams and Mrs. Irma Smith and Susan Smith of Pittsfield.

The presentation marked the end of the 16th session of the Music Center maintained by the BSO. The award winners were chosen from among 350 students enrolled this summer from 36 states and 15 foreign countries. Witnessing the award presentations was a crowd of more than 2,000 people.

Charles Goetz, a student of the department of choral music studying choral conducting, was announced as the winner of the Carlotta M. Dreyfus scholarship. Mr. Goetz, a recent refugee from Budapest, is currently residing in Merion Station, Penn. Another member of the choral department, Richard M. Foster, was the recipient of the Selly A. Eisemann scholarship. Mr. Foster, another student of choral conducting, also served as accompanist for the various choruses of the Music Center. He is from Bangor, Maine.

Mrs. Jo Evelyn Boatright of Colorado Springs, Col., a pianist who worked with chamber music ensembles, won the Jenny Fels memorial scholarship.

An award made possible by a gift from High Fidelity Magazine of Great Barrington was made to Gustav Meier of Zurich, Switzerland. Mr. Meier was a student at the 1957 session of the Berkshire Music Center, and again this year was an active conductor under the guidance of Eleazer de Carvalho and Seymour Lipkin.

Miss Robinson Smith Award

The Gertrude Robinson Smith scholarship, named for the chairman of the founding festival committee, and derived from the income of the Berkshire Symphonic Festival Scholarship Fund established for students of conducting was presented to Zubin Mehta of Bombay, India.

Another conducting student, Claudio Abbado of Milan, Italy, received the coveted Koussevitzky memorial scholarship. This scholarship is provided by the income from a fund established by the residents of Berkshire County as a memorial to Dr. Serge Koussevitzky, founder of the Berkshire Music Center.

The Lydia Watson Hersloff scholarship for a student in the department of instrumental music was won by Olga Kwasniak of Toronto, Can., a cellist and a member of the student orchestra.

Albert Spalding Prize

To the most promising and outstanding instrumentalist in the student body each year goes the Albert Spalding prize. The winner for the session of 1958 was James B. Caldwell, an oboe player, from Gladewater, Tex.

Awarded by the Koussevitzky Music Foundation, the Koussevitzky composition prize for the best composition of the summer by a student in the composition department went to Ilhan Usmanbas of Ankara, Turkey. Mario Davidovsky of Buenos Aires, Argentina received the Raphael Sagalyn award for the best orchestral work by a composition student.

Announcement was also made of two commissions offered to

Music Awards
Continued on page 9

THREE FROM WASHINGTON—James Deane, Star record critic, found three Washington musicians rehearsing at the Berkshire Music Center in Tanglewood, Mass. They are Marie Kopulos, piano; Cecelia Hopkins, flute, and Rita Roudabush, oboe. Looking on is Ralph Gomberg, principal oboe of the Boston Symphony Orchestra.

NEWS OF MUSIC

Pattern Changing At Summer Centers

By **JAMES G. DEANE**
Star Staff Writer

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C233

PAN PIPES OF SIGMA ALPHA IOTA

SUMMER TREK*

Tanglewood

Ten Sigma Alpha Iotas from all over the United States gathered together at Tanglewood in the Berkshires for a period that was brief but exhilarating. They enjoyed six weeks of active participation in music of many origins and with people of diverse backgrounds.

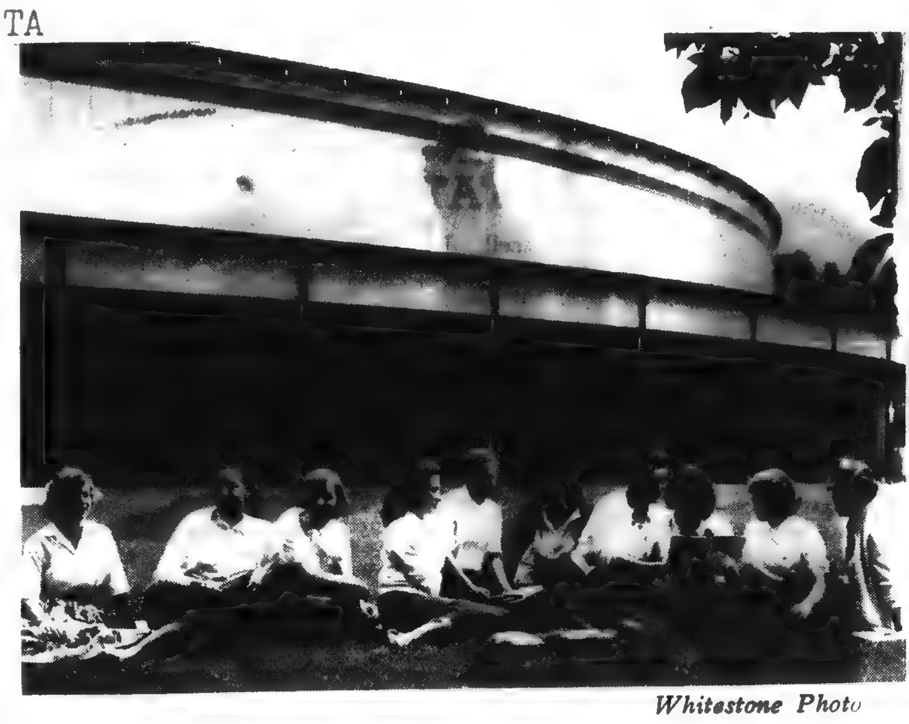
Seven members were in Department I, Orchestra and Chamber Music, and three were in Department IV, The Opera Workshop.

Phyliss Bleck who played trumpet in the department I Orchestra, graduated from the University of Illinois at Urbana, where she was a member of Sigma Delta Chapter. Phyliss lives in Aurora, Illinois. Dottie Malone, 'cellist in the Department I Orchestra attended Carnegie Institute of Technology where she became a member of Alpha Mu, SAI. Dottie now lives in Springfield, Massachusetts. Jean Harter played viola in the Department I Orchestra. She is a patroness member of Alpha Chapter at the University of Michigan, and now lives in Ann Arbor, Michigan. Rheta Roudabush played oboe in the Department I Orchestra. She was editor, and program chairman of Eta-Iota chapter at the College-Conservatory of Music of Cincinnati where she was awarded the Sword of Honor. Rheta now lives in Washington, D.C.

Shirley Vineyard, a former treasurer of Iota Beta from Murray State College, Murray, Kentucky where she received the Sword of Honor, played bassoon in the Department I Orchestra. She now teaches High School Music in Miami, Florida.

A member of the Choral Department and also of the chamber music division of Department I, Karen Larson from Minneapolis, Minnesota was a member of Sigma Sigma at the University of Minnesota where she graduated in 1957. Ann Turner from Miami, Florida is a senior at the University of Miami where she is president of Sigma Chi Chapter.

SAIs in the Opera Department were Doris Okerson, Joan Aceto and Marylyn Scott. Soprano Doris Okerson was a member of Iota Theta at North Texas State College, Denton, Texas and now lives in New York. Joan Aceto from Westbrook, Maine, was also a member of the Opera Department. Joan is a Sigma Iota at Syracuse University, Syracuse, New York, where she is a junior and Marylyn Scott from Baton Rouge, Louisiana, graduated from Louisiana State University at Baton Rouge where she was president of the Sigma Phi Chapter in 1956.


Whitestone Photo

SIGMA ALPHA IOTAS AT TANGLEWOOD, SUMMER 1958. *Left to right: Dottie Malone, Shirley Vineyard, Rheta Roudabush, Karen Larson, Ann Turner, Phyliss Bleck, Doris Okerson, Joan Aceto, Marylyn Scott, and Jean Harter.*

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* In addition to these special summer gatherings, Sigma Alpha Iotas were teaching and studying, as well as being counsellors, at **Interlochen, Aspen, Idyllwild, Inspiration Point,** and others, with many on special European tours.

MIAMI, FLA.
HERALD
D. 287,449 S. 345,387

SEP 7 1958

Seven Played in Orchestra

Young Miami Musicians Return from Tanglewood

Recently returned from spending a musical summer at the Berkshire Music Center, Tanglewood, Mass., are seven young Miamians who played a wide variety of instruments in the student orchestra there.

The list included Ann Turner and Taavo Virkhaus, violins; Don Rose, trombone; Shirley Vineyard, bassoon; Ed Parise, oboe and English horn; and Al Troppe, bass clarinet. Paul Marino, baritone, represented Miami in the choral department.

Troppe also served as personnel manager of the Center's orchestra for the second year, and Miss Vineyard served on the Student Council.

All the orchestral students played under the baton of Charles Munch, conductor of the Boston Symphony and director of the Center, in one Thursday evening concert.

Mr. Marino was a soloist with the Tanglewood Choir and participated in the performances of Brahms' German Requiem and the Beethoven Ninth Symphony conducted by Munch.

READING, PA.
EAGLE
D. 46,935 S. 59,157

AUG 31 1958

Socially Speaking

By Betty Troy

It was a real pleasure to hear Mary Alice Wotring, daughter of Dr. and Mrs. John Wotring, 1319 Van Steffy Ave., Wyomissing, give such an enthusiastic account of a couple of days she spent at the Tanglewood Music Festival in the Berkshires at Lenox, Mass.

If you've been reading reports recently of what's been going on at the summer home of the Boston Symphony then you'll recall that one of the highlights of the season has been the two performances of "Le Comte Ory" by Rossini, given in the U.S. for the first time in 130 years and in a new English version commissioned by the Julliard School of Music.

Mary Alice, while studying at Erie College last winter, attended each of the concerts given by the Cleveland Symphony and through friends became acquainted with the young Welshman, Wyn Morris, who spent the last symphony season in that city observing the Cleveland orchestra while studying conducting techniques at Severance Hall. A graduate at the University of South Wales, which prepared him at the age of 16 for entrance to the Royal Academy of Music, where he specialized in piano, organ and conducting, Mr. Morris was given the coveted Koussevitsky Memorial award last summer at Tanglewood. This summer he was invited to conduct both performances of Rossini's sparkling opera.

Mary Alice was especially pleased with a new idea being tried out in scenery. She reported that replacing the usual drops, settings consisting chiefly of colored slides projected on a series of translucent, lightweight panels devised by Dr. Elemer Nagy, of the Hart School in Hartford and used for the first time at the Berkshire Center They were made possible by a grant from the Ford Foundation.

When perfected the idea will obviously be valuable particularly in small operatic or other summer theater productions with limited transportation or storage space.

Miss Wotring, who was graduated from Erie in June, leaves early in September for France, where she plans to study during the next year at the Sorbonne.

* * * *

HUNTINGTON, W.VA.
ADVERTISER
D. 22,609

AUG 27 1958

Church Names Music Director

Appointment of Wyn Morris, a native of South Wales, as director of music was announced this week by the Noble Road Presbyterian Church, Cleveland Heights.

Morris, 29, studied for five years at the Royal Academy of Music, London, and has conducted orchestra and choral groups in England, Wales, Eire, Austria and Germany. He attended the Berkshire Music Center, Tanglewood, N. J., where he was awarded the Koussevitsky Prize.

Earlier this week he was named conductor of the Orpheus Male Chorus. At the Noble Road church he will conduct the chancel, Westminster and Junior choirs.

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 6,724

JUL 10 1958

Bob Benjamin Has Tanglewood Grant

Robert S. Benjamin, elder son of Mr. and Mrs. Elmer F. Benjamin of 34 Cliff road, Wellesley Hills, is happy to be spending six weeks at Tanglewood in the Berkshires on a scholarship sponsored by the Boston Symphony Orchestra. He is playing viola both in the orchestra and with a string ensemble at Tanglewood. A June graduate of Haverford College, young Benjamin has a scholarship to Mannes College of Music, New York City, where he will continue his study of composition. His entire family are musicans.

BATAVIA, N. Y.
DAILY NEWS

JUN 14 1958

New Orchestra Director Once With Boston Symphony

BY VIRGINIA TRIETLEY

The depression turned Willis Page, who has become music director of the Batavia Civic Orchestra, to music as a career. When he was graduated from the Monroe High School in Rochester,

WILLIS PAGE

Mr. Page had been accepted at the Harvard Law School and given a scholarship.

"Even with a scholarship I could not manage," the conductor related. "During the depression there were no jobs for students and we just could not afford the room, board and other expenses that would come up."

Then the high school graduate went to the Eastman School of Music to audition for a scholarship which was awarded him. In 1939 he graduated with distinction and received the first double performer's degree (double bass and tuba) ever given by the school.

"Now I realize that music was my real career," Mr. Page said. "Throughout high school, when I had tried to plan for college my thinking was this: will it be music, or law, or something else? In other words, whatever I considered I placed against music as a choice.

"Probably this seemed a strange career because no one in my family, although we all have enjoyed music as a hobby, made music his life's work."

The musician had been outstanding in high school music. In the Monroe High School and in Inter-School Orchestra he played bass and in their bands he was at the tuba. The inter-school groups were under the direction of Karl van Hoesen, who is now director of music in all of Rochester's public schools. Mr. Page became the student conductor of the band.

Played under Iturbi

Mr. Page's work still attracted attention at the Eastman School. In his junior year he was made a member of the Rochester Philharmonic under Jose Iturbi, after having played in the Rochester Civic Orchestra for a year.

In 1940, when Leopold Stokowski was organizing the All-American Youth Orchestra, which was scheduled to tour South America, Mr Page was assigned to play bass. Everything was signed and official when word came that the late Serge Koussevitzky, conductor of the Boston Symphony, and a virtuoso on the double bass, was coming through Rochester and wanted to audition Mr. Page.

"He came, heard me and immediately offered me a position with the Boston Symphony," Mr. Page related. "The season started the next Fall and he asked me to go to the Berkshire Music Center, at Tanglewood, in Massachusetts, for the Summer.

"I asked Mr. Koussevitzky whether I could tour with Stokowski for the Summer instead, considering that experience in playing with a symphony.

"The conductor snapped, 'What, you would play with this child's orchestra when you can play with the greatest in the world?' "

Mr. Page went to Tanglewood after finding the noted Stokowski very understanding and co-operative.

Test of Endurance

Mr. Page's first year with the Boston Symphony was a real test of endurance. He soon learned that this was typical of Koussevitzky, who treated his beginners as apprentices. As the youngest member of the orchestra, he was self-conscious. When rehearsals were stopped, it always seemed to be the basses at fault and Mr. Koussevitzky's gaze of criticism seemed to be for him alone.

Mr. Page laughingly remembered one rehearsal when Koussevitzky put down his baton, walked over, stood in front of his stand and said, "My dear boy, you are crazy."

"I had been bowing in the opposite direction of the other players." Then the new Batavia conductor added, "I lost 15 pounds that year."

He survived the year and 13½ more with the Boston Symphony. For nine years he was first desk player in the bass section. He has kept a deep respect and affection for the exacting and great conductor who started him on his professional career. After 1949, Charles Munch was conductor of the Boston Symphony.

While he was in Boston Mr. Page studied conducting in the Master Class of Pierre Monteux, Mr. Koussevitzky's predecessor at the Boston Symphony, and later conductor of the San Francisco Symphony. He became conductor of the Cecelia Society, the second oldest mixed chorus in the United States, and music director of the New Orchestral Society of Boston.

He was a frequent conductor of both the Boston Pops and the Esplanade Concerts. In the Spring of 1953, Emory Cook, a pioneer in binaural techniques of high fidelity recording and one of the country's leading audio engineers, asked Mr. Page and the New Orchestral Society to tape the first symphonic binaural records. Since then the two men have produced 11 high fidelity recordings together.

Mr. Page has more than 50 Kapp recordings to his credit, the last released in May, being "Rhapsody in Blue" with Roger Williams at the piano.

Served In Army

Twenty-eight months were taken out of his music career while Mr. Page served with the 95th Infantry, Patton's 3rd Army, in Europe. He participated in the major offensives reaching the Ruhr following the Battle of the Bulge. Here, because he knew German, he became the Gen Patton's interpreter, helping with work with 100,000 displaced persons in the Essen vicinity. He won the Bronze Star for meritorious achievement for this work.

Mr. Page, by then Sgt. Page, had reached Mississippi on his way to Japan when World War II ended. He returned to the Boston Symphony Orchestra.

It was following the Summer of 1954 as conductor of the Pops concerts of the Buffalo Philharmonic Orchestra that he was asked to become the associate conductor of the Philharmonic. After considering and making arrangements with Mr. Munch, he came to take that post in January 1955.

In Buffalo, Mr. Page also conducts the Buffalo Schola Cantorum, a chorus of about 175 members, which presents several concerts each season with the Buffalo Philharmonic.

With those concerts, the Pops concerts which are his responsibility, and other appearances when Josef Krips, the regular conductor is elsewhere, Mr. Page leads at least 55 concerts each season in Buffalo or on tour. Each summer he is music director of the Linwood School of Music, at the home of Mr. and Mrs. William Gratwick Jr., in Linwood.

Now he is adding one more activity to a busy schedule to be music director of the Batavia Civic Orchestra. It is his first work with a non-professional symphony and he is looking forward to an interesting experience.

This area's own symphony seems auspiciously located for finding outstanding conductors. Dr. Frederick Fennell, who just resigned after three years here, presented brilliantly outstanding concerts with players from Genesee County and nearby vicinities. Mr. Page promises to follow in excellence.

[233]

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Ten Sigma Alpha Iotas from all over the United States gathered together at Tanglewood in the Berkshires for a period that was brief but exhilarating. They enjoyed six weeks of active participation in music of many origins and with people of diverse backgrounds.

Seven members were in Department I, Orchestra and Chamber Music, and three were in Department IV, The Opera Workshop.

Phyliss Bleck who played trumpet in the department I Orchestra, graduated from the University of Illinois at Urbana where she was a member of Sigma Delta Chapter. Phyliss lives in Aurora, Illinois. Dottie Malone, 'cellist in the Department I Orchestra attended Carnegie Institute of Technology where she became a member of Alpha Mu, SAI. Dottie now lives in Springfield, Massachusetts. Jean Harter played viola in the Department I Orchestra. She is a patroness member of Alpha Chapter at the University of Michigan, and now lives in Ann Arbor, Michigan. Rheta Roudabush played oboe in the Department I Orchestra. She was editor, and program chairman of Eta-Iota chapter at the College-Conservatory of Music of Cincinnati where she was awarded the Sword of Honor. Rheta now lives in Washington, D.C.

Shirley Vineyard, a former treasurer of Iota Beta from Murray State College, Murray, Kentucky where she received the Sword of Honor, played bassoon in the Department I Orchestra. She now teaches High School Music in Miami, Florida.

A member of the Choral Department and also of the chamber music division of Department I, Karen Larson from Minneapolis, Minnesota was a member of Sigma Sigma at the University of Minnesota where she graduated in 1957. Ann Turner from Miami, Florida is a senior at the University of Miami where she is president of Sigma Chi Chapter.

SAIs in the Opera Department were Doris Okerson, Joan Aceto and Marylyn Scott. Soprano Doris Okerson was a member of Iota Theta at North Texas State College, Denton, Texas and now lives in New York. Joan Aceto from Westbrook, Maine, was also a member of the Opera Department. Joan is a Sigma Iota at Syracuse University, Syracuse, New York, where she is a junior and Marylyn Scott from Baton Rouge, Louisiana, graduated from Louisiana State University at Baton Rouge where she was president of the Sigma Phi Chapter in 1956.

Whitestone Photo

SIGMA ALPHA IOTAS AT TANGLEWOOD, SUMMER 1958. *Left to right: Dottie Malone, Shirley Vineyard, Rheta Roudabush, Karen Larson, Ann Turner, Phyliss Bleck, Doris Okerson, Joan Aceto, Marylyn Scott, and Jean Harter.*

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* In addition to these special summer gatherings, Sigma Alpha Iotas were teaching and studying, as well as being counsellors, at **Interlochen, Aspen, Idyllwild, Inspiration Point,** and others, with many on special European tours.

MIAMI, FLA.
HERALD
D. 287,449 S. 345,387

SEP 7 1958

Seven Played in Orchestra

Young Miami Musicians Return from Tanglewood

Recently returned from spending a musical summer at the Berkshire Music Center, Tanglewood, Mass., are seven young Miamians who played a wide variety of instruments in the student orchestra there.

The list included Ann Turner and Taavo Virkhaus, violins; Don Rose, trombone; Shirley Vineyard, bassoon; Ed Parise, oboe and English horn; and Al Troppe, bass clarinet. Paul Marino, baritone, represented Miami in the choral department.

Troppe also served as personnel manager of the Center's orchestra for the second year, and Miss Vineyard served on the Student Council.

All the orchestral students played under the baton of Charles Munch, conductor of the Boston Symphony and director of the Center, in one Thursday evening concert.

Mr. Marino was a soloist with the Tanglewood Choir and participated in the performances of Brahms' German Requiem and the Beethoven Ninth Symphony conducted by Munch.

READING, PA.
EAGLE
D. 46,935 S. 59,157

AUG 31 1958

Socially Speaking

By Betty Troy

It was a real pleasure to hear Mary Alice Wotring, daughter of Dr. and Mrs. John Wotring, 1319 Van Steffy Ave., Wyomissing, give such an enthusiastic account of a couple of days she spent at the Tanglewood Music Festival in the Berkshires at Lenox, Mass.

If you've been reading reports recently of what's been going on at the summer home of the Boston Symphony then you'll recall that one of the highlights of the season has been the two performances of "Le Comte Ory" by Rossini, given in the U.S. for the first time in 130 years and in a new English version commissioned by the Julliard School of Music.

Mary Alice, while studying at Erie College last winter, attended each of the concerts given by the Cleveland Symphony and through friends became acquainted with the young Welshman, Wyn Morris, who spent the last symphony season in that city observing the Cleveland orchestra while studying conducting techniques at Severance Hall. A graduate at the University of South Wales, which prepared him at the age of 16 for entrance to the Royal Academy of Music, where he specialized in piano, organ and conducting, Mr. Morris was given the coveted Koussevitsky Memorial award last summer at Tanglewood. This summer he was invited to conduct both performances of Rossini's sparkling opera.

Mary Alice was especially pleased with a new idea being tried out in scenery. She reported that replacing the usual drops, settings consisting chiefly of colored slides projected on a series of translucent, lightweight panels devised by Dr. Elemer Nagy, of the Hart School in Hartford and used for the first time at the Berkshire Center. They were made possible by a grant from the Ford Foundation.

When perfected the idea will obviously be valuable particularly in small operatic or other summer theater productions with limited transportation or storage space.

Miss Wotring, who was graduated from Erie in June, leaves early in September for France, where she plans to study during the next year at the Sorbonne.

* * * *

HUNTINGTON, W.VA.
ADVERTISER
D. 22,609

AUG 27 1958

Church Names Music Director

Appointment of Wyn Morris, a native of South Wales, as director of music was announced this week by the Noble Road Presbyterian Church, Cleveland Heights.

Morris, 29, studied for five years at the Royal Academy of Music, London, and has conducted orchestra and choral groups in England, Wales, Eire, Austria and Germany. He attended the Berkshire Music Center, Tanglewood, N. J., where he was awarded the Koussevitsky Prize.

Earlier this week he was named conductor of the Orpheus Male Chorus. At the Noble Road church he will conduct the chancel, Westminster and Junior choirs.

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 6,724

JUL 10 1958

Bob Benjamin Has Tanglewood Grant

Robert S. Benjamin, elder son of Mr. and Mrs. Elmer F. Benjamin of 34 Cliff road, Wellesley Hills, is happy to be spending six weeks at Tanglewood in the Berkshires on a scholarship sponsored by the Boston Symphony Orchestra. He is playing viola both in the orchestra and with a string ensemble at Tanglewood. A June graduate of Haverford College, young Benjamin has a scholarship to Mannes College of Music, New York City, where he will continue his study of composition. His entire family are musicans.

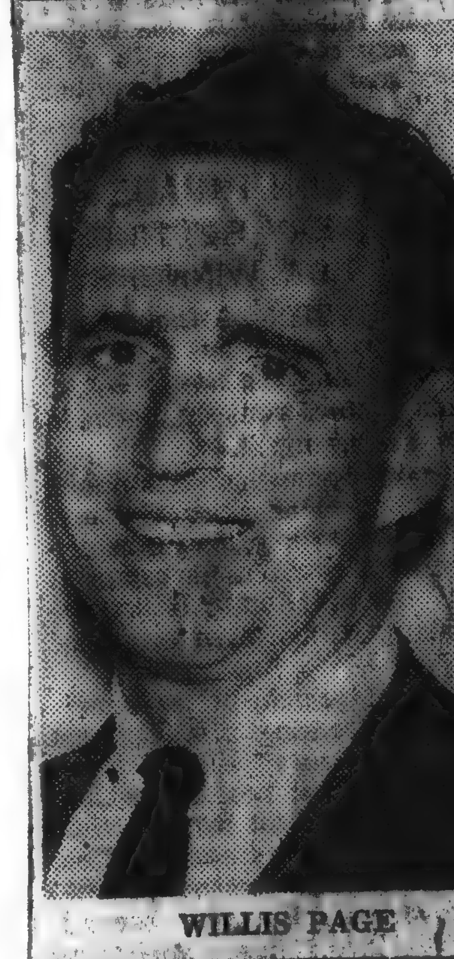
BATAVIA, N. Y.
DAILY NEWS

JUN 14 1958

New Orchestra Director Once With Boston Symphony

BY VIRGINIA TRIETLEY

The depression turned Willis Page, who has become music director of the Batavia Civic Orchestra, to music as a career. When he was graduated from the Monroe High School in Rochester, Mr. Page had been accepted at the Harvard Law School and given a scholarship.



WILLIS PAGE

"Even with a scholarship I could not manage," the conductor related. "During the depression there were no jobs for students and we just could not afford the room, board, and other expenses that would come up."

Then the high school graduate went to the Eastman School of Music to audition for a scholarship which was awarded him. In 1939 he graduated with distinction and received the first double performer's degree (double bass and tuba) ever given by the school.

"Now I realize that music was my real career," Mr. Page said. "Throughout high school, when I had tried to plan for college my thinking was this: will it be music, or law, or something else? In other words, whatever I considered I placed against music as a choice.

"Probably this seemed a strange career because no one in my family, although we all have enjoyed music as a hobby, made music his life's work."

The musician had been outstanding in high school music. In the Monroe High School and in Inter-School Orchestra he played bass and in their bands he was at the tuba. The inter-school groups were under the direction of Karl van Hoesen, who is now director of music in all of Rochester's public schools. Mr. Page became the student conductor of the band.

Played under Iturbi

Mr. Page's work still attracted attention at the Eastman School. In his junior year he was made a member of the Rochester Philharmonic under Jose Iturbi, after having played in the Rochester Civic Orchestra for a year.

In 1940, when Leopold Stokowski was organizing the All-American Youth Orchestra, which was scheduled to tour South America, Mr Page was assigned to play bass. Everything was signed and official when word came that the late Serge Koussevitzky, conductor of the Boston Symphony, and a virtuoso on the double bass, was coming through Rochester and wanted to audition Mr. Page.

"He came, heard me and immediately offered me a position with the Boston Symphony," Mr. Page related. "The season started the next Fall and he asked me to go to the Berkshire Music Center, at Tanglewood, in Massachusetts, for the Summer.

"I asked Mr. Koussevitzky whether I could tour with Stokowski for the Summer instead, considering that experience in playing with a symphony.

"The conductor snapped, 'What, you would play with this child's orchestra when you can play with the greatest in the world?' "

Mr. Page went to Tanglewood after finding the noted Stokowski very understanding and co-operative.

Test of Endurance

Mr. Page's first year with the Boston Symphony was a real test of endurance. He soon learned that this was typical of Koussevitzky, who treated his beginners as apprentices. As the youngest member of the orchestra, he was self-conscious. When rehearsals were stopped, it always seemed to be the basses at fault and Mr. Koussevitzky's gaze of criticism seemed to be for him alone.

Mr. Page laughingly remembered one rehearsal when Koussevitzky put down his baton, walked over, stood in front of his stand and said, "My dear boy, you are crazy."

"I had been bowing in the opposite direction of the other players." Then the new Batavia conductor added, "I lost 15 pounds that year."

He survived the year and 13½ more with the Boston Symphony. For nine years he was first desk player in the bass section. He has kept a deep respect and affection for the exacting and great conductor who started him on his professional career. After 1949, Charles Munch was conductor of the Boston Symphony.

While he was in Boston Mr. Page studied conducting in the Master Class of Pierre Monteux, Mr. Koussevitzky's predecessor at the Boston Symphony, and later conductor of the San Francisco Symphony. He became conductor of the Cecelia Society, the second oldest mixed chorus in the United States, and music director of the New Orchestral Society of Boston.

He was a frequent conductor of both the Boston Pops and the Esplanade Concerts. In the Spring of 1953, Emory Cook, a pioneer in binaural techniques of high fidelity recording and one of the country's leading audio engineers, asked Mr. Page and the New Orchestral Society to tape the first symphonic binaural records. Since then the two men have produced 11 high fidelity recordings together.

Mr. Page has more than 50 Kapp recordings to his credit, the last released in May, being "Rhapsody in Blue" with Roger Williams at the piano.

Served In Army

Twenty-eight months were taken out of his music career while Mr. Page served with the 95th Infantry, Patton's 3rd Army, in Europe. He participated in the major offensives reaching the Ruhr following the Battle of the Bulge. Here, because he knew German, he became the Gen Patton's interpreter, helping with work with 100,000 displaced persons in the Essen vicinity. He won the Bronze Star for meritorious achievement for this work.

Mr. Page, by then Sgt. Page, had reached Mississippi on his way to Japan when World War II ended. He returned to the Boston Symphony Orchestra.

It was following the Summer of 1954 as conductor of the Pops concerts of the Buffalo Philharmonic Orchestra that he was asked to become the associate conductor of the Philharmonic. After considering and making arrangements with Mr. Munch, he came to take that post in January 1955.

In Buffalo, Mr. Page also conducts the Buffalo Schola Cantorum, a chorus of about 175 members, which presents several concerts each season with the Buffalo Philharmonic.

With those concerts, the Pops concerts which are his responsibility, and other appearances when Josef Krips, the regular conductor is elsewhere, Mr. Page leads at least 55 concerts each season in Buffalo or on tour. Each summer he is music director of the Linwood School of Music, at the home of Mr. and Mrs. William Gratwick Jr., in Linwood.

Now he is adding one more activity to a busy schedule to be music director of the Batavia Civic Orchestra. It is his first work with a non-professional symphony and he is looking forward to an interesting experience.

This area's own symphony seems auspiciously located for finding outstanding conductors. Dr. Frederick Fennell, who just resigned after three years here, presented brilliantly outstanding concerts with players from Genesee County and nearby vicinities. Mr Page promises to follow in excellence.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

AUG 28 1958

Educational Radio Listing Available

A September program guide for regional educational radio station WEDK, 91.7 mc, FM, is available to listeners.

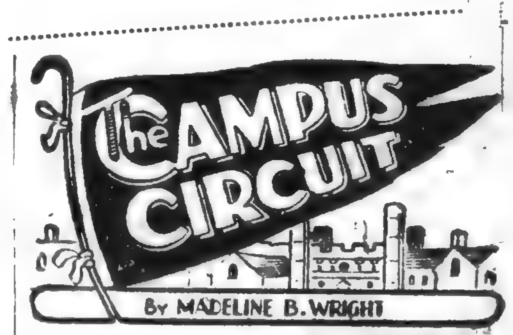
The guide includes the program for nine Tanglewood concerts by the Boston Symphony Orchestra to be broadcast Monday and Saturday nights. The concerts were recorded in the Music Shed at Tanglewood during July and August.

WEDK's program guide may be received regularly without charge by writing to WEDK, 210 Hasbrouck Laboratory, University of Massachusetts, Amherst.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

AUG 24 1958



EDUCATIONAL NETWORK

Springfield, this month of August, became hooked up with an instantaneous radio relay that from Boston west to the Berkshires. FM listeners who set their dials at 91.7 hear the station announced as WEDK, an affiliate of the Educational Radio Network. What it means is that this area is now directly connected with 18 educational institutions, of which 13 are in the Boston area and five in the Springfield area. It means that technical facilities are available to bring into our homes discussions of current affairs by experts from the faculties of the various colleges. It means the best music will come to our living rooms through live broadcasts and recordings of live concerts.

For a long time persons in this part of the state who like this type of radio programs have felt envious of those who live in the Boston area which is effectively served by the educational radio, WGBH-FM. But now Western Massachusetts is equally privileged. As of the present, a large part of WEDK's programs are identical with WGBH's broadcasts.

Received on Mt. Tom

The Boston broadcasts are picked up off the air by a receiver on Mount Tom, relayed by phone to our Trade School on State St., and broadcast from there over the station's powerful 15,000 watt transmitter. Its effective range north and south is from north of Greenfield to the outskirts of New Haven, and east and west from Ware to the Berkshire foothills.

When the nearby colleges open and after a few months of settling into routine, more and more of the programs offered by the local station will originate at this end of the air line and be sent to the Boston station, this reversing the present course. Policies are set by the Western Massachusetts Broadcasting Council, Inc. Its members are Amherst, Mount Holyoke and Smith Colleges, the University of Massachusetts, and the Springfield School Committee.

The transmitter is the property of the local school committee which received it as a gift several years ago from the previous owner which had no further use for it.

The schools have the responsibility for the technical maintenance of the transmitter. The four colleges assume responsibility for the programs and the costs that go with them. These include the salary of the station manager, his office, supplies, and auxiliary equipment, such as tapes, etc. The more tangible items, such as the office and printing facilities for programs, are supplied by the University of Massachusetts. The other three colleges contribute cash, which this year amounted to $4000 each. The plan is to produce on as limited a budget as possible.

Lecture, Concert Nightly

Station Manager Will Lewis came to WEDK from previous association with the staff of WGBH. The connection bids fare to benefit greatly the new station here. In a recent interview with the writer, Mr. Lewis outlined the general program format for the evening. The aim is to have each night one good lecture or forum discussion and one live concert or recording of a live concert.

"If something of news value breaks in the morning," he explained "we can have a program arranged for that evening that will involve comment or interpretation by local experts in that particular field."

Any evening program can be interruped if an event is considered worth "entering."

All Concerts to be Aired

One claim to fame appears evident in advance. That is, that this Educational Radio Network will broadcast more live symphony and other concerts than any other network. Take the program for the month of September. On Monday and Saturday evenings at 8.30 the rest of the Boston Symphony Tanglewood concerts, that were not broadcast in August, will be broadcast by recordings. Starting in October and continuing throughout the year, the Boston Symphony concerts will be broadcast, live, Friday afternoons and Saturday evenings. Not only, is every home concert of the Boston Symphony to be broadcast plus all its Tanglewood concerts, but in addition the sound of all its TV concerts is to be put on the air by the network.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,393

AUG 30 1958

Educational Radio Expand Programs In New Schedule

AMHERST — WEDK, regional educational FM radio station will begin its fall broadcasting schedule Monday with substantial additions to its classical music programs, including nine broadcasts of Tanglewood concerts.

The station will broadcast about 100 hours of classical music during the month in addition to programs of news, discussions and drama. Among the classical music broadcasts will be two Boston Symphony Orchestra concerts weekly (Mondays and Saturdays at 8:30 p.m.), concerts of the Springfield Symphony Sundays and recorded music at various other times. The Springfield Symphony concerts were recorded during the symphony's regular concerts last season. The B.S.O. concerts were recorded earlier this summer at the Berkshire Music Festival at Tanglewood.

Journal Record
AMHERST, Mass.
Weekly Independent
Circ. 1,353

AUG 28 1958

WEDK Program Guides Available on Request

A September program guide for Educational Radio Station WEDK, 91.7 mc. FM, is now available to interested listeners.

This month's guide includes the program for nine Tanglewood Concerts by the Boston Symphony Orchestra to be broadcast on Monday and Saturday evenings. These concerts were recorded in the Music Shed at Tanglewood during July and August.

CHICAGO, ILL.
AMERICAN
Circ. D. 524,823 - S. 706,407

AUG 17 1958

WFMT Programs Berk

Highlight

TWELVE concerts from the 1958 Berkshire Festival at Tanglewood, featuring the Boston Symphony Orchestra, will be broadcast by WFMT (98.7 FM) on Wednesday nights at 8 p. m., starting Aug. 20.

Conductors for the series will be Charles Munch and Pierre Monteux. Soloists include Lucas Foss, Seymour Lipkin and Hilde Gueden.

The Berkshire Festival, which began in 1934, is one of the outstanding summer festivals in the United States.

The works of Bach, Mozart, Brahms and Beethoven will be featured.

NILES, MICH.
STAR
Circ. D. 7,711

AUG 20 1958

'58 Berkshire Music on Air

Twelve concerts from the 1958 Berkshire Festival at Tanglewood, featuring the Boston Symphony Orchestra, will be broadcast by WFMT [98.7 FM], Chicago's fine arts station, beginning tonight at 8 o'clock.

Conductors for the series will be Charles Munch and Pierre Monteux with such soloists as Lucas Foss, Seymour Lipkin, Hilde Gueden, Leon Fleisher, Byron Janis, Zino Francescatti, Leonard Pennario, and Eugene Istomin. The Berkshire Festival, which began in 1934, is one of the outstanding summer festivals in the United States.

These delayed broadcasts will present the Friday, Saturday, and Sunday performances which were given in the Music Shed at Lenox, Massachusetts between July 4 and August 10, 1958. Earlier this year, WFMT has broadcast exclusively in Chicago the regular season concerts of the Boston Symphony Orchestra and nine concerts by the Boston "Pops" Orchestra, both from Symphony Hall in Boston.

Major choral and orchestral works will be presented. The first three programs will be devoted to music of Bach. On August 20, Bach's four orchestral suites will be heard; on August 27, his first piano concerto and the complete "Art of the Fugue" with Lucas Foss as soloist; and on September 3, the famous "Mass in B Minor" [with the Harvard Glee Club and Radcliff Choral Society and soloists Adele Addison, Eunice Alberts, Blake Stern, and Donald Gramm].

Three Mozart concerts will follow, starting on September 10, the third offering the Coronation Mass. This will be followed by two Brahms concerts and two Beethoven concerts. The Brahms "German Requiem" and Beethoven "Choral Symphony" will be included.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

AUG 9 1958

The We

8:30-10:30—Boston Symphony Orchestra: Broadcast from The Shed at Tanglewood with Pierre Monteauxx, guest conductor. Beethoven The Creatures of Prometheus: Overture; Allegretto, and Finale; Beethoven — Violin Concerto, in D, Op. 61, with Berl Sanofsky, soloist. Hindemith — Nobilissima; Beethoven — Leonore Overture No. 3. **(WFLY)**

CHICAGO, ILL.
SUN-TIMES
Circ. D. 584,509 - S. 611,899

AUG 19 1958

Announcers Have High Voices?

SIV NILLSON, an attractive advertising copywriter from Sweden, spent a few days here observing the Chicago advertising scene. She dropped in at The Sun-Times to report that she was both impressed (as a professional) and irritated (as a viewer) by the commercials on TV. In Sweden, the medium is state-run and does not have commercials. Says she, of announcers: "I admire their hard sell, but not their high voices. Why do all the American announcers have such unpleasant voices?"

CHUCK BILL
Back from Russia

Channel 7's Chuck Bill, who recently returned from a junket in Europe, went to Russia to look at TV operations there. He tells me the Russians have TV aerials all over the landscape, but sets are scarce. He finally got his first real look at Russian TV sets at the Brussels World's Fair.

Bill was impressed by these findings: The families are small in Russia. There are social classes, contrary to Red claims, and they are categorized by income. Only the old people go to church. The Soviets are fascinated by movies about cowboys and Indians, and TV there "is about like we had it 10 years ago."

Here, There; On The Air

CHANNEL 2 has abandoned plans to emanate a local show for the CBS network, with WLS' Red Blanchard as star. The pilot film failed to arouse any interest. . . . Channel 7's Jim Lounsbury will be in charge of Dick Clark's American Bandstand next Tuesday. Clark, now vacationing, is being replaced by disk jockeys across the country. . . . Robert Cosbey, associate English professor at Roosevelt University, premieres a folk music program on WBBM at 8:05 p.m. Saturday. . . . Twelve concerts from the Berkshire Festival at Lenox, Mass., will be aired by WFMT, starting at 8 p.m. Wednesday. . .

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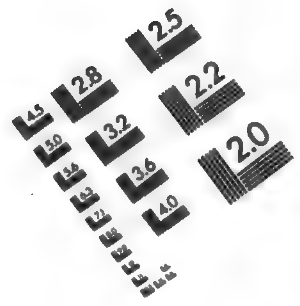
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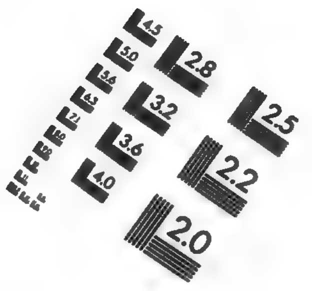
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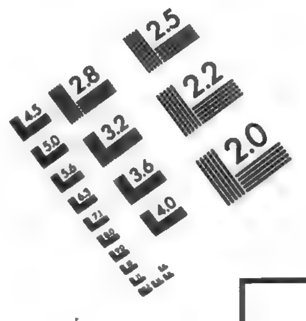
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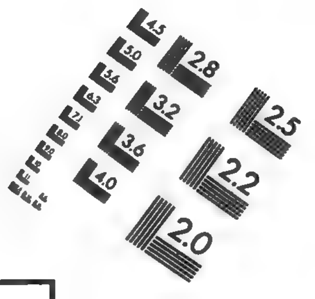
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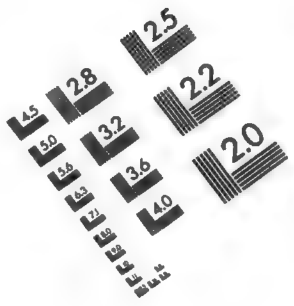
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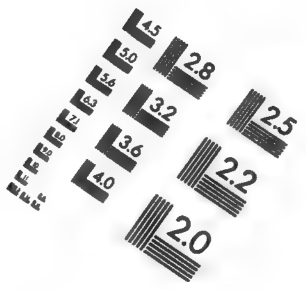
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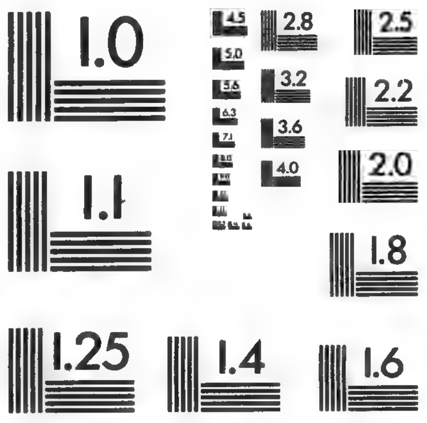
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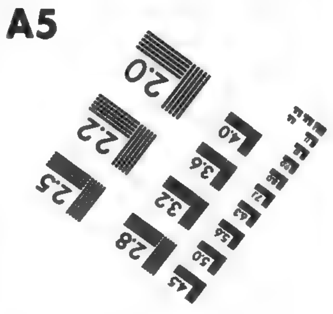
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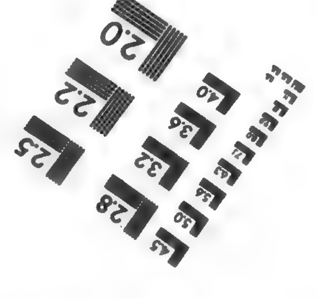
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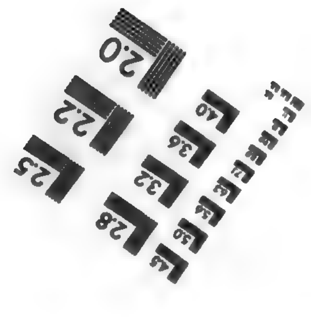
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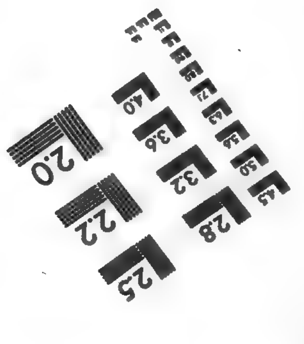
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TROY, N. Y.
TIMES RECORD
Circ. D. 41,000

JUL 1 8 1958

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Byron Janis will be soloist in Rachmaninoff's Piano Concerto No. 3. He appeared with the orchestra and recorded it.

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TROY, N.Y.
TIMES RECORD
D. 40.593

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ROME, N. Y.
SENTINEL
Circ. D. 17,143

AUG 9 1958

Weekend R

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NEW YORK, N. Y.
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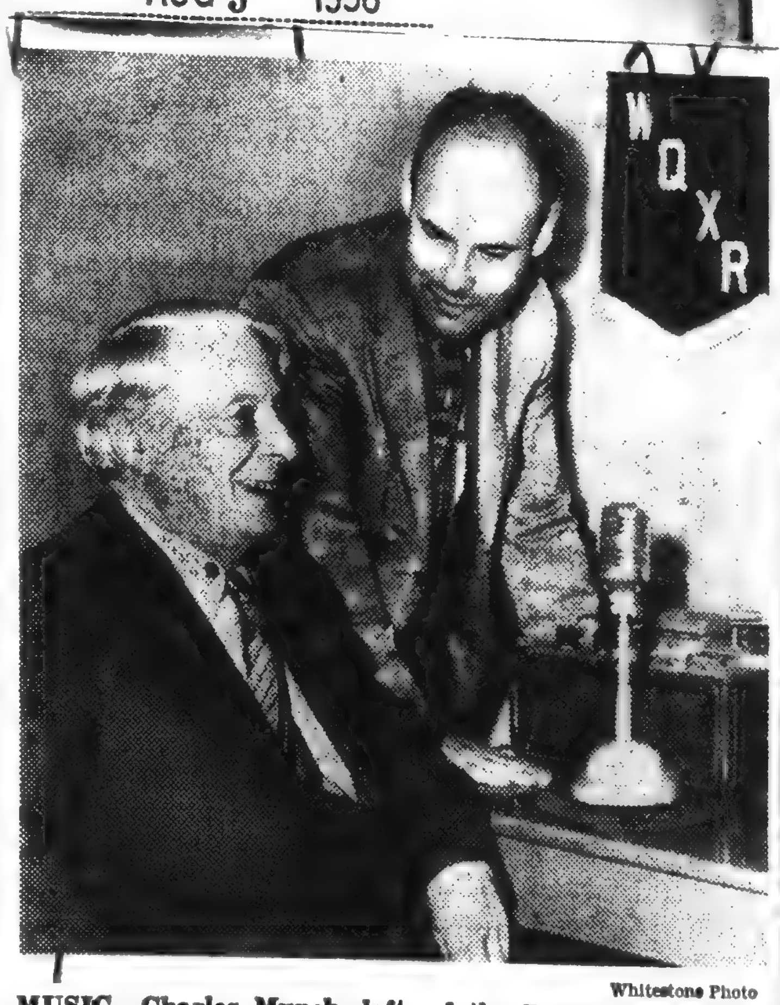

Whitestone Photo

MUSIC—Charles Munch, left, of the Boston Symphony, and Martin Bookspan, of radio station WQXR, prepare to broadcast a Tanglewood concert, Saturday, 8:30 P.M.

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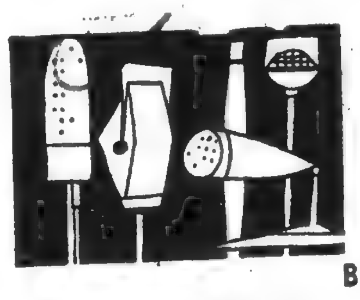
Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 66,613

AUG 3 1958



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"International Bandstand" will replace "Classical Music for People Who Hate Classical Music."

Sharbutt Signed

Del Sharbutt, natinally known radio and television personality has been signed to conduct his own program on Wabc radio beginning Monday, Aug. 18. The program, i combination of recorded music and informal talk will be heard Mondays through Friday from 4 to 6:30 p. m. and Soturday, 4 to 7 p. m.

Sharbutt is known for his work on such programs as "The Bob Hope Show," Bob Crosby's "Club 15," in which he served os co-host and commercial spokesman; the perennial "Hit Parade" and "Amos 'n' Andy" and the "Jim Backus Show," formerly heard on ABC radio.

"The signing of Sharbutt," according to Ben Hoberman, WABC general manager, "completes the first phase of a distinctive professional personality lineup for WABC."

Friendship Sunday

Today is Friendship Sunday, and Ruth Steinkraus makes the most of it by pointing up famous musicians' friendships on her "Music for a Sunday Evening" tonight at 8 o'clock over WICC.

One of the most storied friendships was that of Mozart and the much older Hadyn, whom the former called "Papa." Miss Steinkraus will play one of the string quartets ozart wrote for him. And she will also offer the duo for viola and violin which Michael Haydn was too ill to write and which Mozart composed and signed under Haydn's name. This will be done by William Primose and Jascha Heifetz.

Schubert had many friends and one of his duets, "Our Friendship is Eternal," was for piano hands intertwined. Miss Steinkraus will play the recording by Paul Badura-Skoda and George Demus.

Other friendships to be spotlighted will be that of Brahms and his discoverer Schumann, of Liszt and Wagner, and of Brahms and Dvorak. Also to be represented by selections will be Samel Barber and Gian-Carlo Menotti, and Vaughan Williams and Gustave Holst.

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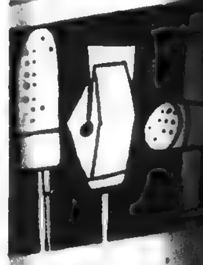

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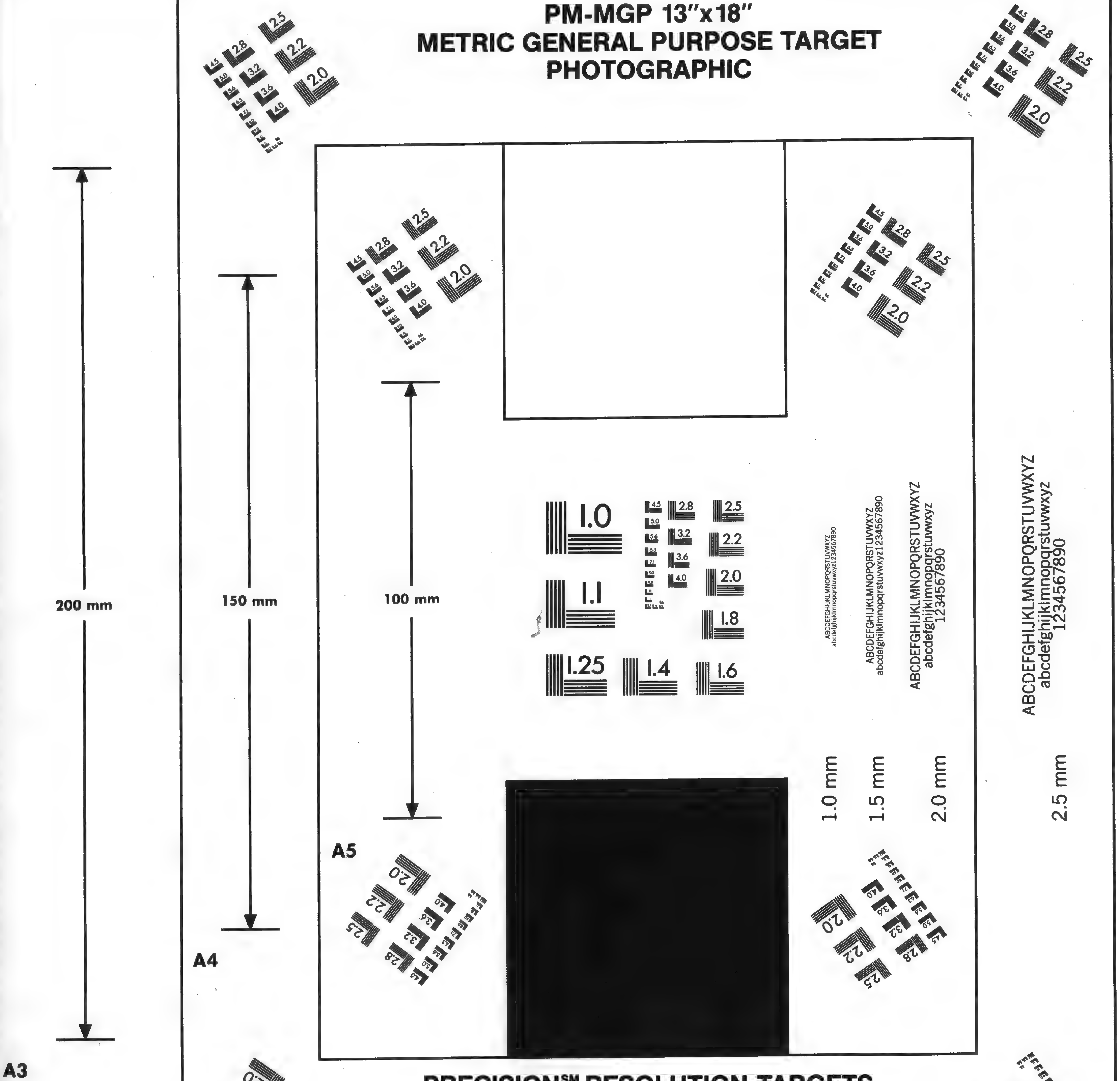
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TROY, N. Y.
TIMES RECORD
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NEW YORK, N. Y.
AGE
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AUG 3 1958

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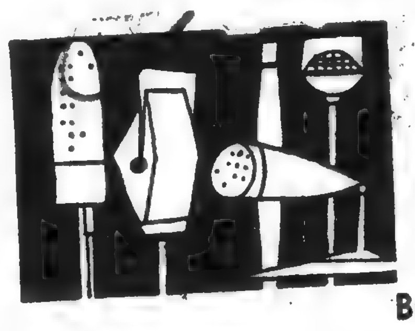

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Weekend Ra

By MARGARET McCARTHY

The Boston Symphony Orchestra under the direction of Charles Munch will present a concert of the works of Debussy, Ravel and Tchaikovsky, from the Berkshire Festival, over WRUN - FM - 106, tonight at 8:30. Byron Janis will be soloist in Rachmaninoff's Piano Concerto No. 3.

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the DIALS

By FRED H. RUSSELL

Leading U.S. educators will assay the present state of the nation's schools in a series of four weekly NBC radio broadcasts to be presented in cooperation with the National Education Association on successive Wednesday nights, from 10 to 10:30 o'clock, starting this week. The title of the series will be "A Hard Look at U.S. Schools." Dr. James B. Conant, former president of Harvard University and former U.S. ambassador to West Germany, will take part in the first broadcast, "Are We Providing Talented Children With the Education for Leadership?"

Dr. Conant, who is currently director of the Study of the American High School (project financed by a grant from Carnegie Corporation of New York under the auspicies of the Educational Testing Service of Princeton, N. J.), will discuss the question with Dr. Morris Meister, president of Bronx Community College, and Martha A. Shull, past president of the National Educational Association, and a teacher of high school English in Portland, Ore. Ben Grauer will be moderator.

Topics for subsequent weeks will be "Are We Preparing Our Children for Tomorrow's World." Aug. 13; "How Much Should a Good School Cost?" Aug. 20; and "What Is a Good Teacher?" Aug. 27.

Seven Concerts

Seven European music festival concerts will be broadcast over WQXR in the Saturday night, 8:30 to 10:30 o'clock periods following the conclusion of the Boston Symphony orchestra concerts from Tanglewood in Lenox, Mass., next Saturday night. Among the festavals to be represented, beginning Aug. 16, will be the Strasbourgh and Aix-en-Provence Festovals in France, the Lucerne Festival in Switzerland, Scotland's Edinburgh Festival, and others. The special arrangements were made by WQXR earlier in the summer and the tapes are flown to New York as each concert takes place.

The first two programs to be broadcast on Aug. 16 and 23, will be from the Strasbourg Festival in France. They will be the concerts which were played at the Palais des Fetes by the French National Radio orchestra under the direction of Charles Munch. Isaac Stern will be heard as violin soloist on the Aug. 16 performances of the Bach "Violin Concerto No. 1," and the Prokofiev "Violin Concerto No. 1" This program will also present the Schmitt "Symphony No. 2" which had its premiere performance at a concert at Strasbourg.

Guest Book

Evelyn Rokus will be on hand Tuesday to warn Lydia Wells and her "Town Topics" program listeners that the huricane season is at hand once more. For her appearance on the 11 A. M., program over WNAB, she will discuss "Hurricane Hints."

Scheduled for the remainder of the week are:

Monday—An Apprentice at American Shakespeare Festival theater, Raymond Saint Jacques.

Wednesday — "Triple Play," Hume Cronyn and Jessica Tandy.

Thursday — "Tender, Loving Care, Mrs. Vincent Gorman.

Friday—Crime in Jordan, Lieutenant Fawzi El Faris.

Catholic Report

A documentary report of the recent symposium on the Catholic contribution to American intellectual life, conducted at Rosary College, River Forest, Ill., will be presented by the "Catholic Hour" on NBC radio on the five Sundays in August at 2:30 p. m. Host for the series, tape-recorded at the symposium, will be Dr. Jerome Kerwin, professor of political science, University of Chicago.

The Rev. Benedict Ashley, O. P., professor of philosophy, Dominican House of Studies, River Forest, will speak on "Philosophy" today. George N. Shuster, president of Hunter College, New York City, will report on "Education," Aug. 10 Caroline Gordon Tate, critics, educator and novelist, will consider "The Humanities" and Dr. James A. Reyniers, director of Lobund Innstitute, Notre Dame University, "The Biological Sciences," both on Aug. 17. Dr. Karl Stern, psychiatrist-in-chief, St. Mary's hospital, Montreal, will give "A Foreign View" Aug. 24. The Rev. Joseph H. Fichter, S. J., head of the department of sociology, Loyola University of the South, New Orleans, will view "The Social Studies" on Aug. 31.

New Radio Series

"International Bandstand," a new series of programs featuring outstanding orchestras from overseas, will be presented on NBC radio Monday nights from 10:05 to 10:30 o'clock, beginning tomorrow.

Ted Heath and his world famous orchestra, from London, will entertain during August. Subsequent programs will feature Ed Sauter and his orchestra, from Baden, where Sauter supervises the Jazz department of Southwest German Radio. Music by leading orchestras in Sweden, Greec and Japan will be presented later in the series.

"International Bandstand" will replace "Classical Music for People Who Hate Classical Music."

Sharbutt Signed

Del Sharbutt, natinally known radio and television personality has been signed to conduct his own program on Wabc radio beginning Monday, Aug. 18. The program, i combination of recorded music and informal talk will be heard Mondays through Friday from 4 to 6:30 p. m. and Soturday, 4 to 7 p. m.

Sharbutt is known for his work on such programs as "The Bob Hope Show," Bob Crosby's "Club 15," in which he served os co-host and commercial spokesman; the perennial "Hit Parade" and "Amos 'n' Andy" and the "Jim Backus Show," formerly heard on ABC radio.

"The signing of Sharbutt," according to Ben Hoberman, WABC general manager, "completes the first phase of a distinctive professional personality lineup for WABC."

Friendship Sunday

Today is Friendship Sunday, and Ruth Steinkraus makes the most of it by pointing up famous musicians' friendships on her "Music for a Sunday Evening" tonight at 8 o'clock over WICC.

One of the most storied friendships was that of Mozart and the much older Hadyn, whom the former called "Papa." Miss Steinkraus will play one of the string quartets ozart wrote for him. And she will also offer the duo for viola and violin which Michael Haydn was too ill to write and which Mozart composed and signed under Haydn's name. This will be done by William Primose and Jascha Heifetz.

Schubert had many friends and one of his duets, "Our Friendship is Eternal," was for piano hands intertwined. Miss Steinkraus will play the recording by Paul Badura-Skoda and George Demus.

Other friendships to be spotlighted will be that of Brahms and his discoverer Schumann, of Liszt and Wagner, and of Brahms and Dvorak. Also to be represented by selections will be Samel Barber and Gian-Carlo Menotti, and Vaughan Williams and Gustave Holst.

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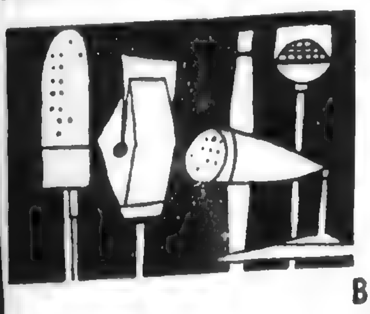

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Host for the series will be Dr. Theodore Ehrsam, associate professor of general literature at New York University. He will provide an interpretation of modern American culture as reflected in the writings of some of the nation's outstanding novelists, playwrights and poets. This summer he will discuss the lives and works of such authors as William Faulkner, Thornton Wilder, Thomas Wolfe, Edgar Lee Masters, Willa Cather, Theodore Dreiser, Frank Norris, and James T. Farrell.

TROY, N. Y.
TIMES RECORD
Circ. D. 40,593

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AUBURN, ALA.
LEE CO. BULLETIN
Circ. W. 2,170

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Second half of the telecast will present Symphony Number 4 in A, Opus 90 ("The Italian"), by Mendelssohn.

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DENVER, COLO.
POST
Circ. D. 254,120 - S. 350,439

JUL 17 1958

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With THOMPSON R. WATT
Denver Post Radio and Television Editor

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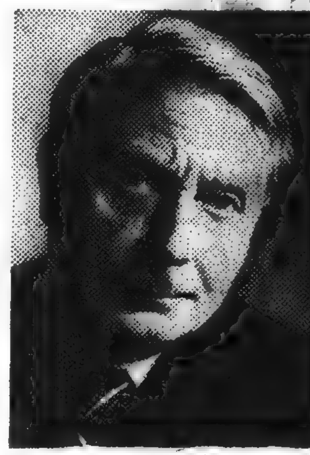

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TROY, N.Y.
RECORD
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Live Broadcasts From Tanglewood Planned by WQXR

NEW YORK — Nine concerts of the Boston "Pops" Orchestra and six concerts of the Boston Symphony Orchestra for the Berkshire Music Festival in Tanglewood, Mass., will be broadcast live to New Yorkers over radio station WQXR from May 3 through Aug. 9.

Elliott M. Sanger, executive vice president of WQXR, said that the success of present live Saturday night broadcasts of the Boston Symphony's concerts had prompted the move. The current season will end on April 26. The new series will be presented at the same time: Saturdays at 8:30 p.m.

WQXR, according to Sanger, has the largest audience rating of any New York radio station during these broadcasts from Boston. Arthur Fiedler and occasional guests will conduct the "Pops" series. Charles Munch and Pierre Monteux will conduct the Tanglewood concerts.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JUN 26 1958

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In addition, chamber music by the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York and the New York Pro Musica Antiqua will be recorded. Performances by student ensembles will be presented throughout the coming WGBH-FM season.

NEWARK, N. J.
NEWS
Circ. D. 275,829 - S. 321,395

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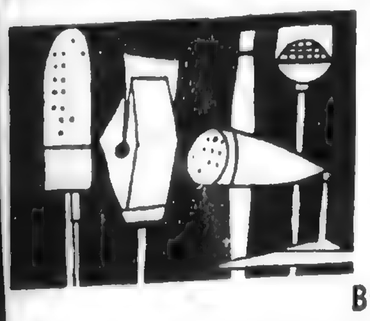

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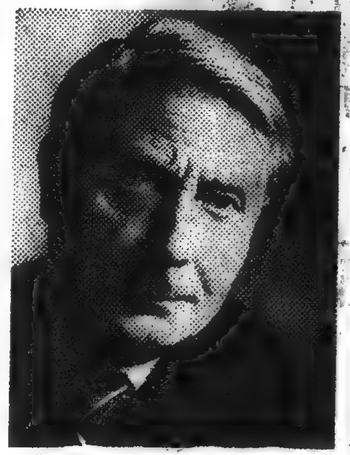

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Guest soloists for the July concerts will be pianists Lukas Foss, Seymour Lipkin and Byron Janis; soprano Hilde Gueden and baritone Donald Gramm. Musical highlights will be all-Bach and all-Mozart programs and performances of Brahms' A German Requiem and the Rachmaninoff Piano Concerto No. 3.

The opening broadcast will feature the orchestra in performances of the Bach Piano Concerto No. 1 in D minor, with Foss as soloist, and Bach's The Art of the Fugue.

* * *

MUSICAL LEADER
CHICAGO, ILL.

OCT 1958

Music on Records

By Sherman Gottesman

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Transcript-Telegram (e)
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Independent Republican
Circ. 26,937

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WALNUT CREEK, CALIF.
Contra Costa Times
Circ. TW. 4,979

AUG 7 1958

Bass to Treble

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Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,480

OCT 30 1958

Quality Of New Stereo Tapes May Hit Disc Use

By L. J. KRAMP

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Journal
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Weekly Independent
Circ. 2,292

AU 21 1958

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With the summer season of the Berkshire Music Festival concluded, a resume of this year's financial and artistic operation should be of interest to this area, where Tanglewood acts as a magnet to the resort industry and a cultural asset to the local residents.

Financially, the Festival's 21st season shows an increase over previous years. The total ticket sales for this year was $376,117.50 as against $366,943 in 1957 and $297,956 in 1956.

The first two weekends of concerts in the Theatre-Concert Hall by a chamber orchestra of Boston Symphony players were attended by 22,937 (for the Bach weekend 10,166, for the Mozart weekend 12,771). Last season's total attendance for the Bach-Mozart concerts was 22,052. Total ticket sales were $56,390 (in 1957 $52,662). As last season, one concert of each weekend was held in the large Music Shed.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

AUG 11 1958

Popularity Of Tanglewood Continues To Increase

The gusty but gently falling rain joined the chorus' "Ode to Joy" in the finale of Beethoven's magnificent Ninth Symphony Sunday afternoon, as if sent by the composer himself to add to the magical excitement this music always engenders.

The Ninth Symphony has become a tradition for the last concert of the Berkshire Festival, this being the fourth successive presentation. Its superlative construction was revealed in the magnitude of musical ideas contained in all four movements with precision finesse and the wide range of dynamics and emotional depth Dr. Munch constantly coerces from his reliable and responsive musicians.

The Berkshire Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson showed considerable spirit and sensitivity. Their declamatory phrases were unified and succint, the exacting score surmounted with little difficulty.

The orchestra and chorus were assisted by the familiar quartet, Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, all contributed their fine talents to the changing musical atmospheres and the demanding vocal score, with practised skill and good taste.

A comparatively short concert, the audience of 13,771 reacted with rather reverent jubilation to the finale of Beethoven's Ninth Symphony and the finale of the current Berkshire Festival Series. The applause was almost an ovation, and not only because of the tendency to linger under the shelter of the Big Shed, before braving the damp jaunt to the distantly parked car, but in genuine appreciation to all those responsible for an exhilarating performance.

Written for the 70th anniversary of the city of Johannesburg, William Walton's "Johannesburg Festival Overture" was the only other work presented. A mixture of his romantic lyricism and indigenous rhythms, tender and skittish, it was no less genuine in its human appeal than the majestic Beethoven that followed and dominated.

A total of 168,773 visitors to the 1958 Berkshire Festival events shows an increase over last year's attendance, and also the need for, and the continuing interest in, all the Berkshire Festival events. We are fortunate indeed to be so near to these easily available musical opportunities.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

AUG 11 1958

Music Festival Ends

Tanglewood Records Total 1958 Attendance of 168,773

In spite of rain, an audience of 13,773 attended the final 1958 Berkshire Music Festival performance of the Boston Symphony Orchestra in the Music Shed at Tanglewood yesterday afternoon. The orchestra under the direction of Charles Munch finished up the season with Beethoven's "Ninth Sumphony."

The Saturday night concert, which was conducted by Pierre Monteux, drew 12,680 to the Shed.

This brought the total attendance for the six week festival season to 168,773 compared with 162,936 for 1957. Ticket sales for 1958 amounted to $376,117.50. Last year's sales came to $366,943 and in 1956 to $297,956.

The Shed concerts brought in the largest share of the crowds with 86,045 people attending the 12 that were presented. The rest attended the 41 student concerts, six chamber music concerts and six Saturday morning rehearsals of the Boston Symphony Orchestra.

These rehearsals open to the public for the benefit of the Orchestra's pension Fund, grossed $14,223.50. The Wednesday night Chamber Music Concerts, given for the benefit of Tanglewood Revolving Scholarship Fund, grossed $11,100, and had an attendance of 8,168 persons.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

7 16 1958

Tanglewood Record

TO THE RESOUNDING strains of Beethoven's Ninth, conductor Charles Munch and the Boston Symphony orchestra rang down the curtain Sunday afternoon on another record-breaking Tanglewood season. Despite indifferent weather, total attendance for the summer was 168,773 (up about 6,000 from 1957) while ticket sales came to an all-time high of $376,117.

As it happened, attendance was down slightly at the four weekends of full orchestra concerts in the Music Shed, which drew 107,078 customers this year against 107,479 last. But this loss was much more than offset by record turnouts at the Theater Concert Hall, the chamber music concerts, the Saturday morning rehearsals and Tanglewood on Parade, which was the most popular single event of the season with an attendance of 14,588. Insofar as the box office could tell, Beethoven is still by far the most popular name on the Tanglewood hit parade.

The morning after the Tanglewood finale Dr. Munch took off in an Air France plane at Idlewild for Paris and home. Following a rest and several guest-conductor appearances in Europe, he will return to Boston for the opening of the winter season at Symphony Hall in October.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 703,449 - S. 882,925

AUG 17 1958

Best Berkshire Season

By MILES KASTENDIECK

MORE AND MORE people have been attending the Berkshire Festival events this Summer. With the total approximately 168,773 almost 6,000 more than last year were accounted for in the final summing up.

This number is a whole shed full in itself. Obviously the weather did not prevent the crowds from coming.

One of the interesting facts about the figures is that the Wagner weekend drew the smallest number. Whether this indicates a positive dip in interest in Wagner or a lack of enthusiasm for the kind of programs offered remains debatable. It is quite probable that the selection of large units from the operas would be more alluring fare.

In the light of attendance records, the Great Composer idea as a focal point for the second year must be considered successful. The Brahms, Debussy-Ravel, Wagner, and Beethoven weekends did not offer much beyond standard repertory.

Worth Hearing

The sprinkling of contemporary works that punctuated each concert brought only three that were unfamiliar: Copland's Orchestral Variations, Piston's Viola Concerto, and Vaughan Williams' Eighth Sympnony, all worth hearing to be sure.

If this policy continues, then a more expensive point of view should be taken. The time has come for contemporary entries. Two great composers like Sibelius and Prokofieff certainly deserve inclusion.

Inevitably Handel should be selected for his anniversary year with perhaps more choral participation than ever before, just as long as "Messiah" is not one of the works selected.

As a variant on the composer weekends, the programs might be built around nationalism in music. German, French and Russian weekends would be logical. Perhaps an American weekend might be worked out.

Devise Program

It is again time for taking stock of American composers. A most interesting series of programs could be devised that would make the public aware that native talent can hold its own in any lineup.

Though 13,771 people came to hear the Beethoven Ninth at the end of the Festival, a record-breaking crowd of 14,568 attended Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center.

The main attraction was Arthur Fiedler and the Boston Pops Orchestra. Perhaps this was just a time to let down hair otherwise so properly cared for in regular concerts of the full Boston Symphony.

The playing of the orchestra is still the chief lure of the Berkshire Festival. Performing as it does in a perfect setting, however, makes a trip to Tanglewood the more memorable.

What festival in the world has more beautiful natural surroundings?

OBSCURED TEXT

WESTSIDER
NEW YORK, N.Y.
3 TI. a YR.

SUMMER 1958

2

New York Thrives on Music

By Gerald T. Kenny

NE wonders at the oft-expressed statement that Americans generally, and New Yorkers in particular, are not real music-lovers. If this fact is true, then a person may be pardoned for wondering why in the Summertime New York is a veritable [illegible] in music. There was a time, of course, when Vienna was synonomous with music, but, from experience, we venture the thought that more music per square foot is to be found in the New York area than in all of Vienna, including the Vienna Woods.

While it is not actually in the New York area, the Tanglewood Music Festival in the Berkshires, which depends to a great extent on New York and its visitors for support, is probably the greatest Summer musical treat offered in this country. It is becoming as well known as Salzburg and some of the other European festivals.

[238]

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Independent
Circ. 13,138

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The Shed concerts brought in the largest share of the crowds with 86,045 people attending the 12 that were presented. The rest attended the 41 student concerts, six chamber music concerts and six Saturday morning rehearsals of the Boston Symphony Orchestra.

These rehearsals open to the public for the benefit of the Orchestra's pension Fund, grossed $14,223.50. The Wednesday night Chamber Music Concerts, given for the benefit of Tanglewood Revolving Scholarship Fund, grossed $11,100, and had an attendance of 8,168 persons.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 16 1958

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NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 703,449 - S. 882,925

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In the light of attendance records, the Great Composer idea as a focal point for the second year must be considered successful. The Brahms, Debussy-Ravel, Wagner, and Beethoven weekends did not offer much beyond standard repertory.

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OBSCURED TEXT

WESTSIDER
NEW YORK, N.Y.
3 Ti. a YR.
SUMMER 1958

2

New York Thrives on Music

By Gerald T. Kenny

[illegible]NE wonders at the oft-expressed statement that Americans generally, and New Yorkers in particular, are not real music-lovers. If this fact is true, then a person may be pardoned for wondering why in the Summertime New York is a veritable [illegible] in music. There was a time, of course, when Vienna was synonomous with music, but, from experience, we venture the thought that more music per square foot is to be found in the New York area than in all of Vienna, including the Vienna Woods.

While it is not actually in the New York area, the Tanglewood Music Festival in the Berkshires which depends to a great extent on New York and its visitors for support, is probably the greatest Summer musical treat offered in this country. It is becoming as well known as Salzburg and some of the other European festivals.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,292

AUG 21 1958

Festival Crowds Show An Increase Over 1956 And '57

With the summer season of the Berkshire Music Festival concluded, a resume of this year's financial and artistic operation should be of interest to this area, where Tanglewood acts as a magnet to the resort industry and a cultural asset to the local residents.

Financially, the Festival's 21st season shows an increase over previous years. The total ticket sales for this year was $376,117.50 as against $366,943 in 1957 and $297,956 in 1956.

The first two weekends of concerts in the Theatre-Concert Hall by a chamber orchestra of Boston Symphony players were attended by 22,937 (for the Bach weekend 10,166, for the Mozart weekend 12,771). Last season's total attendance for the Bach-Mozart concerts was 22,052. Total ticket sales were $56,390 (in 1957 $52,662). As last season, one concert of each weekend was held in the large Music Shed.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286

AUG 11 1958

Popularity Of Tanglewood Continues To Increase

The gusty but gently falling rain joined the chorus' "Ode to Joy" in the finale of Beethoven's magnificent Ninth Symphony Sunday afternoon, as if sent by the composer himself to add to the magical excitement this music always engenders.

The Ninth Symphony has become a tradition for the last concert of the Berkshire Festival, this being the fourth successive presentation. Its superlative construction was revealed in the magnitude of musical ideas contained in all four movements with precision finesse and the wide range of dynamics and emotional depth Dr. Munch constantly coerces from his reliable and responsive musicians.

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the Children
Civic Centers

July, with showings on W
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Hilton Hotel

MASSACHUSETTS SAYS —

YANKEE COME HOME!

BY JOHN F. NEARY

GEORGE BARKENTIN

Daniel Webster once said of his adopted state: "I shall enter on no encomium upon Massachusetts: she needs none . . . There is her history; the world knows it by heart. The past, at least, is secure." "Black Dan'l" seemed strangely hesitant to prophesy continuing leadership and glory for the old Bay State, in the tradition of less celebrated orators. And there have been others in recent years, lugubriously noting the movement of sizable chunks of Massachusetts industry southward, who have despaired of the state's famed Yankee ingenuity, resourcefulness, and enterprise. "A finished place" is the way a great English writer characterized the state, "completed, while the rest of America grows and develops."

Lest too many Americans be inclined to accept this view, it should be firmly stated that such is not the case. Massachusetts is currently stirring with new life and industry, and those who are planning a summer visit to this historic ground will quickly become aware of it.

Last month, with opening exercises on the village green at Lexington, "Yankee Homecoming 1958," an event possibly unique in our national life was inaugurated—a summer-long regional reunion to which New Englanders, wherever they may be, are summoned. The invitation, "Come Home in 1958, Yank" is being (*Continued on page 59*)

Governor Foster Furcolo, of Massachusetts, sits at his desk in Boston's historic State House. Born in New Haven and educated at Yale, Governor Furcolo is a maverick in the Massachusetts gubernatorial tradition that in its time has included some of the Bay State's oldest Brahmin names

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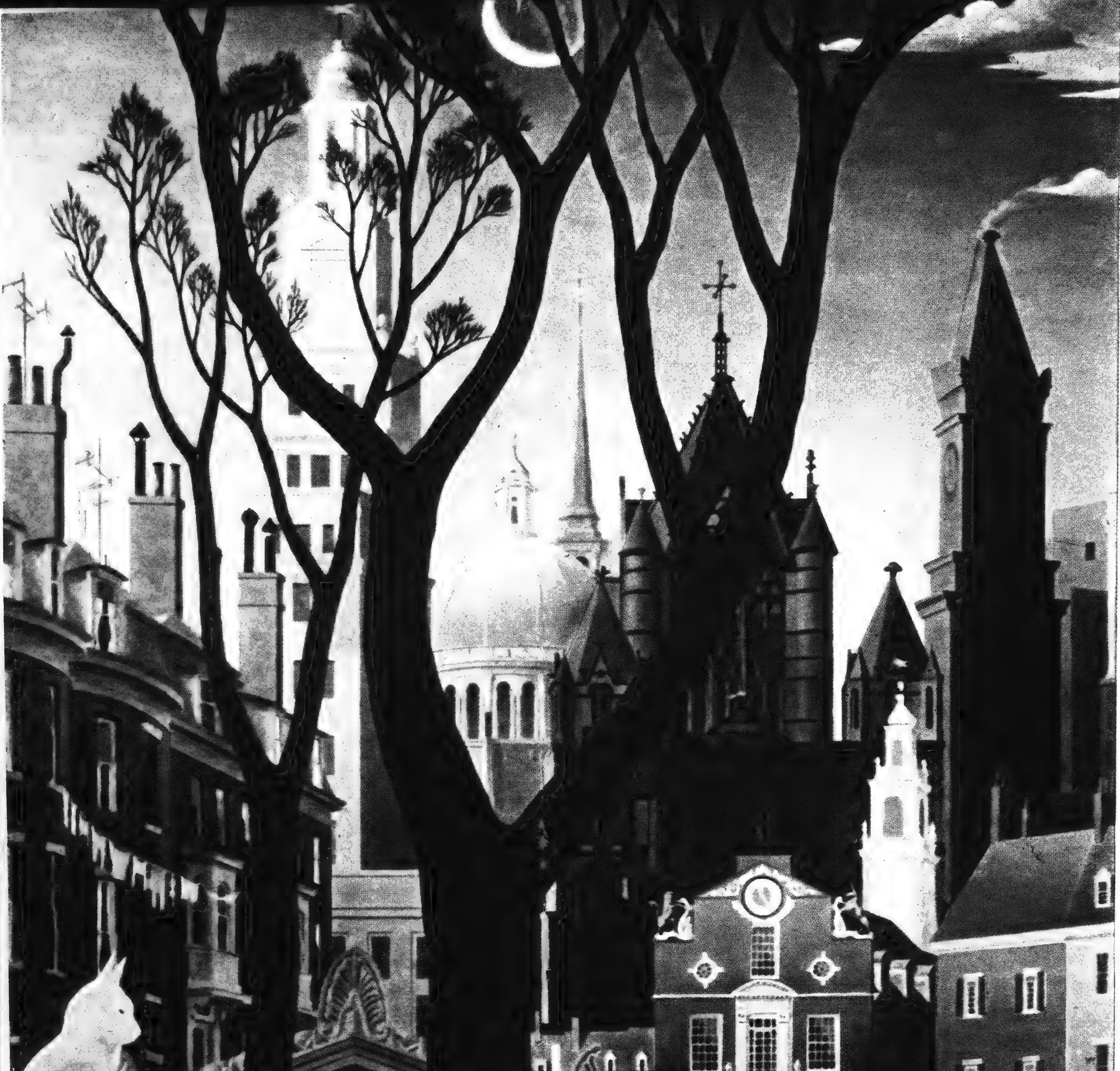
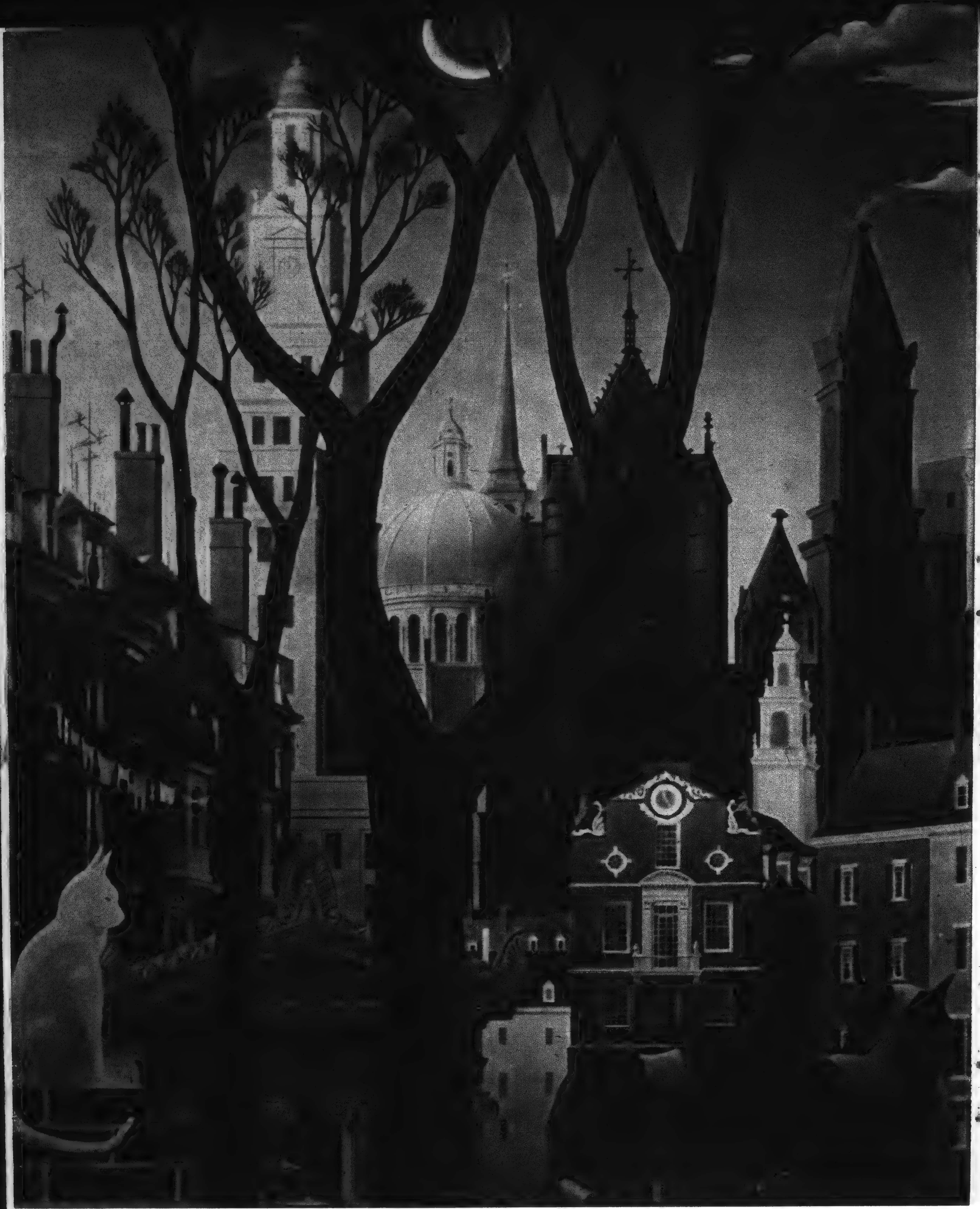


MURALS PAINTED BY THOMAS FRANSIOLI FOR JOSEPH'S RESTAURANT, IN BOSTON

At the extreme left are houses on Union Square, which was "fashionable Boston" before the Back Bay was filled in. In the background, from left to right, are the tower of the Mutual Life Insurance Building; the Christian Science Mother Church, with the steeple of the Arlington Street Church behind it; the turreted Trinity Church, on Copley Square; the tower of the Old State House, with the tall Cus-



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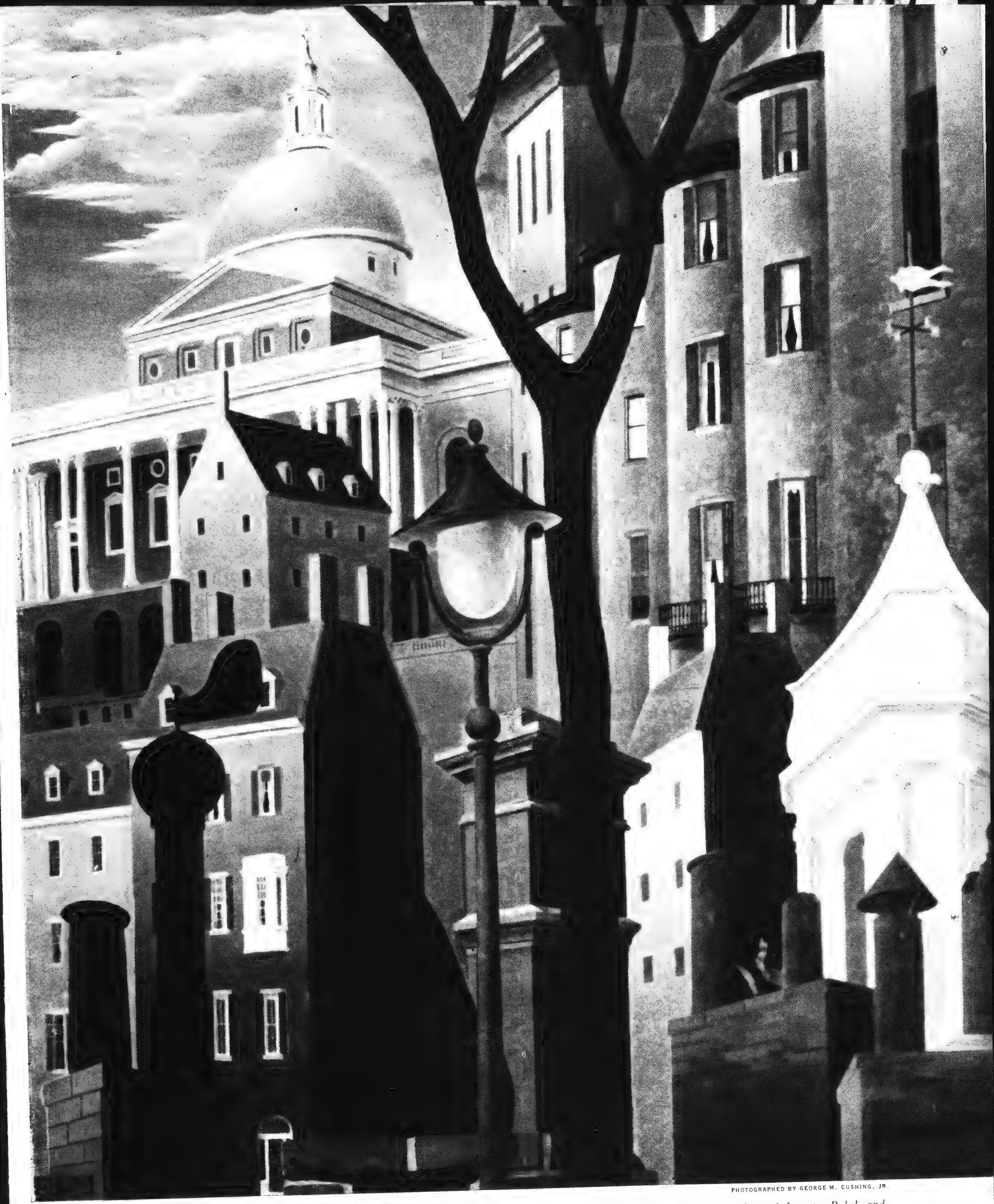

PHOTOGRAPHED BY GEORGE M. CUSHING, JR.

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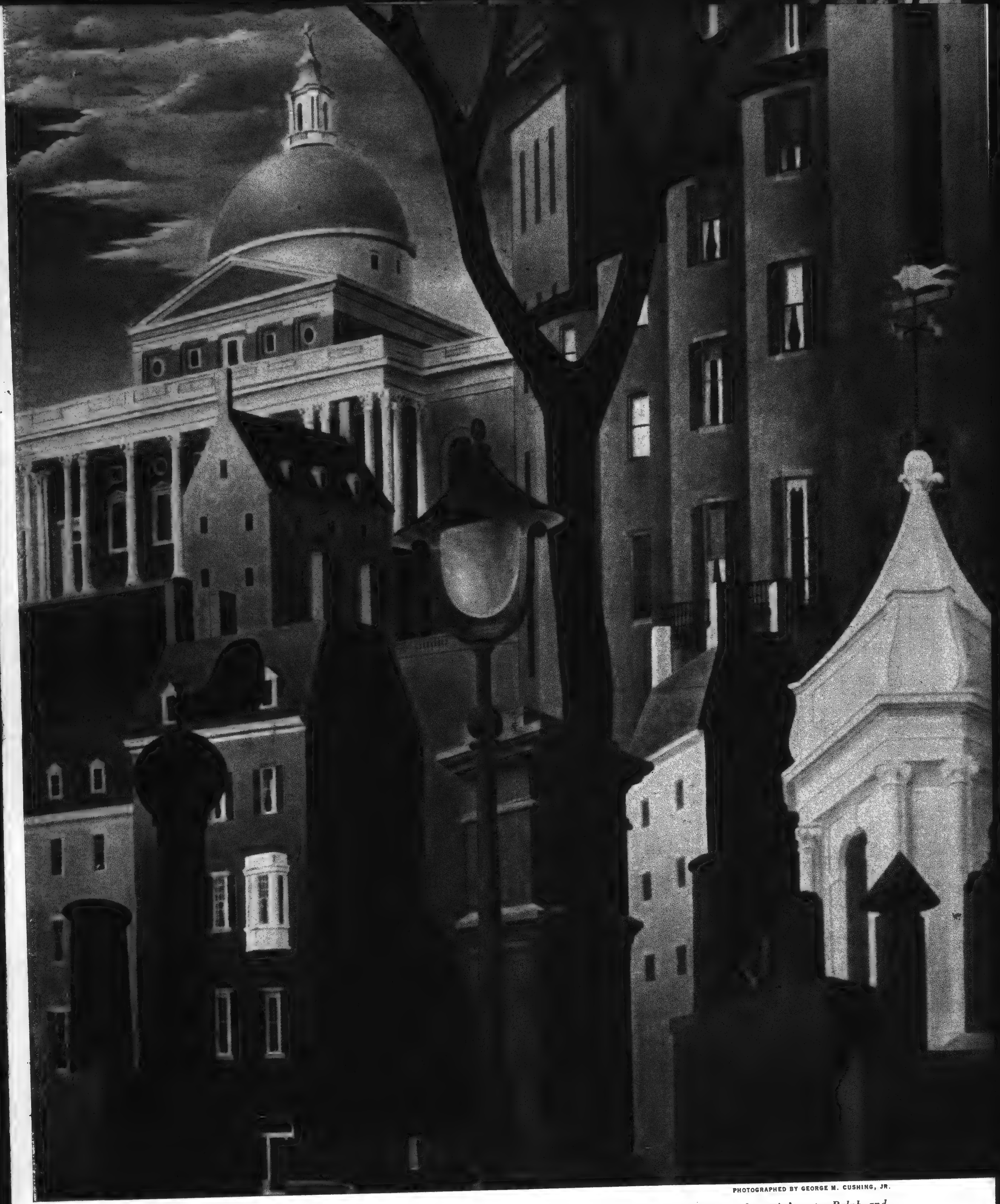

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President Nathan M. Pusey, above, left, discusses Harvard College's unprecedented $82,500,000 fund-raising campaign with Senator John F. Kennedy during a recent meeting in the Harvard Yard. One of the oldest and richest universities in America, Harvard is giving dramatic meaning to the plight of private education in this country and is clearly indicating the scale upon which action must be taken if our schools and colleges are to maintain their intellectual leadership. One of the program's aims is to effect an immediate raising of faculty salaries

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RONNY JAQUES

broadcast far and wide. Washington has given it support, and a campaign is being drummed up through the six states by civic and business leaders. A continuing program of events and tour itineraries has been prepared. The traditional wave of summer visitors is expected to be swelled to an inundating flood this year. Massachusetts, the place where it all began, is the natural focal point of homecoming activities and, if the state's far-ranging migrants do indeed head home, they may find surprises awaiting them.

Those who have been long absent will expect to find Massachusetts' historic shrines intact, its cultural wellsprings bubbling, its scenic and recreational wonders no less wonderful, its politics as turbulent as of yore. And so will they find all these. But they may be little prepared for the new business and industrial resurgence currently animating the venerable corpus of their native state.

The leaven in all this, the new dynamic, is science—the science of the atomic age, whose research and developmental practitioners have found in Massachusetts the climate, brains, and skills necessary for their vital work. The Massachusetts of textiles and leather and paper and wool and investment trusts has a new tiger by the tail: scientific research and development in electronics, nucleonics, physics, and plastics.

Massachusetts, of all our states, has been a notable spawning ground for great men, no less in business, industry, and political science than in the arts and letters. Now, on that illustrious list, place must be made for a new breed of men, a new kind of genius. It must record such masters of modern science as Dr. Vannevar Bush, Dr. James Killian, and Norbert Wiener of Massachusetts Institute of Technology; Harvard's Nobel Prize-winner Edward Purcell; Dr. Bruno Rossi, cosmic ray authority; Dr. Arthur Kantrowitz, pioneer in guided missiles; Edwin H. Land of Polaroid; Dr. John G. Trump, high-voltage expert; Dr. Richard Bolt, acoustical engineer; Bradley Dewey of Dewey & Almy; Raymond Stevens of Arthur D. Little; and Dr. Harold Edgerton, high-speed photography authority. These are but a few of the modern titans who live and work in Massachusetts, midwives of her industrial rebirth.

A short drive along the nerve cord which is Route 128, but has been more graphically labeled "Electronics Highway," will enlighten the visitor. Here, in a semicircular highway belt near the fountainhead, M.I.T., are concentrated a sizable segment of the scientific installations of the new industrial Massachusetts. The very newness of this highway, which is still not completed in its swing from Gloucester on the north to Cape Cod on the south, illustrates the pace of this remarkable growth. Here are some of the names which catch the eye as the motorist encounters industrial plant after industrial plant—stark, new, modern, functional—each with its prominent and well-filled parking areas: Transitron, Vectron, Polaroid, RCA, Sylvania, CBS-Hytron, High Voltage Engineering, Tracerlab, Baldwin-Lima-Hamilton, Bomac. All this is but a sample. In Waltham there is Raytheon; in Lynn, General Electric; in Cambridge, Arthur D. Little, Inc.; in North Adams, Sprague Electric; and, along Cambridge's Memorial Drive, it's National Research Corporation, Electronics Corporation of America, etc.

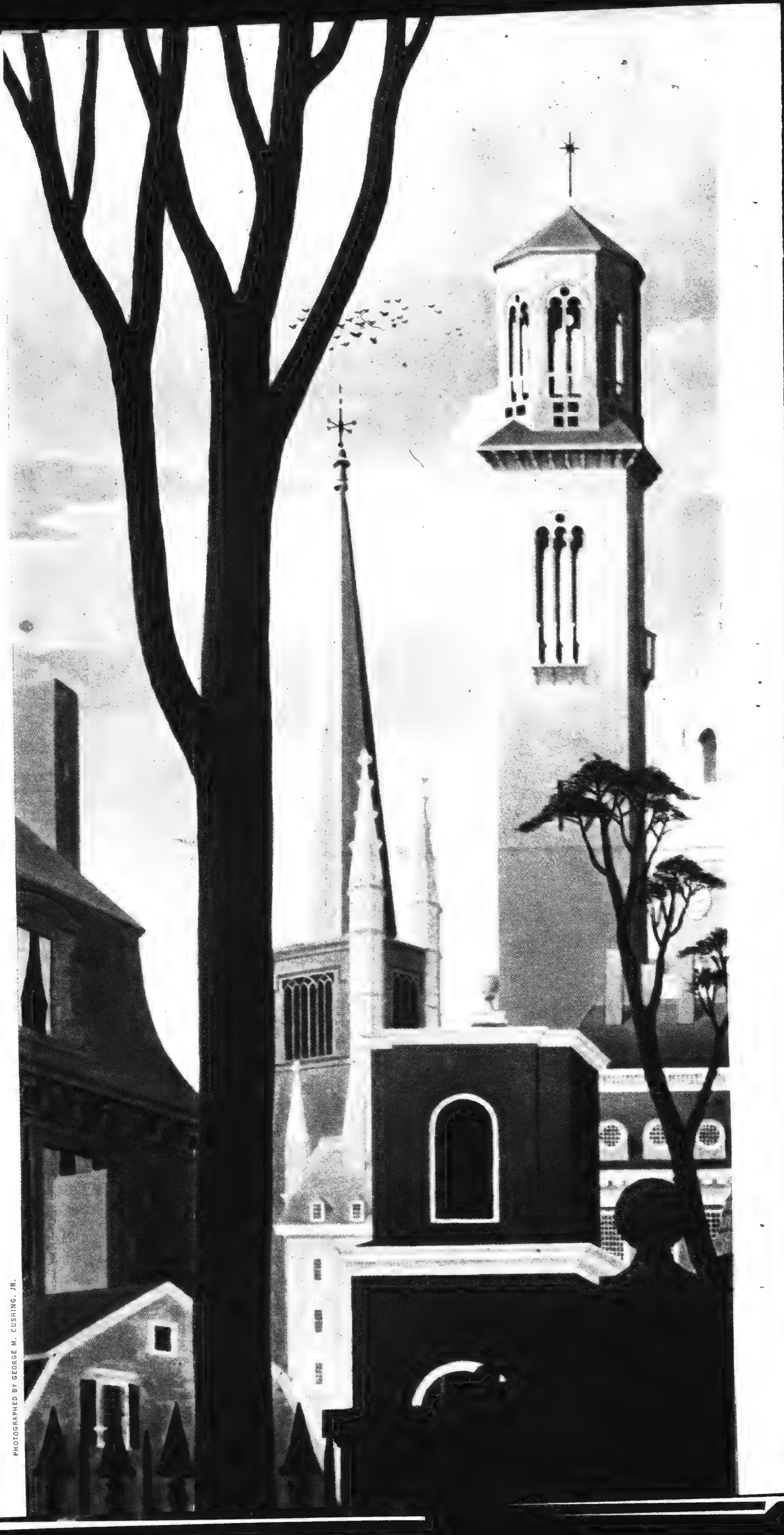
All this is by way of saying that in something over ten years almost one-fifth of the nation's electronic and nuclear operations in research, development, and manufacture have come to Massachusetts. It is a dynamic demonstration of how a mature civilization contains the seeds of rebirth and revitalization.

Significant and exciting as these new industrial directions are to Massachusetts, they represent but one facet of a many-sided and varicolored gem. No other state can offer the visitor so much in such a neatly tied package. In a matter of hours, he can leave the sand dunes of Ipswich or the narrow village streets of picturesque Marblehead or the artists' (*Continued on page* 60)

YANKEE COME HOME!

colonies of Provincetown and find himself high in the calm of the rolling Berkshires or traversing the peaceful farmlands of the Connecticut Valley. Most of the hallowed scenes of old Boston, too, can be seen in a morning's walk. In fact, "The Freedom Trail," a walking tour through the pages of Colonial history, has been charted through the city streets with just such an idea in mind. For example, in the shadow of the gold-domed State House, down the slope of Beacon Hill, lies the Old Granary Burial Ground, whose mossy headstones mark the graves of Paul Revere, Samuel Adams, John Hancock, and the parents of Benjamin Franklin. Overlooking the Old Granary is Boston's storied Athenaeum, hoary with genteel tradition, very likely the finest private library in America. Here are "Brimstone Corner" and the Park Street Church. And across Tremont Street stands King's Chapel, first Unitarian Church in the new land, a masterpiece of wainscoted Colonial interior design. The Old State House, lion and unicorn still adorning its handsome gable, is but a few steps away. Built in 1713, it served as headquarters for British colonial governors of Massachusetts. Nearby is the Old North Church with its famous belfry; en route is the scene of the Boston Massacre. Close at hand is the celebrated grasshopper weather vane atop Faneuil Hall, "Cradle of Liberty," scene of the noisy protest meetings that preceded the Revolution. Now the sightseer is practically at the door of Paul Revere's house, the only seventeenth-century building still standing in downtown Boston, an architectural delight with its almost medieval feeling and its 1677 origins. Not far away, the valiant frigate *Con-*

(*Continued on page* 62)



A panorama of Cambridge's historic buildings shows, in the background, left to right, First Parish Church, Unitarian, of Cambridge; St. Paul's Roman Catholic Church: Harvard's Eliot House Tower: Lowell House Tower; Memorial Church; Memorial Hall; and University Hall. In the foreground, left to right, Wadsworth House (second oldest Harvard building now standing), Christ Church, the Gymnasium, Lampoon Building, the many-chimneyed Massachusetts Hall (Harvard's oldest surviving building), and Harvard Hall, at far right, with Holden Chapel's pediment in the foreground. Murals painted by Thomas Fransioli for Joseph's Restaurant, in Boston

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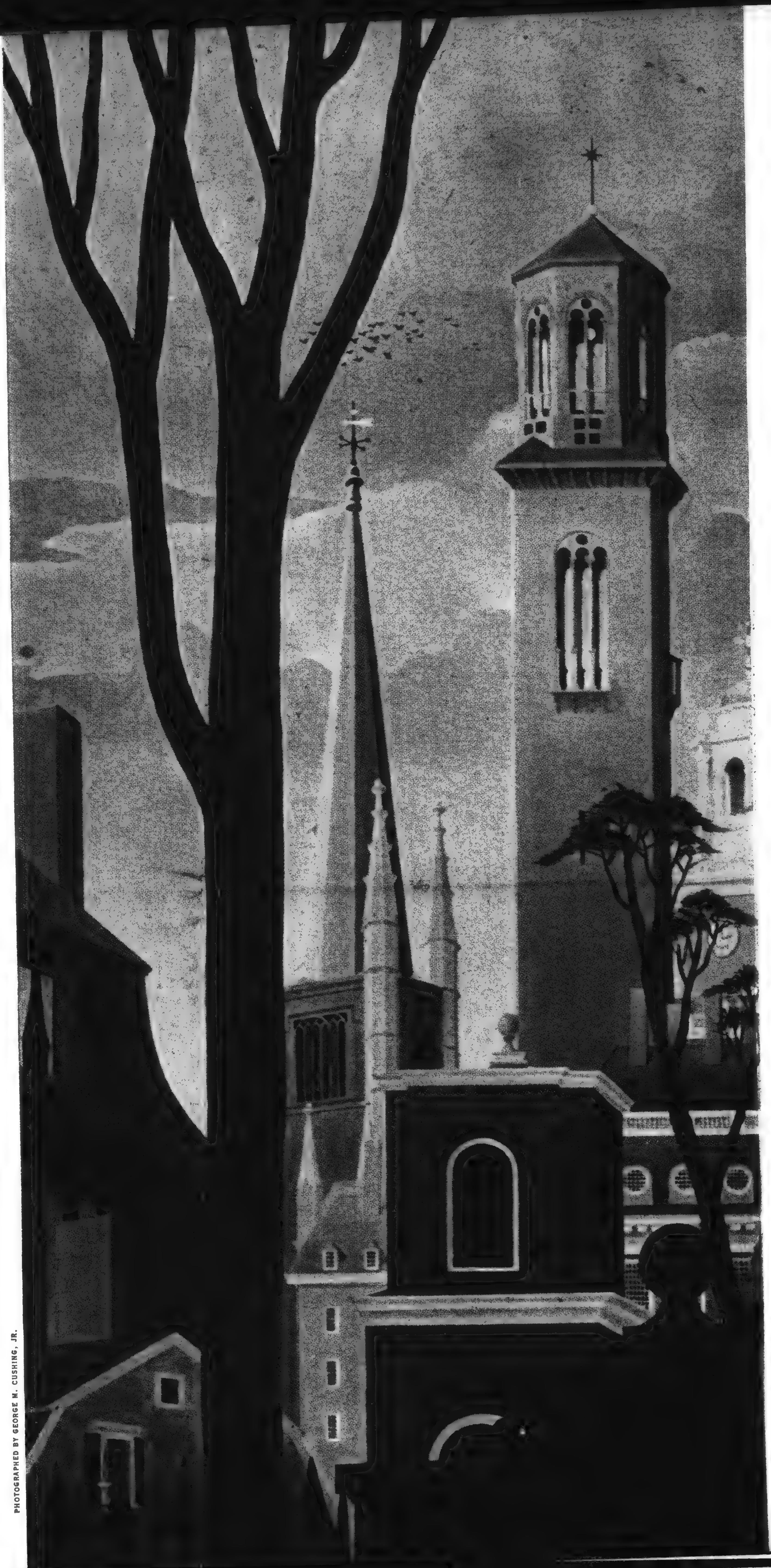
colonies of Provincetown and find himself high in the calm of the rolling Berkshires or traversing the peaceful farmlands of the Connecticut Valley. Most of the hallowed scenes of old Boston, too, can be seen in a morning's walk. In fact, "The Freedom Trail," a walking tour through the pages of Colonial history, has been charted through the city streets with just such an idea in mind. For example, in the shadow of the gold-domed State House, down the slope of Beacon Hill, lies the Old Granary Burial Ground, whose mossy headstones mark the graves of Paul Revere, Samuel Adams, John Hancock, and the parents of Benjamin Franklin. Overlooking the Old Granary is Boston's storied Athenaeum, hoary with genteel tradition, very likely the finest private library in America. Here are "Brimstone Corner" and the Park Street Church. And across Tremont Street stands King's Chapel, first Unitarian Church in the new land, a masterpiece of wainscoted Colonial interior design. The Old State House, lion and unicorn still adorning its handsome gable, is but a few steps away. Built in 1713, it served as headquarters for British colonial governors of Massachusetts. Nearby is the Old North Church with its famous belfry; en route is the scene of the Boston Massacre. Close at hand is the celebrated grasshopper weather vane atop Faneuil Hall, "Cradle of Liberty," scene of the noisy protest meetings that preceded the Revolution. Now the sightseer is practically at the door of Paul Revere's house, the only seventeenth-century building still standing in downtown Boston, an architectural delight with its almost medieval feeling and its 1677 origins. Not far away, the valiant frigate *Con-* (*Continued on page 62*)



A panorama of Cambridge's historic buildings shows, in the background, left to right, First Parish Church, Unitarian, of Cambridge; St. Paul's Roman Catholic Church; Harvard's Eliot House Tower; Lowell House Tower; Memorial Church; Memorial Hall; and University Hall. In the foreground, left to right, Wadsworth House (second oldest Harvard building now standing), Christ Church, the Gymnasium, Lampoon Building, the many-chimneyed Massachusetts Hall (Harvard's oldest surviving building), and Harvard Hall, at far right, with Holden Chapel's pediment in the foreground. Murals painted by Thomas Fransioli for Joseph's Restaurant, in Boston

PHOTOGRAPHED BY GEORGE M. CUSHING, JR.

stitution lies at its permanent Charlestown Navy Yard mooring, now visible daily to the thousands who speed high overhead along Boston's soaring Mystic Bridge. Here, too, is Bunker Hill and its once-imposing, but now strangely spindling, monument. All this the traveler has seen in an hour or two.

There is still ample time, after a sumptuous luncheon at informal Durgin-Park's, or elegant Locke-Ober's, or the comfortable Parker House, to see most of the city's guidebook attractions before nightfall: T wharf and the sprawling waterfront; historic and unkempt Boston Common; the trim, colorful Public Garden and the celebrated swan boats, scene of the summer Arts Festival; the Fenway with its handsome Mother Church, Scientist; its notable planetarium; Mrs. Jack Gardner's palatial museum with its art treasures and its memories of the fabulous lady who strolled with her lion cub down Tremont street; the unique Arnold Arboretum with its colorful flowering pageant progressing through the seasons; and then Beacon Hill itself. There is nothing quite like the stately charm of its Louisburg Square and Chestnut Street, and Mount Vernon Street, and the old brick sidewalks that dip down to the Charles River, beyond. Much of the most personal history of old Boston is still sealed in the elegant interiors of these prim, proud structures, where occasionally one discerns the glint of a delicate lilac window pane, the matchless early nineteenth-century purple glass of Beacon Hill. All this, in a sweeping, sketchy glance, is the traditional Boston. But there is something, too, to be said for the new—for changes that are transforming the face of the old town.

Boston is acquiring a metropolitan skyline: the towering John Hancock Building, the stately New England Mutual headquarters, the United States Machinery building, to mention a few. Sections of a great interlocking overhead-highway ramp system are falling into place, are already in operation to relieve threatened vehicular strangulation. The first few in a series of multifloored municipal parking structures are now in use. But the most powerful impetus to Boston's economy is yet to come, as a result of the recent action taken by Prudential Insurance Company. In an inspiring demonstration of faith in the future of The Hub, representing an investment of some hundred millions, Prudential has taken over a huge central tract of blighted property—much of it unused railroad yards—and has already embarked upon the first stages of creation of a magnificent office center and business community, to which the city will eventually add a spacious twelve-million-dollar convention hall. Fast upon this development came Federal approval for demolition of the entire slummish West End area and the erection of modern low-rental apartment buildings. This is the area below Beacon Hill that stretches from Bowdoin Square to the Charles and envelops the famous medical landmark which is the Massachusetts General Hospital. The city itself is doing much the same kind of job in the squalid "Skid Row" section of the South End. And even bawdy, notorious Scollay Square, famous hunting ground of the fleet ashore, may soon, as such, be no more.

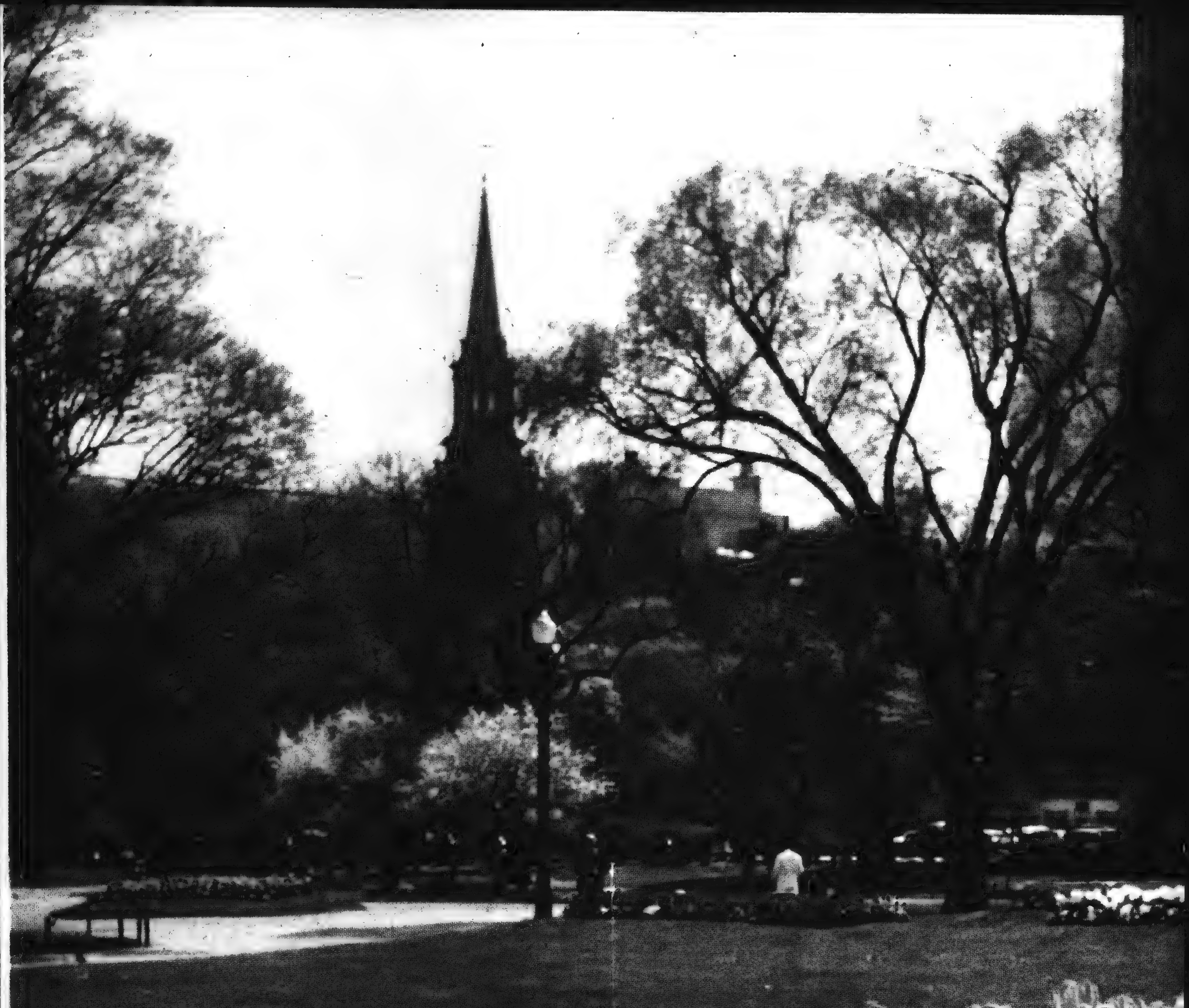
Currently, local and federal governments are uniting in plans for an impressive municipal office-building concentration in the Scollay Square-School Street section, including city hall and state office building. All is not rosy and promising, however. Boston is bedeviled by high municipal taxes born of ancient buildings and questionable politics, choked with transportation and other problems. But, just as Massachusetts as a whole stirs anew with industrial action, its fabled capital city, too, seethes with urban-redevelopment thinking and planning.

Boston and Massachusetts have always been the scene of social ferment—even violence—political, economic, religious, and racial. For over three hundred years, Bay State history has been one of strong contrasts, but, at the same time, it represents what someone has called a "triumph of adaptation." Perhaps the political adaptation in the long struggle between the well-entrenched Yankee descendants of the Puritans and the aggressive second and third generations of descendants of Irish immigrants is best illustrated and symbolized by Massachusetts' two senators—Leverett B. Saltonstall and John F. Kennedy. Senator Saltonstall is a direct descendant of Sir Richard Saltonstall, who arrived in 1630 aboard the good ship *Arbella* to found what is now the city of Watertown, adjoining Cambridge. Senator Kennedy had an immigrant grandfather who ran a proper saloon in East Boston, and another, the colorful John F. Fitzgerald ("Honey Fitz"), several times Mayor of Bos-

(*Continued on page* 111)

Much of the charm of present-day Boston is due to the fact that it has managed to retain its air of an old-world city. The tranquility of the springtime view, opposite, taken in the Boston Public Garden, completely belies the fact that it is situated only a stone's throw from one of the city's busiest districts

THOMAS HOLLYMAN



YANKEE COME HOME!

CONTINUED FROM PAGE 62

ton. The name of Saltonstall stands for tradition, social eminence, entrenched wealth, Republican, Unitarian, Somerset Club. The Kennedy name, as personified in the junior senator, is a dramatic opposite: Democrat, Roman Catholic, heir to great wealth more recently acquired. Both are Harvard men. Significantly, both are outstanding public servants of national reputation, and their friendliness, mutual respect, and not infrequent legislative cooperation are well-known facts. This remarkable "adaptation" hardly spells the millennium for Massachusetts politics, but there is much promise in the manner in which these two have bridged the abyss which has so long divided Beacon Hill Brahmin from South Boston Irish.

Melting Potpourri

One of the most interesting political developments in Massachusetts has been the emergence of Italian-Americans as an articulate voice in state and local government. Piemontes and Iannellas have taken their places beside Foleys and McLaughlins in Boston's City Council, for instance. Edward Weeks, erudite and witty editor of *The Atlantic Monthly*, said recently of his hometown: "Boston is a town in which the different blood streams seem to be mutually stimulating. The Yankees strike sparks on the Irish, the Irish strike sparks on the Italians, the Italians strike sparks on the French Canadians. This is a singularly American process, and the result is good for us all."

Governor Foster Furcolo is himself of Italo-Irish extraction. Native of Springfield, a doctor's son, Yale man, athlete, lawyer, and former Democratic Congressman, he is a man of warm personality and high ideals, with a hard-won reputation for courage almost beyond the call of duty. This he demonstrated in his very first months of office by openly defying his party regulars and flying in the face of long-accepted Democratic doctrine, to espouse a sales tax as an answer to the pressing financial problems of the state. Governor Furcolo lives in suburban Newton with his busy and beautiful wife, "Kay," and their five stalwart youngsters. His versatility is evident in the authorship of a recently published political tour de force, *Let George Do It*, which, reportedly, is soon to be adapted for Broadway and, possibly, for moviemaking.

Massachusetts' "society" and its rituals center, of course, in Boston's winter season, with the traditional debutante parties, Vincent Club shows, Junior League activities, Waltz Evenings. Milton, Dedham, Cohasset, and Hamilton are outposts on the social periphery, and

(*Continued on page* 117)

YANKEE COME HOME!

CONTINUED FROM PAGE 111

The Country Club in Brookline, Myopia Hunt and Essex on the North Shore, and The Somerset in Boston are strongholds of "proper" festivities. More debutantes than ever return from the college ranks for presentation during the holidays, and more frequent double debuts reflect the economic realities of these amenities. The parties are gay, with lovely Gloria Kent currently taking up where such Boston beauties as Lucy Cochrane and "Sissy" Frothingham left off, as "glamour girl" of the season.

Bay State Culture

The rich Bay State heritage in matters cultural and educational has always been a challenge to later generations, and each has had its flowering in Massachusetts. The magnificent Boston Symphony Orchestra, under Dr. Charles Münch, upholds each week the traditions of Koussevitsky and his predecessors; and the place for the proper Bostonian on Friday afternoon continues to be Symphony Hall. Under the Symphony's aegis, Tanglewood, "the American Salzburg"—more correctly known as The Berkshire Music Center—draws thousands of students and music lovers to beautiful Lenox for six enchanting midsummer weeks, which the visitor would do well to include in his itinerary. It was back in 1934 that the trustees of the Symphony backed Dr. Koussevitsky's plan for such a festival in the rolling Berkshire hills. In those early, formal days at Tanglewood, black tie was *de rigueur* for the evening concerts. Now, a cross section of America makes the summer pilgrimage. Some six thousand listeners crowd the music shed, while three times as many more sprawl at their ease on the grass outside. The Boston Symphony sponsors a summer music center, and the sound of music, rehearsing voices, and instruments is never stilled.

Art centers flourish in Massachusetts, notably in such quaint and charming ports as East Gloucester, Rockport, and Provincetown. The Boston Museum of Fine Arts houses one of the world's finest collections of oriental art treasures, but it strives constantly to keep day-to-day art interest alive in Boston. Worcester's Museum of Art is ranked as one of the very best of the country's small-city museums, as is the Addison Gallery in Andover.

The Massachusetts of Emerson and Hawthorne and Thoreau, of Whittier and Longfellow and Holmes, does not rest on its literary laurels. It currently claims novelists such as the renowned John P. Marquand and Edwin O'Connor, whose *The Last Hurrah* painted an unforgettable picture of a thinly disguised Jim Curley and the days of his political high jinks in Boston; historians such as Pulitzer Prize-Winners Oscar Handlin and Samuel Eliot Morison; economists such as Sumner Slichter. There is scarcely a corner of Massachusetts without its own literary association, whether it be New Bedford or Concord or Amherst or Gloucester or Salem or Newburyport.

Massachusetts has never relinquished its educational leadership and shows no signs of doing so now. Harvard is in the midst of fund raising, its goal the staggering amount of $82,500,000, for improving facilities, providing scholarships, remunerating faculty. It has not hesitated to use even the persuasive magic of television and a nationwide radio show, *The Case for the College*, to implement this drive, and the eventual successful outcome is conceded. M.I.T. in the atomic age has lent its president to the nation and has drawn to Cambridge what is probably the greatest concentration of scientific brain power in the nation. Boston University sprawls in an ever increasing mass across the city proper. Boston College has sponsored a series of highly charged civic seminars which have won earnest support from the leaders of city and state. Schools and colleges too numerous to mention, of course, dot the map of Massachusetts, from Tufts and Holy Cross, in the east, to Amherst and Williams, in the west; from Radcliffe and Wellesley, near Boston, to Smith and Mt. Holyoke, in the Connecticut Valley. In addition to the work of these venerable seats of learning such immediate educational movements are afoot as a bill before the state legislature asking $5,000.000 for the establishment of a satellite-missile program at state-operated Johnny-come-lately Lowell Technological Institute.

The Commonwealth's medical tradition is a noble one. Scarcely a month passes but that, from some part of the nation or the world, patients arrive seeking the almost unique skills to be found on the medical staffs of the Massachusetts General Hospital, the Peter Bent Brigham, the Lahey Clinic—a prince or a prime minister, or an infant with an upside-down stomach, or twins in need of a kidney transplant, perhaps. Thus it has always been with medicine and Massachusetts; thus it continues to be.

Yankee Heritage

For the homecoming Bay State Yankee, there is a proud awareness of all these overtones of glory in his native state but, for him and most of his fellow visitors, the charm which is Massachusetts lies in its natural loveliness, colored and flavored by the landmarks of history on every side. He will find his purest enjoyment in a visit, perhaps, to Old Sturbridge Village, located between Worcester and

(*Continued on page* 126)

[239]

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SATURDAY REVIEW
NEW YORK CITY
Circ. W. 165,049

APR 5 1958

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YANKEE COME HOME!

CONTINUED FROM PAGE 117

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The visitor can readily spend an entire vacation among the sights and scenes of eastern Massachusetts alone. Picturesque Plymouth and the Rock, with the much-publicized replica of the *Mayflower* lying at anchor offshore and the fascinating recreation of old Plimoth Plantation to view, will inevitably turn him toward Cape Cod. Two of the world's most enchanting thoroughfares—Chestnut Street, in Salem, with its McIntire houses, mansions of the shipmasters who sailed to the Orient; and High Street, in Newburyport, with its handsomely proportioned Colonial manses, including that of the fabulous Lord Timothy Dexter—will draw him to the North Shore of Massachusetts Bay. Then to Lexington and Concord, of course, and all the history-tinged villages along the way, such as Ipswich and Dedham, till the pilgrim wishes his days might be weeks.

But to know Massachusetts, the tourist would do well to save some time for the back country of Central Massachusetts pleasantly undulating around respectable factory towns. Here is an ever changing pattern of roads that curve and dip and climb among birch-bordered lakes and ponds and wandering roadside brooks. Here one passes apple orchards and boulder-strewn pastures and pine groves, and then tobacco farms and fields eventually rolling gently toward the foothills of the majestic Berkshires.

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Springfield offers the tourist another example of the Colonial village in Storrowton, on the grounds of the Eastern States Exposition, open to the public from June to October. After Springfield and Holyoke, the drive up the green and fertile Connecticut Valley is one of the most rewarding in Massachusetts. There are miles of tobacco and onion farms, and then Old Deerfield, now a sleepy village of infinite charm, once the scene of the terrifying Indian Massacre of 1704. Half of Deerfield's houses were burned, forty-nine of its inhabitants killed, and the rest carried off into captivity in the culmination of thirty years of savage fighting and bloodshed during King Philip's War and the French and Indian attacks. The old Colonial town has been restored with unsurpassed fidelity and provides a treasure house for antiquarians.

Farther north is a triangle of interesting college towns providing, in their proximity, coeducational advantages. Smith College for women, in Northampton, is but a few miles from Amherst and fast-developing University of Massachusetts, while "over the mountain" in South Hadley, another few miles distant, is situated another of America's great colleges for women, Mt. Holyoke. Northampton will always be associated with the Calvin Coolidges and Amherst with the strangely wonderful poet-recluse Emily Dickinson. Greenfield, beyond, as thoroughly attractive and thriving a town as any in Massachusetts, is the gateway to the exciting Mohawk Trail, a ribbon of scenically spectacular roadway rising west to the Berkshires and the Hoosac Range. From Greenfield, the highway climbs up and up between towering walls of green, with rushing streams and jagged rocks and shady groves on each side. Just as breathtakingly, the road finally drops, almost vertically, into the lap of the little mill town of North Adams. The whole experience is unforgettable, particularly the sweep and grandeur of the panorama which presents itself from the topmost point. Across the lush countryside your eye travels to Vermont, in the north—even to New Hampshire—and then swings southward to Pittsfield and the Taconic Range, which slopes into the valley of the Hudson River. Just ahead, like a hidden storybook canyon, the Berkshire Valley opens up before you. Here is a kind of beauty and repose that stirs you as some vast garden might. Lovely town follows lovely town: serenely dignified Williamstown, site of Williams College; exhilaratingly pleasant Lenox and Great Barrington and Stockbridge. Here, in this tranquil valley of undulating meadowland, you find the calm and restfulness that should come at journey's end.

So, come home, Yank, in 1958 . . . with our own people from all over America. There is something for everybody—the glory of yesterday—the challenge of today—in Massachusetts. Your home state always has the welcome mat out and is equally anxious to have you renew the ties with the past and to see the strides we have made toward the future. We are sure you will feel that Yankee enterprise is still as healthy a quality as in the days of yore.

LITERARY LANDMARKS, USA

NAULAKHA: Rudyard Kipling and his American-born wife Caroline built their Vermont home Naulakha with the royalties from the first "Jungle Book." They moved into the big grey frame house, "riding on its hillside like a boat on the flank of a far wave," in the fall of 1893. Here in the next three years, Kipling completed the second "Jungle Book," "Captains Courageous," "The Seven Seas" (a collection of poems), and "The Day's Work" (a collection of short stories). The Kiplings' life there was not serene. Foolishly, they made no attempt to fit themselves into rural Vermont life. They plastered Naulakha with "No Trespass" signs. They maintained a private post-office and tried to get their own railroad station. They dressed nightly for dinner; their servants were English. A liveried footman drove them about the astonished countryside in a phaeton. Such high-handed disregard for the natives was all very well in Kipling's imperial India, but snubbing the countryside is no way to get along in Vermont. After ten years, in 1903, Kipling returned to England, moving most of his possessions as well. But on the fireplace in the book-lined study is an inscription carved there by his father: "The night cometh when no man can work." Kipling's desk is there, too, but the inscription he carved on it—"Oft was I weary as I toiled at thee"—was removed at Mrs. Kipling's orders.

PETE'S TAVERN: "It was while living in Irving Place that Porter became the O. Henry of fact and legend," writes Gerald Langford. The well-known short-story writer lived in the front parlor of a narrow brownstone house at 55 Irving Place, which survives today as the New Starlight Restaurant, with the Building and Allied Trades Council in what was once the basement; the building today is also headquarters for the New York Writer's Guild. But his memory is warmly and appropriately cherished across the street in one of his favorite hangouts, Healy's Saloon. This was the neighborhood bar he called The Club or Con's in "The Lost Blend" after Cornelius Delaney, the night bartender. It survives today, with virtually no changes in appearance after forty years, as Pete's. Over a booth which O. Henry is supposed to have preferred, just inside the front door, hangs a photograph and a letter in his own shaky hand. Framed originals of his stories as they first appeared in *The New York World* and elsewhere are also in evidence, together with photographs of such latter-day celebrities as Ernest Boyd, who also found the mahogany-and-mirrored atmosphere of Pete's both friendly and conducive to literary ruminations. And like the better-known P. J. Clarke's on Third Avenue, Pete's has not yielded its Victorian virtues to chrome-and-steel modernization.

TANGLEWOOD: Nathaniel Hawthorne wrote "The Scarlet Letter" after the election of General Zachary Taylor to the Presidency cost him his job at the Salem, Massachusetts, Customs House in 1848. His next, and favorite of his own novels, was "The House of the Seven Gables." Although a combination restaurant and museum of that name is on the list of every tourist today who visits Salem, Hawthorne wrote "The House of the Seven Gables," "The Snow Image and Other Tales," and "The Wonder-Book" in eighteen months of 1850 and 1851 when he lived in a modest farmhouse a mile from the center of Lenox, Mass. The Hawthornes called their house Tanglewood, a name he appears to have coined for the "Tanglewood Tales." The little red house at the top of the pasture on the exterior looks exactly as it did in Hawthorne's day. Even the planting of flowers in the modest garden around the house follows Mrs. Hawthorne's own notes. The original house was destroyed by fire in 1891; the present structure was rebuilt at a cost of about $15,000 on the original foundations, from the author's descriptions and the original architect's plans, in 1948 by the American Federation of Music Clubs. Except for a parlor furnished in the period of the Hawthorne occupancy, no effort has been made to make it a literary museum.

BARBARA FRIETCHIE'S HOUSE: In 1943 Winston Churchill drove through Frederick, Md., where the principal tourist mecca is the reconstructed house of Barbara Frietchie. The British Prime Minister, who seems to know everything, hopped out of the car and recited John Greenleaf Whittier's famous poem from beginning to end, including of course the lines which every schoolboy knows: "Shoot if you must, this old gray head, But spare your country's flag, she said." A plaque on the modest story-and-a-half house on Carroll Creek replacing the original in which Dame Barbara actually lived (and which fell into the creek years ago), now commemorates W.C.'s visit, but the townspeople of Frederick are a little less certain that the glovemaker's widow actually waved the Union flag in defiance of Stonewall Jackson, or made the heroic speech which Whittier, whose travels never took him south of Philadelphia, described. The exact accuracy of the facts behind the poem, almost a century later, are scarcely more important than whether or not Hamlet actually lived at Elsinore, or Juliet in Verona. Barbara Frietchie belongs in the same category of folk heroines with Betsy Ross, whose Philadelphia home is open to the public as a museum there, despite the fact that few serious historians accept the legend that she created the first American flag. —NELSON LANSDALE.

SATURDAY REVIEW
NEW YORK CITY
Circ. W. 165,049

APR 5 1958

LITERARY LANDMARKS, USA

NAULAKHA: Rudyard Kipling and his American-born wife

PETE'S TAVERN: "It was while living in Irving Place that Porter became the O. Henry of fact and legend," writes

used by an active household. When I returned the Microbus one morning to the rental agency, I remarked affectionately that I hoped our good old bus had earned a decent rest, or at any rate an overhaul. Oh, no, the car man said; a family of American tourists was departing for Nice in it that very afternoon. I hope they had a chance to learn about that fuel knob first.

—*Standard Oil Co. (N.J.)*.

Sightseers vis-à-vis.

is, of course, internationally known. But the best example of the state's cultural eminence is the Minneapolis Symphony Orchestra. Founded in 1903, it has of late grown—under such conductors as Eugene Ormandy (1931-1936), Dimitri Mitropoulos (1936-1949), and currently Antal Dorati—into an institution of world renown. The recent State Department-sponsored tour to Greece, Yugoslavia, and the Middle East enhanced this world acclaim, while the support for the orchestra at home has never been more enthusiastic. In a stellar role at the centennial celebrations, the orchestra will open the festive season by furnishing the music for the Symphony Centennial Ball on April 26. Later in the season, at the Centennial Music Festival (see below), it will perform two symphonies commissioned especially for the occasion—one by Roger Sessions and one by the Norwegian composer Harald Saeverud—as well as a prize-winning composition by a Minnesota composer in a Centennial-sponsored contest.

The Statehood Centennial Commission has also commissioned an opera

of Joseph Warren Beach, himself a distinguished man of letters, has enrolled such writer-teachers as Eric Bentley and Robert Penn Warren.

For the terpsichoreans there will be folk-dancing festivals in Duluth (May 30-June 1) and in St. Paul (August 23) and plans are afoot for presentations by the Minneapolis Academy of the Dance and the Andahazy Ballet Borealis of St. Paul. The latter is America's largest classical ballet school, with an extensive and loyal following.

The visual arts—latest to flower in Minnesota—also come in for their share of attention. Three thousand dollars will be divided among winners in various fine arts contests; traveling exhibits of local art have been set up, and other special shows.

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YANKEE COME HOME!

CONTINUED FROM PAGE 117

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PHILADELPHIA, PA.
BULLETIN
Circ. D. 709,441 - S. 723,743

FEB 27 1958

Massachusetts Exhibits Highlight Landmarks, Etc.

Massachusetts, with its "vacations unlimited" exhibit, makes its debut at the Philadelphia Motor Boat and Sportsmen's Show under the sponsorship of the Massachusetts Department of Commerce.

Unusual, as well as modern in its concept, the display is informative to an exceptional degree, its ten-foot brightly-colored map depicting many of the interesting things for the tourist to see and do while traveling over the state's excellent highway system. Historic landmarks, choice recreation spots, state forest and park locations and the many seashore and inland vacation areas so well known for years are noted.

Wide Range of Vacations

Smaller printed copies of this map, with even more information on the reverse side, will be distributed to all show visitors.

Flanking the map on either side, backed by golden fiber glass panels, are large shadow-box color transparencies, each of which tells a story of vacation features in the Commonwealth.

The Bay state's 1,800-mile coastline offers the widest range of seashore vacations, with its hundreds of miles of beaches and temperate waters for swimming, boating and sport fishing.

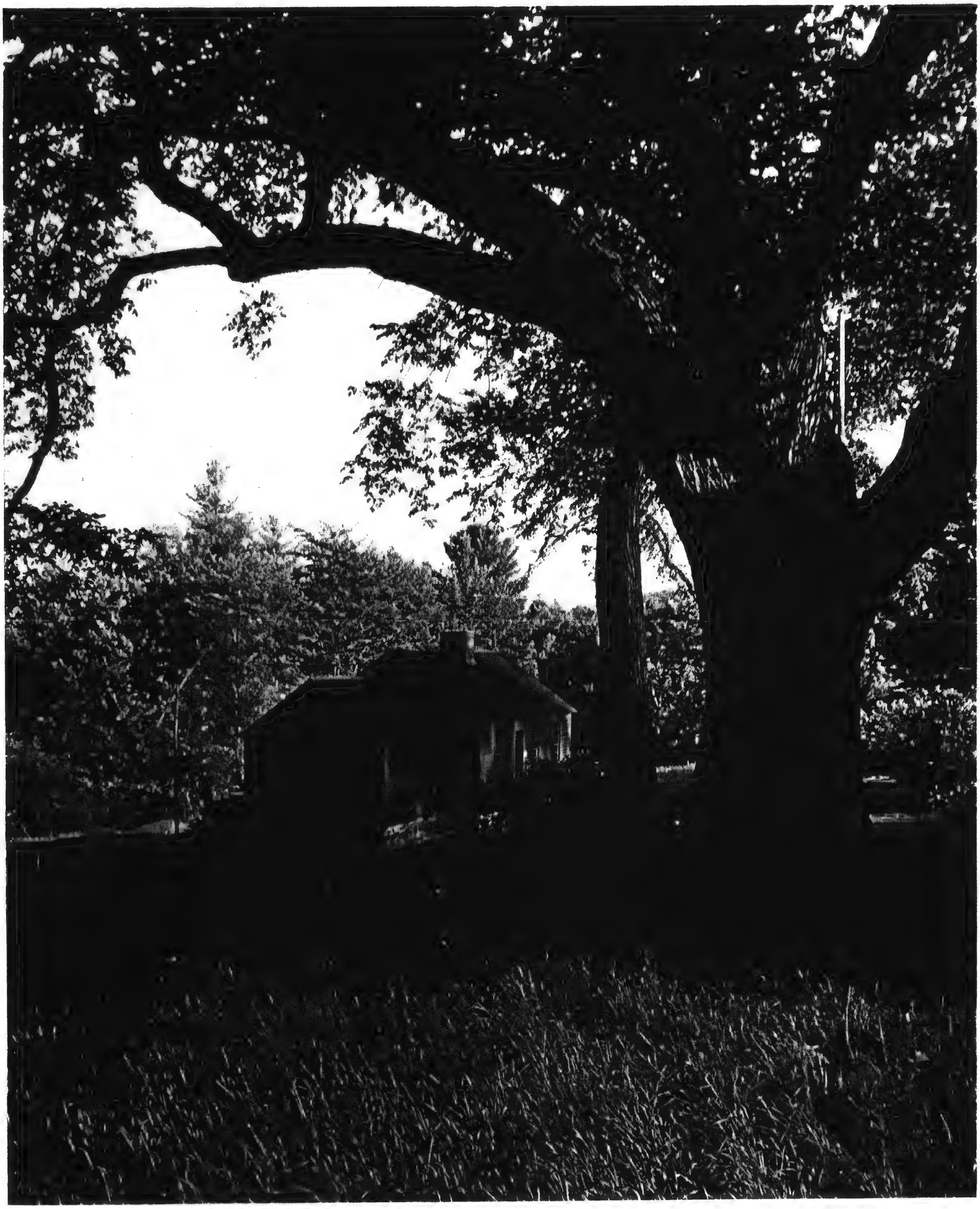
Historic Treasure House

Massachusetts' east coast is a veritable treasure house of history. Residents for generations have taken pride in the preservation and maintenance of those memorabilia that played such a vital role in this country's early days.

The unspoiled Berkshire Hills, now world famous for the six-weeks' summer series of concerts presented by the Boston Symphony Orchestra at Tanglewood in Lenox, offer inland vacations both varied and to meet every budget.

Trained attendants will be at the booth throughout the show to give every possible assistance to visitors in planning a visit or vacation to Massachusetts.

An Elegant Alley, a Shrine in the Country



A PROPER BOSTONIAN STREET, narrow and steep, with brick sidewalks and a cobbled center. Acorn Street lies in the heart of Beacon Hill. The houses were built a century ago for the coachmen serving the luminous Boston families who lived nearby. The coachmen have gone, but the street has hardly changed.

A QUIET COUNTRY BIRTHPLACE, this two-room frame farmhouse near Franklin, N.H. is now a memorial to Daniel Webster, who was born here Jan. 18, 1782. Towering over it is the great elm planted by Webster's father nearly 200 years ago. Behind the house is the old well with its enormous well sweep.

CONTINUED

LIFE May 25, 1958

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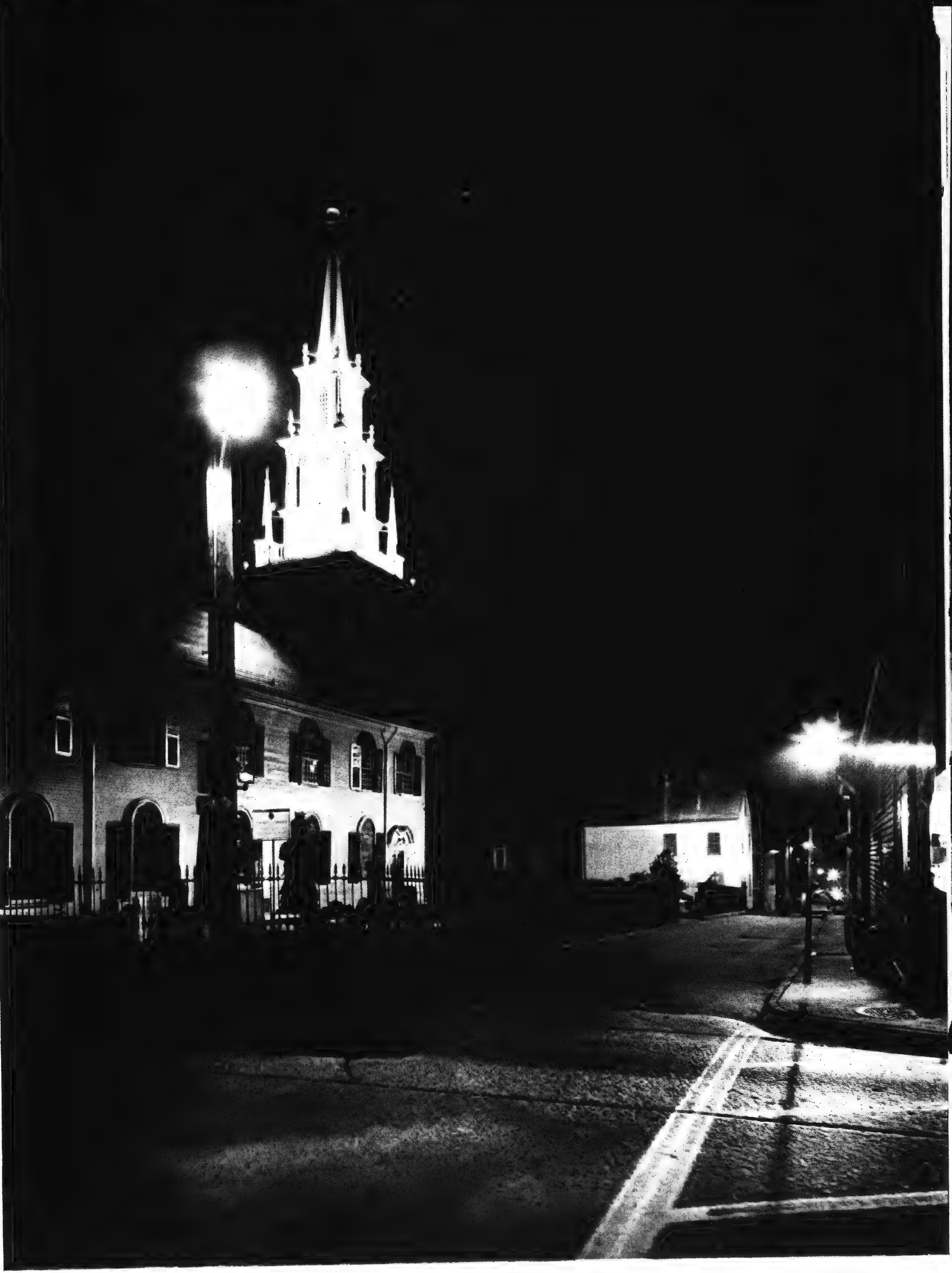
CONTINUED

How to See the Area in 12 Days, 2,400 Miles

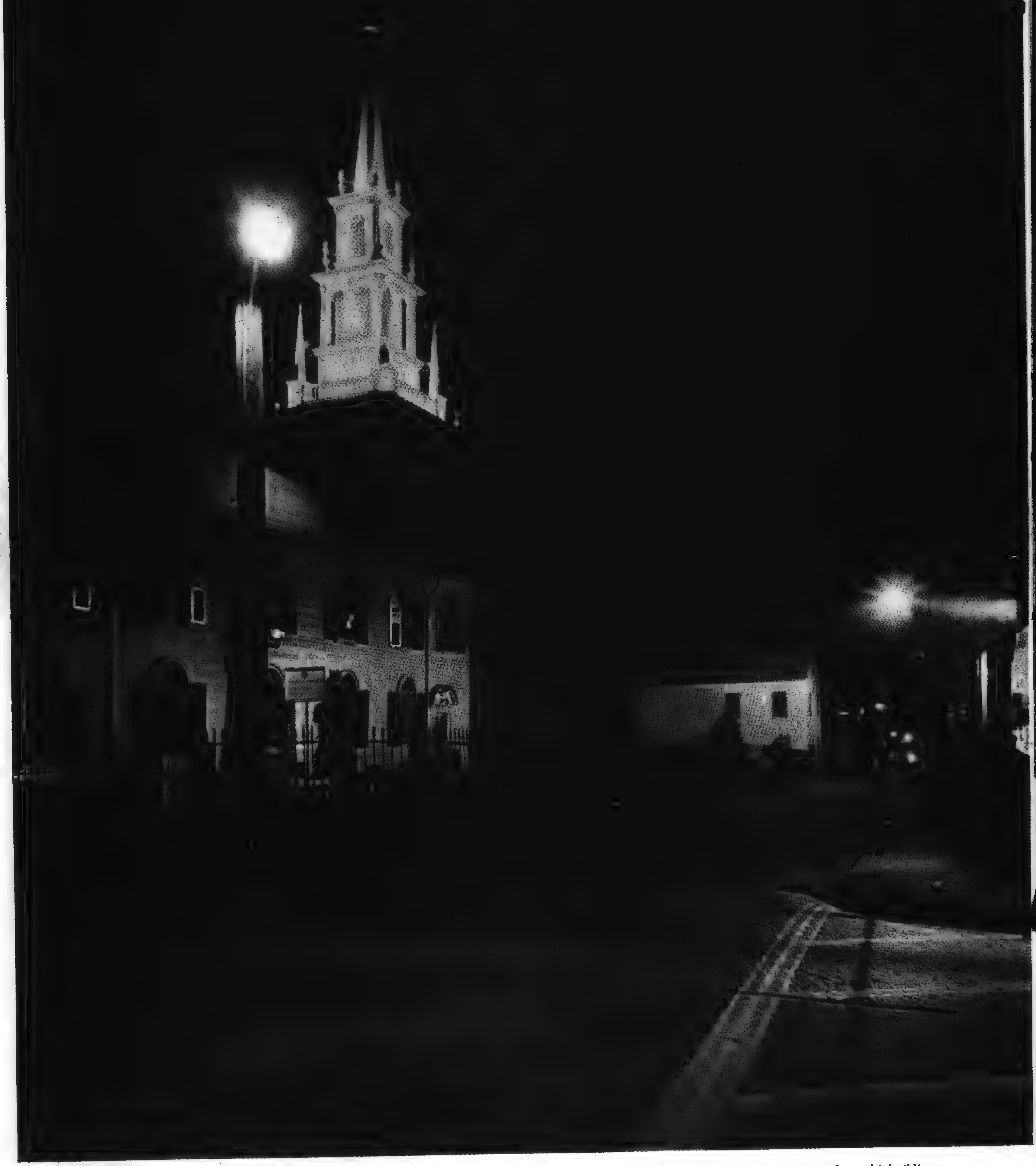
From New England's 93,000-mile highway system, LIFE has compiled a tour that covers 2,400 miles. Allowing 200 miles a day—the maximum for travelers who really want to see the area—the tour can be covered in about 12 days. The basic tour (wide red line) covers about 1,100 miles and takes five to six days. Of the alternate tours (thin red lines), which cover 1,300 miles, the excursion onto Cape Cod will be first choice for most visitors. The other side trips reach, for example, into the wilderness area of northern Maine, the Boston area, southern New Hampshire, the lovely Connecticut River valley. For anyone who wants to skip some parts of the trip, the main connecting routes, including most of the new high-speed turnpikes, are shown in blue.

On the map are 90 numbered points of interest, described on following pages. These points start by number at Litchfield in northwest Connecticut. The tour, of course, can begin wherever the tourist wants.

MAIN ROUTE
SIDE TRIPS AND ALTERNATE ROUTES
ACCESS AND CONNECTING ROUTES
① POINTS OF INTEREST
BAXTER STATE PARK
53
To Gaspé Peninsula
Millinocket
52
Mattawamkeag
To Quebec
Moosehead Lake
Rockwood
Jackman
54 Greenville
Skowhegan State Fair
51 Old Town
50 Bangor
ME.
Oquossoc
59 Rangeley
Rangeley Lakes
Lakewood 56
Skowhegan 55
Ellsworth
48
49
ACADIA NATIONAL PARK
Searsport
Castine
47
Belfast
Farmington
Bangor Races
Errol
Mt. Washington Cog Railway
Rumford
57
Paper Mill
Augusta
Camden 46
Rockland 45
Thomaston
Windjammer
58 Bethel
Stowe Village
Jeffersonville
To Montreal
71
Stowe
70
Burlington
72
73
Shelburne
74
Montpelier
69
Barre
68
St. Johnsbury
Twin Mountain
62
Gorham
60
Jackson
61 Glen
N. Conway 63
Storyland
67
N. Woodstock
66
Warren
W. Ossipee
World's Biggest Granite Quarry
Middlebury College
76
75
Lake Winnipesaukee
The Weirs 64
Damariscotta
Wiscasset
41
Bath
Brunswick
Freeport
39
38
40
Sebasco
42
Boothbay Harbor
43
Pemaquid Point
44
Port Clyde
Pemaquid Light
MONHEGAN IS.
37 Portland
MAINE TURNPIKE
36 Old Orchard Beach
35 Kennebunkport
Atlantic
Ocean
77
Brandon
Lebanon
Franklin
65
33
Shaker Village
Ogunquit
34
OGUNQUIT PLAYHOUSE
78
79 Rutland
80
N.H.
Weybridge Morgan Horse Farm
81
VT.
Concord
NEW HAMPSHIRE — TURNPIKE
Kittery
Portsmouth
Hampton
30
Fish House
Cathedral of the Pines
Manchester
N.Y.
82 Manchester
Nashua
31
Animal Farm
29
Ipswich
28
Rockport
Gloucester
Pilgrim Monument
N
32
Rindge
Brattleboro
84
83 Bennington
Williamstown Church
MASS.
Concord
27 Salem
26
Saugus
24
25
23 Boston
Faneuil Hall
Provincetown
N. Adams
87
Williamstown
Greenfield
Deerfield
85
86
S. Deerfield
Old Sturbridge Village
Minute Man
19
CAPE COD
Albany
Pittsfield
Northampton
Worcester
Plymouth Rock
1620
Plymouth
22
Eastham
18
Eastham Windmill
88 Lenox
MASSACHUSETTS TURNPIKE
Sturbridge 12
S. Carver
14
21
20
Wareham
17
Hyannis
90 Lee
89 Stockbridge
Westfield
Providence 13
New Bedford
15
16 Woods Hole
Tanglewood Music Shed
NEW YORK STATE THRUWAY
CONN.
Gillette Castle
R.I.
Tiverton
Canaan
Jamestown
11
Newport
10
Narragansett
9
Galilee
MARTHA'S VINEYARD
NANTUCKET
2 Hartford
1
Litchfield
Litchfield Church
East Haddam
6
8
Mystic
3
5
7
4
New Haven
Hudson River
To New York City
Mystic Figurehead
The Breakers, Newport
ERDOES



A SPIRE BY FLOODLIGHT gleams ghostily above Old Trinity Church in Newport, R.I. This superb structure, styled after Sir Christopher Wren's great London churches, was built in 1726, when Newport was a busy shipbuilding center already nearly a century old. Atop spire is gilded bishop's-miter weather vane.



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Cruise to Monhegan Island, $3, $5.50 round trip, with three hours on island, sail at 10 daily except at 11 on Sunday.

㊸ **PEMAQUID POINT, ME.** Lighthouse, view of coast. Nearby are New Harbor fishing village, Ft. William Henry memorial, daily from mid-June.

㊹ **PORT CLYDE, ME.** Fishing village, summer resort. Passenger boat to Monhegan Island, fare $2.50, 75-minute ride each way.

㊺ **ROCKLAND, ME.** Fishing city with Lobster Festival, August 1–3. Birthplace of Poetess Edna St. Vincent Millay.

㊻ **CAMDEN, ME.** Summer Harp Colony. Windjammer cruises sail each Monday, return Saturday, mid-June to mid-September, $87 a week, reservations needed. Setting for movie *Peyton Place.*

㊼ **SEARSPORT, ME.** Penobscot Marine Museum, including full-rigged ship models, prints, sailing charts, open daily 9–5, Sundays, 1–5. Kobs Lobster Pound restaurant.

㊽ **BAR HARBOR, ME.** Local boat trips in Frenchman Bay to see summer estates of this posh resort. Ferry to Nova Scotia, 112 miles in 6 hours, daily sailings 8 a.m., one-way fares $2.75, $5.50, automobiles $16.

㊾ **ACADIA NATIONAL PARK,** on Mount Desert Island, New England's only national park. Road to summit of Cadillac Mountain for breathtaking view.

㊿ **BANGOR, ME.** Bangor Fair, July 28 through Aug. 4, harness sulky racing with parimutuel betting.

(51) **OLD TOWN, ME.** Canoe and small boat manufacturing, plant tours. Handicrafts store on Penobscot Indian Tribe reservation.

SIGILLUM REIPUBLICÆ MASSACHUSETTENSIS
SIGILLUM REIPUBLICÆ CONNECTICUTENSIS
SEAL OF THE STATE OF RHODE ISLAND AND PROVIDENCE PLANTATIONS
HOPE
1636

(52) **MILLINOCKET, ME.** Guided tours (1 or 2 hours) of Great Northern Paper Co., largest U.S. newsprint producer, when arranged at mill manager's office (Park 3-5131). Public 9-hole golf course. Roads from Millinocket to Greenville are gravel. Accommodations on rustic side. Air charter service available to inaccessible areas.

(53) **BAXTER STATE PARK, ME.** Includes Mt. Katahdin (5,268 elev.), the state's highest point. Camping facilities in a real wilderness area. Write Superintendent. Park roads are narrow, winding, slow.

(54) **GREENVILLE, ME.** Gateway to popular fishing, summer resort region. Pontooned plane rides ($2) over Moosehead Lake area. Squaw Mountain Inn golf course, 9 holes.

(55) **SKOWHEGAN, ME.** Skowhegan State Fair, Aug. 11–16, featuring Maine's biggest cattle show, horse pulling contests, harness racing.

(56) **LAKEWOOD, ME.** Summer resort. Good public golf course, nine holes. Lakewood Summer Theater.

(57) **RUMFORD, ME.** Guided tours (two hours) of Oxford paper mill on Androscoggin River, Monday–Friday, starting between 2–3 p.m.

(58) **BETHEL, ME.** Bethel Inn golf course, nine holes. Inn dining room specializes in New England cooking.

(59) **RANGELEY, ME.** Wooded region famed for lakes and recreation in Blue Mountains, foothills of the White Mountains. Swimming, fishing, boating, riding. Wild animals (bear, deer) at large. Rangeley Lakes Country Club golf course, nine holes.

(60) **GLEN ELLIS FALLS, N.H.** Sixty-five-foot waterfall in Pinkham Notch. To the west are peaks of the Presidential Range.

(61) **GLEN, N.H.** Storyland village of re-created nursery tales, including Cinderella's castle.

(62) **MT. WASHINGTON, N.H.** Cog railway to summit, round trip $2.50, $4.75. Opens June 15, trips hourly 9–6 from July 2–Sept. 10. Round trip takes about three hours. Summit House has accommodations, meals.

(63) **NORTH CONWAY, N.H.** Skimobile tramway up half-mile track to summit of Cranmore Mountain, operates daily, fare 75¢, $1.50.

(64) **THE WEIRS, N.H.** Daily steamer excursions on *M. V. Mt. Washington* around Lake Winnipesaukee at 9 and 2, fare $1, $2.

(65) **FRANKLIN, N.H.** Daniel Webster homestead, daily 9–6, May to mid-October. Routes via Bristol and Warren are scenic byways.

(66) **KINSMAN NOTCH, N.H.** Lost River Reservation six miles west of North Woodstock has a scenic trail walking tour (60–90 minutes) through steep-walled glacial gorge and caverns to Paradise Falls. Open May 30 to Oct. 15. Coveralls for rent.

(67) **FRANCONIA NOTCH AREA, N.H.** Cannon Mountain Aerial Tramway gives ride to summit for spectacular view, daily 9–5, fare 75¢, $1.50. Flume Gorge, an 800-foot chasm has boardwalk access. Old Man of the Mountains can be seen from highway.

(68) **BARRE, VT.** Free tours daily, 8:30–5, of Rock of Ages, world's largest granite quarry.

(69) **MONTPELIER, VT.** State capitol constructed of Barre granite, dome topped with statue of Ceres, goddess of agriculture.

CONTINUED

For most every kind of pain or ache,
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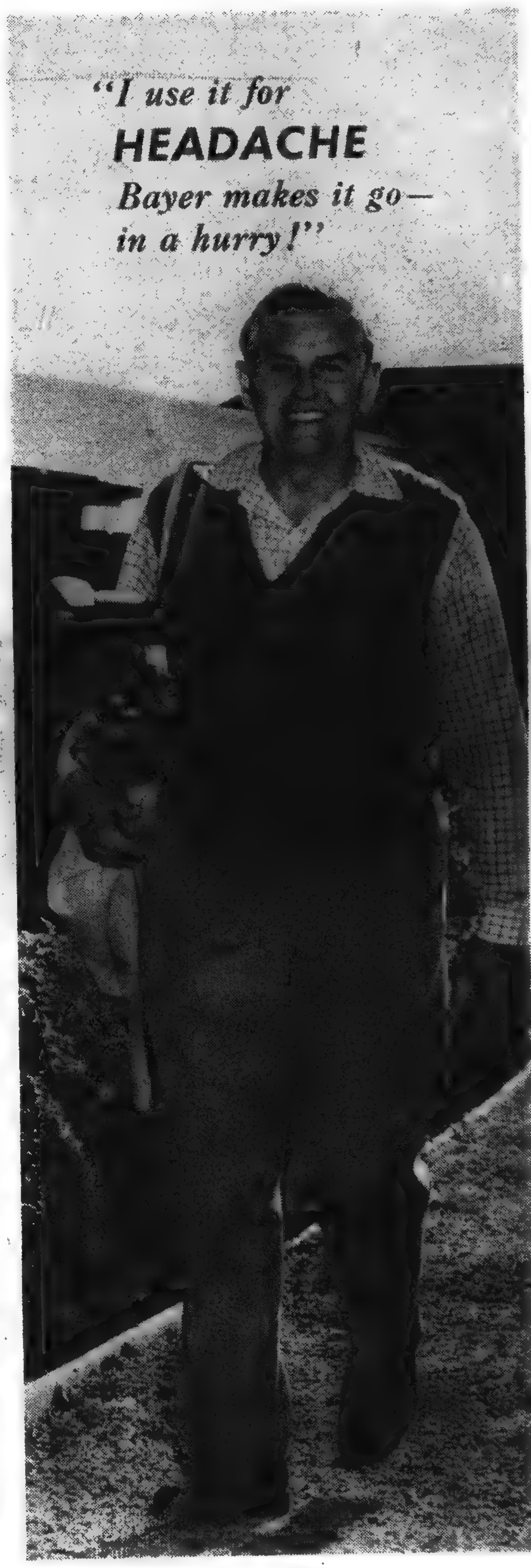
... the fastest, most gentle to the stomach relief you can get!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Bayer makes it go—in a hurry!"

"I use it for
SORE THROAT
due to a cold!"

Men who KNOW medicine say: "Take Aspirin!".... Doctors and public health officials are men who *know* medicine—men who *know* what's best for pain relief. And for headache, backache, muscular pains and fever from a cold, these men who *know* medicine say the thing to take is *aspirin.* And the *best* aspirin the world has ever known is *Bayer* Aspirin!

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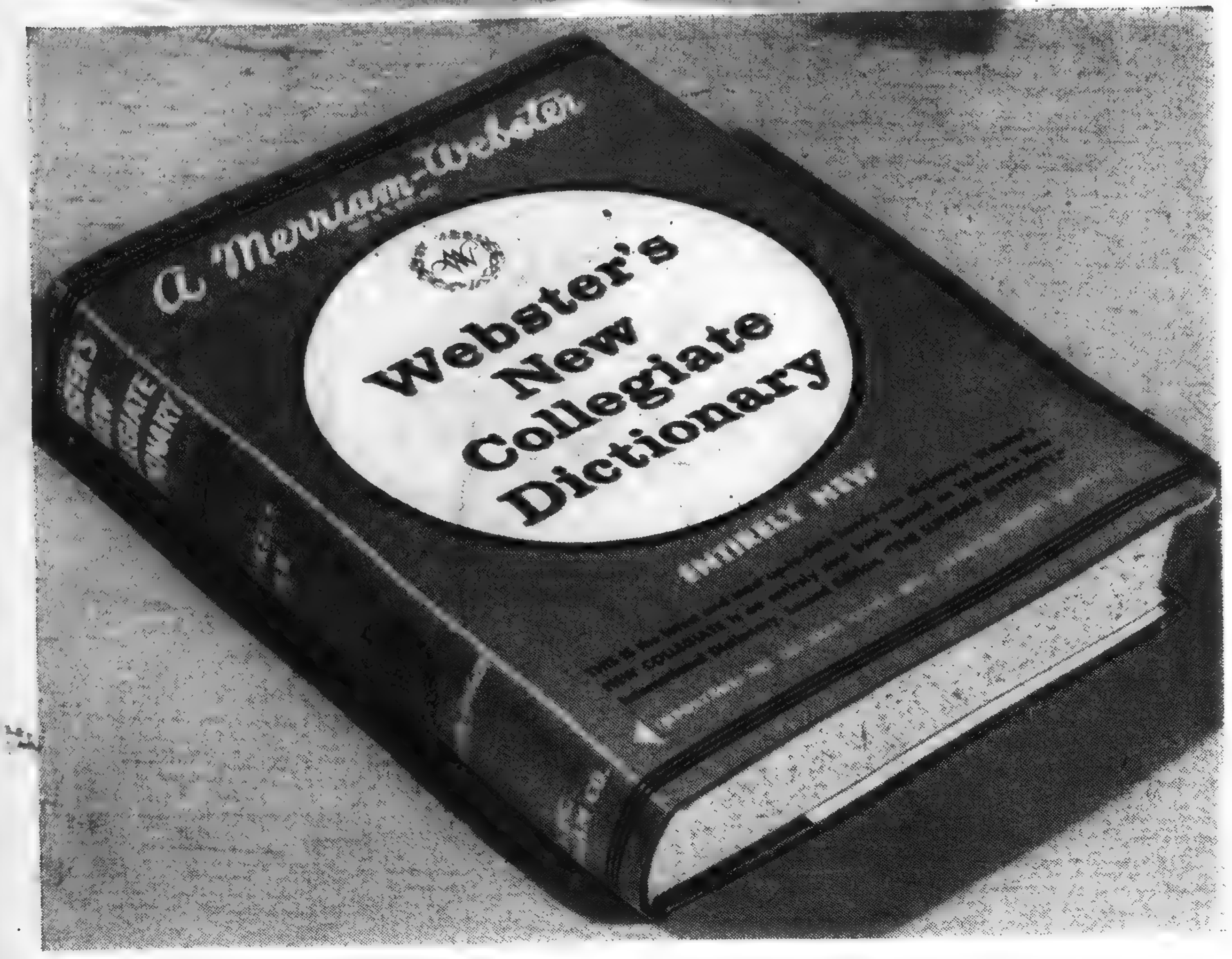
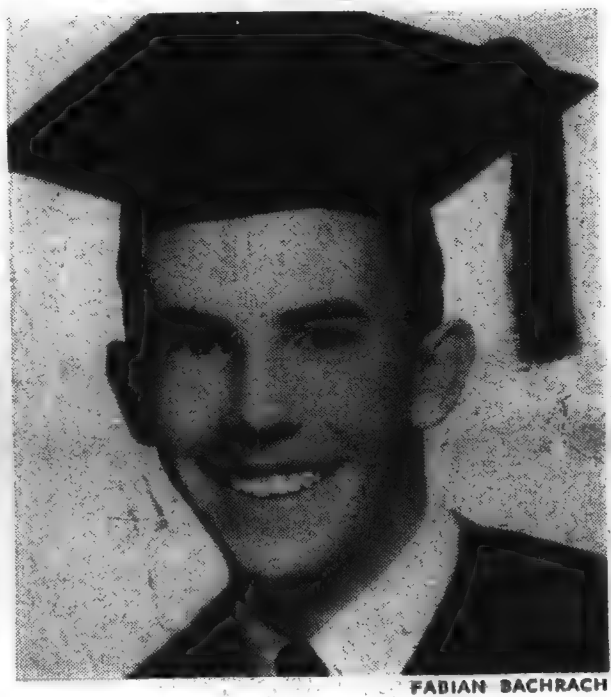


The right gift –

BRADFORD BACHRACH



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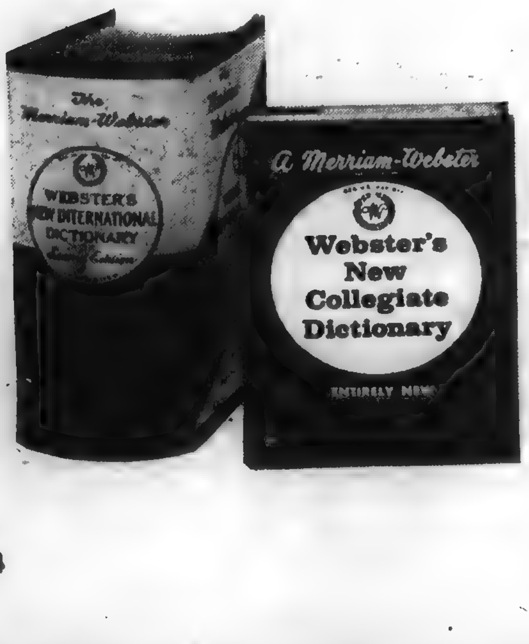

The Merriam-Webster
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A Merriam-Webster
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ENTIRELY NEW

Some dictionaries do not even include the binomial genus and species terms essential for high-school and college students. To be sure of the accuracy, up-to-dateness, and well-rounded balance a student must have in a dictionary, look for the word *Merriam*. The only company specializing in dictionaries — publishers of the famous unabridged Webster's New International Dictionary, Second Edition. G. & C. Merriam Company, Springfield 2, Mass. Advt. Copyright by G. & C. Merriam Co.

⑩ **STOWE, VT.** Winter ski center, quiet New England village by summer. Stowe Country Club golf course. Baggy Knees Playhouse opens June 27.

(71) **MOUNT MANSFIELD, VT.** State's highest mountain (elevation 4,393). Toll road 4½ miles to summit $2. Meals available at Summit House.

(72) **BURLINGTON, VT.** Fine views of Lake Champlain and the Adirondacks from Battery Park. Ferry across Lake Champlain to Port Kent, N.Y., fare 75¢ one way, $3 car and driver. Burlington Country Club golf course, 18 holes.

(73) **SHELBURNE, VT.** Shelburne Museum of early Americana, including side-wheel steamer, *Ticonderoga* (LIFE, March 7, 1955).

(74) **CHARLOTTE, VT.** Mount Philo (968 ft.) State Park has paved road to summit, picnic grounds, excellent views.

(75) **MIDDLEBURY, VT.** Middlebury College, whose summer language schools are internationally known. College Country Club golf course.

(76) **WEYBRIDGE, VT.** Morgan Horse Farm, where the Morgan breed originated and is still bred. Admission free.

(77) **LAKE DUNMORE, VT.** Branbury State Park, swimming, picnic facilities, fishing. Lumberjack Roundup Aug. 15, 16 on Lake Dunmore.

(78) **PROCTOR, VT.** World's largest marble exhibit, open daily, 9–5, May 29–Oct. 19, admission free.

(79) **RUTLAND, VT.** Country club golf course, 18 holes. The Wheeler Williams, colonial-style restaurant.

(80) **PLYMOUTH, VT.** The tiny village where Calvin Coolidge was born and is buried. Coolidge State Forest nearby for picnicking.

(81) **POULTNEY, VT.** Lake St. Catherine Country Club golf course, nine holes. Route 30, alternate to U.S. 7, runs through farmland.

(82) **MT. EQUINOX** Skyline Drive, five-mile toll road ($3) for superb scenic views from the highest peak in the Taconic range.

(83) **BENNINGTON, VT.** A 306-foot monument commemorates the Revolutionary War battle. Open daily, elevator to top. Four Chimneys Restaurant.

(84) **HOGBACK MOUNTAIN, VT.** Most scenic spot along the highly scenic Molly Stark Trail between Bennington and Brattleboro, especially in fall.

(85) **DEERFIELD, MASS.** One of America's most beautiful main streets, its mile-long length lined with restored pre-Revolutionary homes, some open to the public.

(86) **SOUTH DEERFIELD, MASS.** Mt. Sugarloaf State Reservation has road to summit for superb views of Connecticut River valley farmlands. Picnic facilities, open daily 9 to dark, free.

(87) **WILLIAMSTOWN, MASS.** Williams College and its handsome campus, which includes the Adams Memorial Theater, July 3–Aug. 30 season. Distinctive peak to southeast is Mt. Greylock.

(88) **LENOX, MASS.** The magnificent Tanglewood concerts featuring the Boston Symphony can be heard in music shed or from the spacious surrounding lawn, July 2–Aug. 10, matinees Sunday at 2, Friday and Saturday evenings at 8. Berkshire Music Barn, School of Jazz, both nearby, offer jazz, other musical events June 29–Aug. 31.

(89) **STOCKBRIDGE, MASS.** Berkshire Playhouse, summer theater open June 23–Aug. 30. Stockbridge Golf Course, 18 holes.

(90) **LEE, MASS.** The Jacobs Pillow Dance Festival, 55 performances from July 1 through Aug. 30. Greenock golf course, 18 holes.

AUCTIONEER IN ACTION, George A. Martin talks up a mahogany drum table to two visitors at a sale in Kennebunk, Me. Lady in plaid got it for $9.

MODERN BRIDE
NEW YORK, N. Y.

FALL 1958

MASSACHUSETTS is so full of historic places that you can drive along almost any road in this favorite state and be sure of finding one. A winning road with many motorists, and a comparatively new one, is the Massachusetts Turnpike from West Stockbridge on the western border of the state over to Weston, just a few miles from Boston. This road goes through the famous Pioneer Valley—long a favorite tomahawk-throwing ground for Indians—and follows along the lovely Connecticut River. The scenery is magnificent, with a treasure trove of antique shops, fine old homes, and famous colleges. Deerfield, whose main street has been called "the most beautiful in America," has many restored homes and buildings, and always excites interest as the site of the bloody Indian massacres of 1675 and 1704. About halfway to Boston, a little way off the Turnpike, is Sturbridge Village, a recreated Colonial town with a fine Inn that is well worth a visit. And, of course, you have heard of Boston. Almost everyone has an early ancestor from this cradle of history. You'll want to visit—just to name a few famous places—the Old State House; the Old North Church; Faneuil Hall; Paul Revere's house; the Old Granary Burial Ground, where Paul Revere, Samuel Adams, John Hancock are buried; King's Chapel; the Bunker Hill Monument; Beacon Hill; Mrs. Gardiner's famous Art Museum; the Public Garden. And you'll want to dine in some of its famous eating places: the Parker House, Locke-Ober's or the Ritz, or some of the unexcelled fish houses. Tanglewood, home of the Berkshire Music Center, attracts people from all over the United States for six weeks every summer to hear music by the very best performers. Provincetown is an art center,

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MUSICAL COURIER
NEW YORK CITY

MASSACHUSETTS

Boston: BOSTON ARTS FESTIVAL June. Concert & opera. ESPLANADE CONCERTS July-Aug. Free concerts by Boston Symphony, Hatch Memorial Shell, Charles River Esplanade. Arthur Fiedler and guest conductors.

Coonamessett: SEPTEMBER FESTIVAL Opera, concerts, recitals.

Lee: JACOB'S PILLOW DANCE FESTIVAL July-Aug. Dance programs by visiting artists.

Lenox: BERKSHIRE FESTIVAL, TANGLEWOOD. July 2-Aug. 10. Charles Munch, dir.; Pierre Monteux, guest cond. Boston Symphony Orch., concertos, choral works, operas. SCHOOL OF JAZZ Aug. Music Inn. Classes and concerts.

Pittsfield: SOUTH MOUNTAIN CHAMBER SERIES. July-Aug. Recitals and chamber music.

Waltham: BRANDEIS UNIV. OF THE CREATIVE ARTS June. Opera, concerts.

[240]

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,480

N. E. Landmarks Are Featured In 'Life' Town

047

Six-State Area Will Entertain Over 10,000,000 Visitors

NEW YORK, May 20 — A tour of New England — its historic landmarks and present-day attractions — will be featured in the issue of LIFE Magazine out this week, in a 19-page article including 13 pages of color photographs and a tourist map. The 2,400-mile circular route selected by LIFE's editors from New England's 33,000-mile highway system enables the tourist to see the area in 12 days — a basic tour of five to six days with a number of alternate side-trips. Places and events of interest to visitors, historic and scenic spots, summer theaters, festivals and recreation areas, are indicated on the map and described with dates and hours open, required fares or admission fees.

A folio of photographs by famous LIFE Photographer Dmitri Kessel illustrates the beauty of the six New England states pointing out the rich historical background of the region as well as its rewards and pleasures for the tourist this summer.

Tour Covers Six States

The "main route" of this New England tour proceeds counter-clockwise from western Connecticut, through Rhode Island, eastern Massachusetts, coastal New Hampshire, Maine, northern New Hampshire, Vermont and western Massachusetts. A vacationing motorist can get on to this basic route from any of three directions and continue on around the course in any direction he chooses. Indicated on the map are [illegible] turnpikes for super-fast travel [illegible] connecting routes for the basic tour [illegible] routes from north, west and south to tie into the tour. The basic tour covers about 1,100 miles, with optional side-trips of approximately 1,300 additional miles taking the visitor to such places as Old Sturbridge Village, Cape Cod, the Boston area, southern New Hampshire, Maine's lakes and wilderness area, Lake Winnipesaukee, Mt. Mansfield in Vermont and the upper Connecticut River valley.

For those motoring vacationists who have time to dawdle a bit, the article lists—in addition to historic and scenic spots—just a few of the many golf courses, good beaches, picnic areas and fishing boat facilities available along the tour. Some good typical eating places are also recommended.

Change of Pace for the Motorist

Tourists all over the country who may be planning to visit New England this year, will learn by reading this magazine article of the many ways they can find a change of pace, an important requisite for any vacation. For example: the family driving through New England can leave their car for a ride on an elephant at the Benson Animal Farm in Hudson, N.H., or transfer to a train for a ride through the world's biggest cranberry bog at South Carver, Mass., ending up with a visit to a railroad museum and a chicken and cranberry barbecue. For an even more complete change, the road-weary traveler can go to sea, for sightseeing or fishing, on oceanworthy craft that sail regularly from Portland or Boothbay Harbor, Me., or Woods Hole, Mass.

[illegible]

Events to See

Historical relics for visitors to prowl about, the article points out, include a wooden whaling ship at Mystic, Conn., a side-wheeler steamer (the Ticonderoga) at Shelburne, Vt., and a collection of old trolley cars near Biddeford, Me. For leisurely vacation enjoyment in the New England area, the LIFE article suggests such specific attractions as: the Elizabeth Park rose gardens (Hartford, Conn.); the artists' colony at Rockport, Mass.; a visit to The Breakers, famous Vanderbilt summer residence at Newport, R.I.; The Cathedral-of-the-Pines, place of outdoor worship (Rindge, N.H.); Penobscot Marine Museum with full-rigged ship models, sailing charts (Searsport, Me.); tours of paper mills at Millinocket and Rumford, Me.; scenic trails through the gorges and caverns of Lost River Reservation at Kinsman Notch, N.H.; a visit to the Morgan Horse Farm (Weybridge, Vt.); the magnificent Tanglewood concerts at Lenox, Mass., featuring the Boston Symphony from July 2-August 10 and the Jacobs Pillow Dance Festival (Lee, Mass.); from July 1 through August [illegible]

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Waltham: BRANDEIS UNIV. OF THE CREATIVE ARTS. June. Opera, concerts.

[240]

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,480

N. E. Landmarks Are Featured In 'Life' Town

047

Six-State Area Will Entertain Over 10,000,000 Visitors

NEW YORK, May 20 — A tour of New England — its historic landmarks and present-day attractions — will be featured in the issue of LIFE Magazine out this week, in a 19-page article including 13 pages of color photographs and a tourist map. The 2,400-mile circular route selected by LIFE's editors from New England's 93,000-mile highway system enables the tourist to see the area in 12 days — a basic tour of five to six days with a number of alternate side-trips. Places and events of interest to visitors, historic and scenic spots, summer theaters, festivals and recreation areas, are indicated on the map and described with dates and hours open, required fares or admission fees.

A folio of photographs by famous LIFE Photographer Dmitri Kessel illustrates the beauty of the six New England states pointing out the rich historical background of the region as well as its rewards and pleasures for the tourist this summer.

Tour Covers Six States

The "main route" of this New England tour proceeds counter-clockwise from western Connecticut, through Rhode Island, eastern Massachusetts, coastal New Hampshire, Maine, northern New Hampshire, Vermont and western Massachusetts. A vacationing motorist can get on to this basic route from any of three directions and continue on around the course in any direction he chooses. Indicated on the map are 1) turnpikes for super-fast travel 2) connecting routes for the basic tour or side-trips, and 3) major access routes from north, west and south to tie into the tour. The basic tour covers about 1,100 miles, with optional side-trips of approximately 1,300 additional miles taking the visitor to such places as Old Sturbridge Village, Cape Cod, the Boston area, southern New Hampshire, Maine's lakes and wilderness area, Lake Winnipesaukee, Mt. Mansfield in Vermont and the upper Connecticut River valley.

For those motoring vacationists who have time to dawdle a bit, the article lists—in addition to historic and scenic spots—just a few of the many golf courses, good beaches, picnic areas and fishing boat facilities available along the tour. Some good typical eating places are also recommended.

Change of Pace for the Motorist

Tourists all over the country who may be planning to visit New England this year, will learn by reading this magazine article of the many ways they can find a change of pace, an important requisite for any vacation. For example: the family driving through New England can leave their car for a ride on an elephant at the Benson Animal Farm in Hudson, N.H., or transfer to a train for a ride through the world's biggest cranberry bog at South Carver, Mass., ending up with a visit to a railroad museum and a chicken and cranberry barbecue. For an even more complete change, the road-weary traveler can go to sea, for sightseeing or fishing, on oceangoing craft that sail regularly from Portland or Boothbay Harbor, Me., or Woods Hole, Mass.

Variety of Places and Events to See

Historical relics for visitors to prowl about, the article points out, include a wooden whaling ship at Mystic, Conn., a sidewheeler steamer (the Ticonderoga) at Shelburne, Vt., and a collection of old trolley cars near Biddeford, Me. For leisurely vacation enjoyment in the New England area, the LIFE article suggests such specific attractions as: the Elizabeth Park rose gardens (Hartford, Conn.); the artists' colony at Rockport, Mass.; a visit to The Breakers, famous Vanderbilt summer residence at Newport, R.I.; The Cathedral-of-the-Pines, place of outdoor worship (Rindge, N.H.); Penobscot Marine Museum with full-rigged ship models, sailing charts (Searsport, Me.); tours of paper mills at Millinocket and Rumford, Me.; scenic trails through the gorges and caverns of Lost River Reservation at Kinsman Notch, N.H.; a visit to the Morgan Horse Farm (Weybridge, Vt.); the magnificent Tanglewood concerts at Lenox, Mass., featuring the Boston Symphony from July 2-August 10 and the Jacobs Pillow Dance Festival (Lee, Mass.); from July 1 through August 30.

MODERN BRIDE
NEW YORK, N. Y.

FALL 1958

Dept. MB, Vineyard Haven for information about moon paradises.

VERMONT has scenery much like that in northern New just across its western border, with mountains, valleys, lakes. Two new scenic highways have recently been open McCullough Turnpike over the Appalachian Gap from Irasv Bristol, and Star Route 105A from East Richford to Troy and No Troy. You can swim, play tennis and golf almost anywhere; sail lovely Lake Champlain; picnic along quiet roadsides; buy sugar and wicker baskets. Many of this state's old houses to summer visitors: in Manchester on July 17; Londo Stannard on August 3; Craftsbury on Augu 12 and on August 17. Burlington has an Antiques Woodstock one from August 6-9. Newbu Bazaar July 30-August 10; there is a Lumbe Dum August 15-16

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all usual attachments. Turbo Jet 99 with tools by

MUSICAL COURIER
NEW YORK CITY

MAY 1958

MASSACHUSETTS

Boston: BOSTON ARTS FESTIVAL. June. Concert & opera. ESPLANADE CONCERTS. July-Aug. Free concerts by Boston Symphony; Hatch Memorial Shell, Charles River Esplanade. Arthur Fiedler and guest conductors.

Coonamessett: SEPTEMBER FESTIVAL. Opera, concerts, recitals.

Lee: JACOB'S PILLOW DANCE FESTIVAL. July-Aug. Dance programs by visiting artists.

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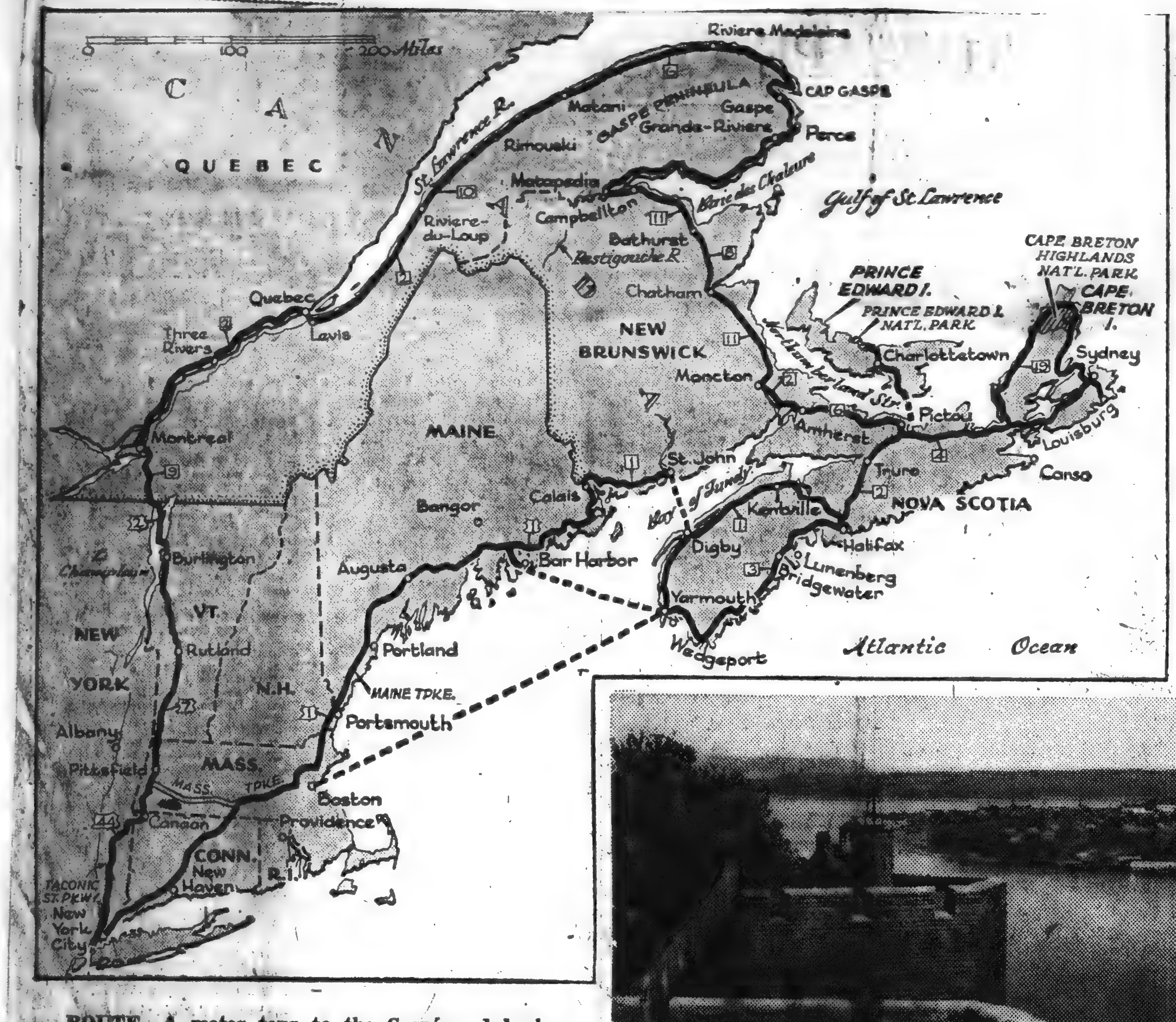
Courant

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUN 8 1958



ROUTE—A motor tour to the Gaspé and back.

MOTOR TRIP NORTH

Circle Tour Takes in New England And the Maritime Provinces

By JACK WESTEYN

THE only walled city in North America; a place where cars coast "up-hill"; a waterfall that flows in reverse; and some of the most unspoiled scenery in the world—these are but a few of the reasons for the popularity of a motor tour of Canada's Maritime Provinces.

According to travel experts, an exceptional number of Americans will have three or more weeks of vacation this summer. For such fortunate families, there is the possibility of an extended tour of Eastern Canada, including close-ups of New England on the way up and back. This tour, ideal for the longer vacation periods, also may be divided into sections to fit individual requirements for those with less time off.

Manhattan to Quebec—On the assumption that a good start makes for a successful tour, the motorist can begin by following the Taconic State Parkway to U. S. 44, turning eastward there into the rolling Litchfield and Berkshire Hills.

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The stop at the border for customs is practically painless, but be sure to carry acceptable proof of American citizenship, or, if an alien, the necessary visa and entry permit.

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If time permits, a drive of fifty miles leads to the resort section of the Laurentiens, where quaintly named towns such as Ste. Agathe des Monts, Ste. Jovite, and Ste. Adèle proclaim an obvious French influence. Fine hotels and attractive lakes make this playground a favored watering stop.

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Prince Edward Island is easily reached by ferry from either Cape Tormentine or Caribou River. Reservations are required at the latter crossing point. On the island, Charlottetown is interesting, and there is a harness race meet as well as the excellent beach in the National Park.

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For the return trip, the motorist may choose from a number of possible combinations. An automobile-passenger ferry leaves Yarmouth daily for Bar Harbor, Me., fare $16 per car, and $5 per passenger. The trip takes about six hours.

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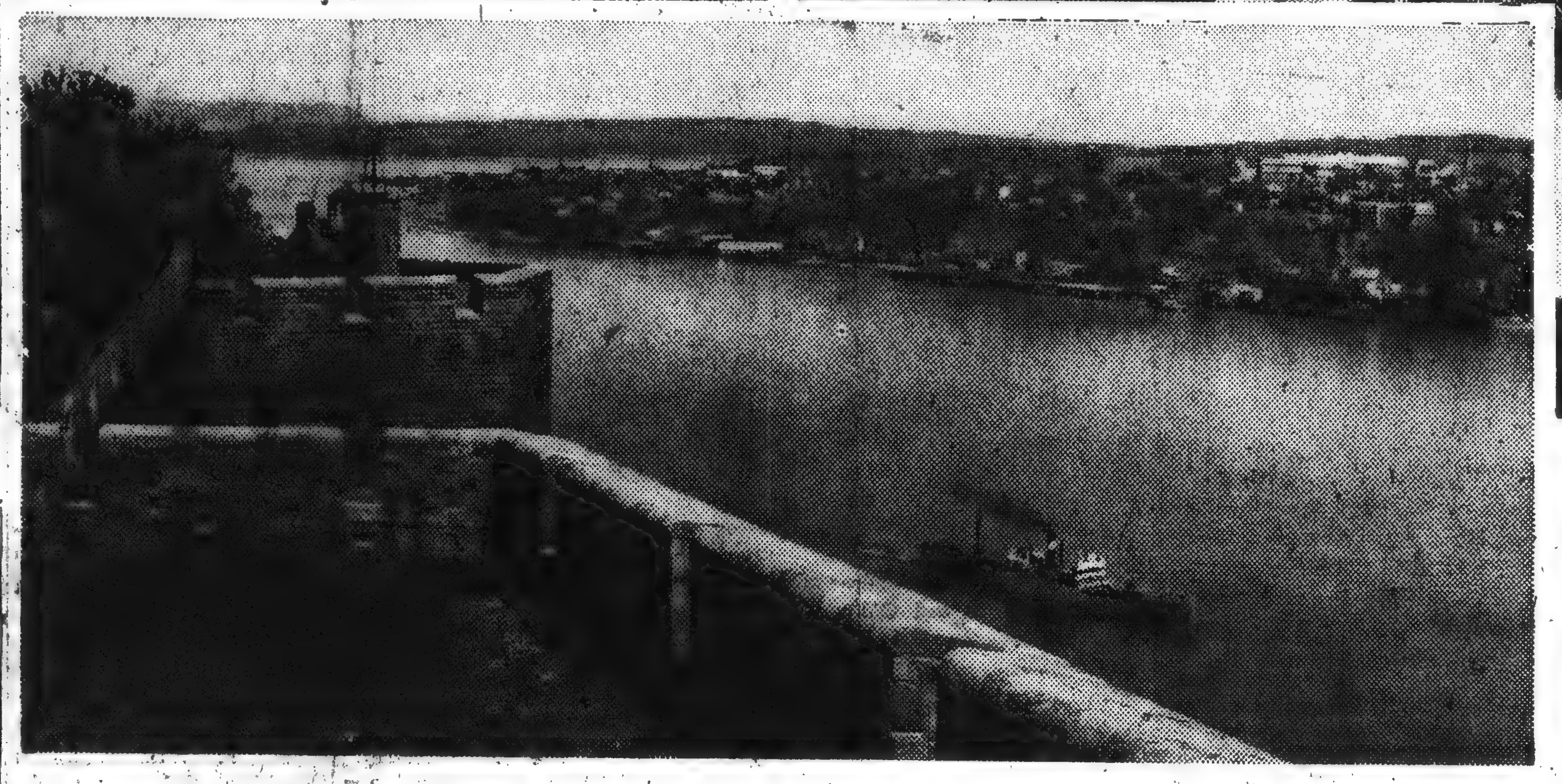

Canadian Government Travel Bureau

PROSPECT—Looking down on the St. Lawrence from the heights at Quebec City.

This is the Second Part of
THE SUMMER VACATION SECTION
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Summer Vacations Part II

Maine Development Commission

BREAKERS—On the rockbound coast of Maine.

GOLFING IN MAINE

Many Tournaments Listed for Season, Most of Them Open to Tourists

By HAROLD L. CAIL

PORTLAND, Me.—Fifty-four golf tournaments, most of them open to tourists who want to include their clubs in the family baggage, have been scheduled at Maine country clubs and municipal golf courses between now and the end of September.

Leading tournaments are the Maine Amateur championship at the Augusta Country Club, July 8-11; the New England Women's Championships at the Portland Country Club, July 29-31, and the Women's State Championship Tourney, Purpoodock Club, Cape Elizabeth, Aug. 12-15.

Pro-amateur tourneys start tomorrow at Purpoodock; weekly women's tournaments start Tuesday at the Portland Country Club, and open amateur handicap matches begin Friday, also at Purpoodock.

This is an impressive amount of golf, but golf is by no means the only special attraction which Maine will have to offer its visitors this season. The town of Scarborough, slightly south of here, will observe its 300th anniversary with a celebration, starting July 4, that includes parades, dances, dinners and speeches. East of Portland the town of Harpswell will observe its 200th anniversary July 26 to Aug. 1.

Younger Town

Compared to Scarborough, the town of Old Orchard Beach, which is near by, is but a youngster—it observes its seventy-fifth anniversary Aug. 15-23.

Although Maine's best known foods are the potato and the lobster, the chicken or broiler, with its variety of uses, is fast coming to the fore. As an industry the broiler now ranks along with the potato, newsprint, fine grade papers, leather goods, canning and, of course, the tourist industry.

This accounts for the fact that while the Maine Seafood Festival at Rockland, Aug. 1-3, is a whooping event for lobster gourmets, chicken barbecues now outnumber lobster bakes by quite a bit. The first of the barbecues starts June 24 at Washburn, in eastern Maine. The state's senior barbecue, the seventh annual, will be held at the New Meadows Yacht Club, New Meadows River, Bath, July 5.

An event that should draw music lovers, as well as the curious, is the Fashion Fiesta to be held June 28 at the estate of Mr. and Mrs. Charles Shipman Payson of New York and Long Island, at Falmouth Foreside. This is for the benefit of Portland's symphony orchestra and will be open to the public.

New Highways

For the motoring tourist who likes to keep on the go, Maine offers many miles of new highways and a minimum of construction to interfere with the driving this season.

The state's general bounty for visitors—lakes, woods, fishing, swimming, boating and mountain climbing — is well known.

In the way of spectator sports and other activities from now until the end of October there is an endless chain of harness racing, running races (both with pari-mutuel betting), flower shows, boat races, art festivals, visits to historical homes, fishing derbies, summer theatres, horse shows and shooting matches.

The International Flying Club at Houlton is sponsoring an International Air Show, July 27, which is new to this state's summer calendar of events. At Portland the Millionth Visitor celebration, Aug. 7-9, is evoking increasing interest as the event approaches.

MODERN BRIDE
NEW YORK, N. Y.

SUMMER 1958

MASSACHUSETTS

Church on the village green, at Syosset, Mass.

All roads in Massachusetts lead to the Berkshires, where you can enjoy the Tanglewood Music Festival in late July and early August. These lovely mountains take up the whole western end of the state, and abound in magnificent golf courses, weekly polo matches, mountain trails for hiking, streams for fishing, and charming inns. Among the latter are: Avaloch Inn, Lenox; The Northfield; Jug End Barn, Great Barrington, and Eastover, at Lenox.

Cape Cod has its devotees, too; miles and miles of sandy beaches and dunes facing out to the great Atlantic; old sea captains waiting for listeners of their fascinating tales; good sailing waters; beautiful countryside for horseback riding and hiking—and fine weather lure people here from every state in the union. Provincetown is a famous artists' colony, with a good summer theatre. Villages such as Wellfleet, Truro, Eastham (a good place to stay here is Whispering Pines), Yarmouth, Hyannis, Sandwich—home of the famous glass, Buzzards Bay, Falmouth, Woods Hole and many others each have lovely historic houses, beautiful old trees, and a peaceful calm you will find nowhere else in the country. Martha's Vineyard and Nantucket are only a little way offshore by comfortable boats, which also will carry your car. Both have wonderful beaches surrounded by blue skies and blue water, and both are very historic and very independent. Nantucket, in fact, almost seceded at one time in its history. Take some woolens with you, as the nights can be chilly if the fog rolls in. Boston with all its famous buildings you will want to see, as well as Longfellow's Cambridge home, and the famous bridge at Concord, where "the embattled farmers stood."

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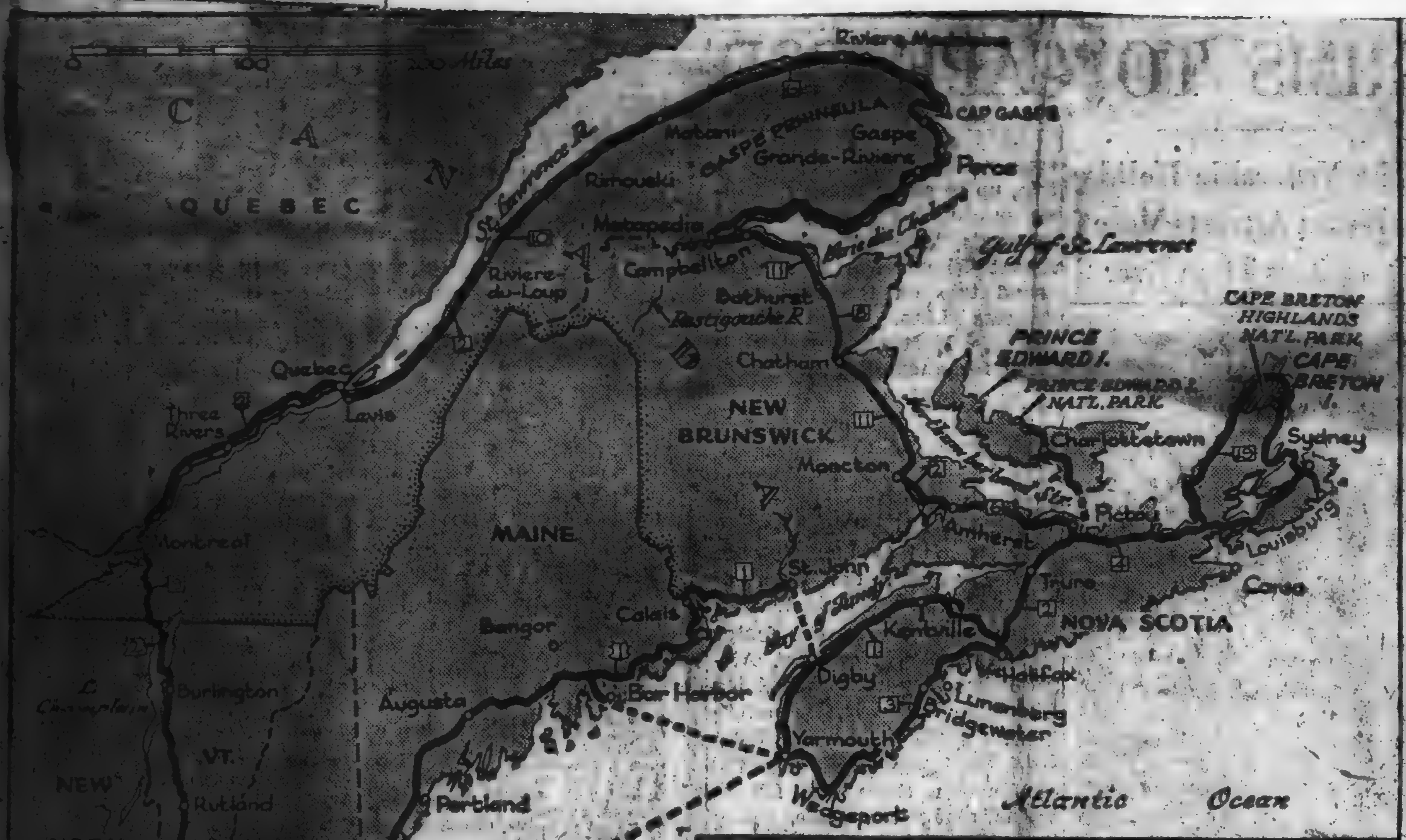
Summer Vacations
Part II



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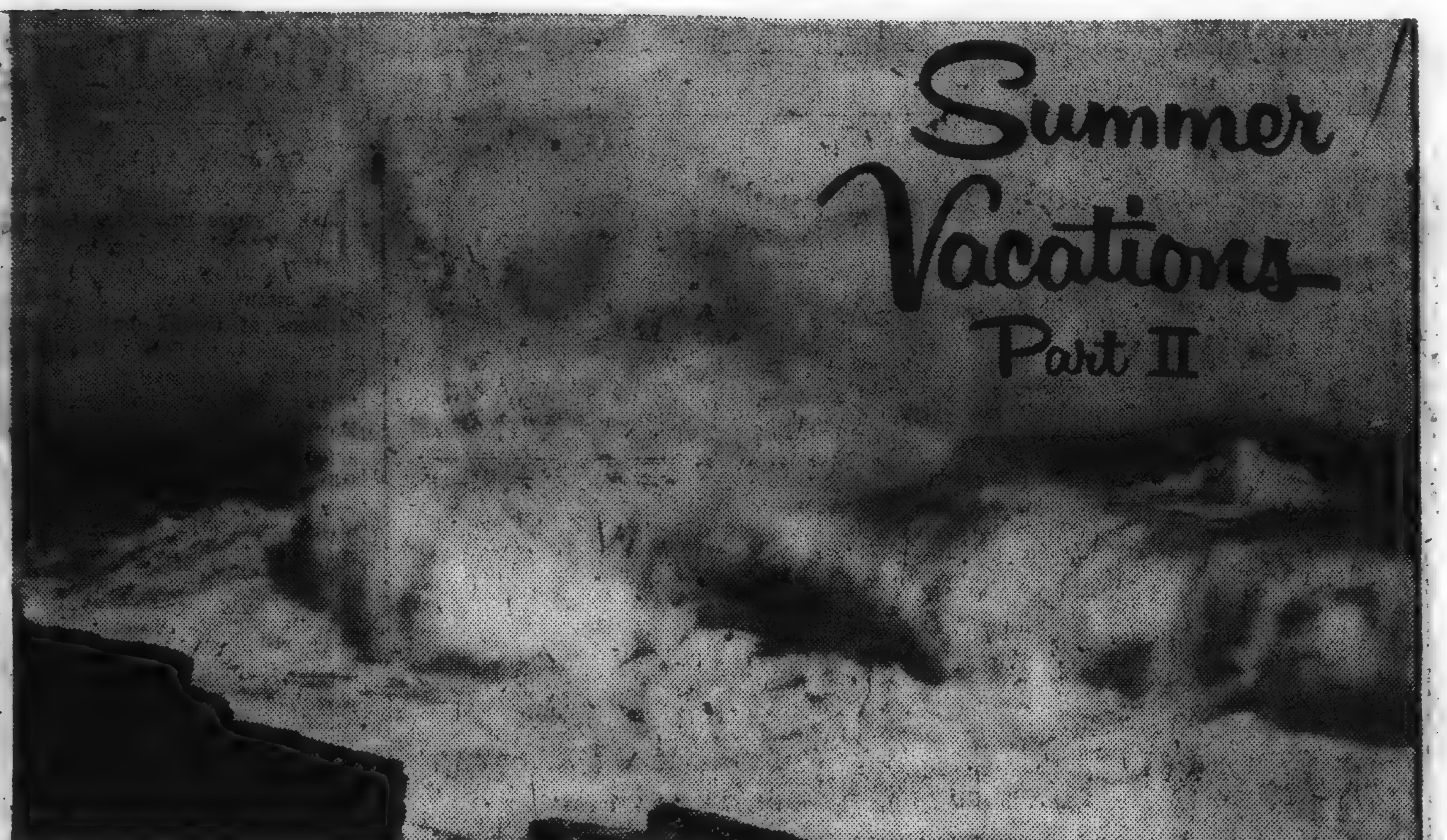

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Younger Town

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Although Maine's best known foods are the potato and the lobster, the chicken or broiler, with its variety of uses, is fast coming to the fore. As an industry the broiler now ranks along with the potato, newsprint, fine grade papers, leather goods, canning and, of course, the tourist industry.

This accounts for the fact that while the Maine Seafoods Festival at Rockland, Aug. 1-3, is a whooping event for lobster gourmets, chicken barbecues now outnumber lobster bakes by quite a bit. The first of the barbecues starts June 24 at Washburn, in eastern Maine. The state's senior barbecue, the seventh annual, will be held at the New Meadows Yacht Club, New Meadows River, Bath, July 5.

An event that should draw music lovers, as well as the curious, is the Fashion Fiesta to be held June 28 at the estate of Mr. and Mrs. Charles Shipman Payson of New York and Long Island, at Falmouth Foreside. This is for the benefit of Portland's symphony o[illegible] and will be open to th[illegible]

New Highways

For the motoring tou[illegible] likes to keep on the g[illegible] offers many miles of n[illegible]ways and a minimum [illegible]struction to interfere with the driving this season.

The state's general bounty for visitors—lakes, woods, fishing, swimming, boating and mountain climbing — is well known.

In the way of spectator sports and other activities from now until the end of October there is an endless chain of harness racing, running races (both with pari-mutuel betting), flower shows, boat races, art festivals, visits to historical homes, fishing derbies, summer theatres, horse shows and shooting matches.

The International Flying Club at Houlton is sponsoring an International Air Show, July 27, which is new to this state's summer calendar of events. At Portland the Millionth Visitor celebration, Aug. 7-9, is evoking increasing interest as the event approaches.

MODERN BRIDE
NEW YORK, N. Y.

SUMMER 1958

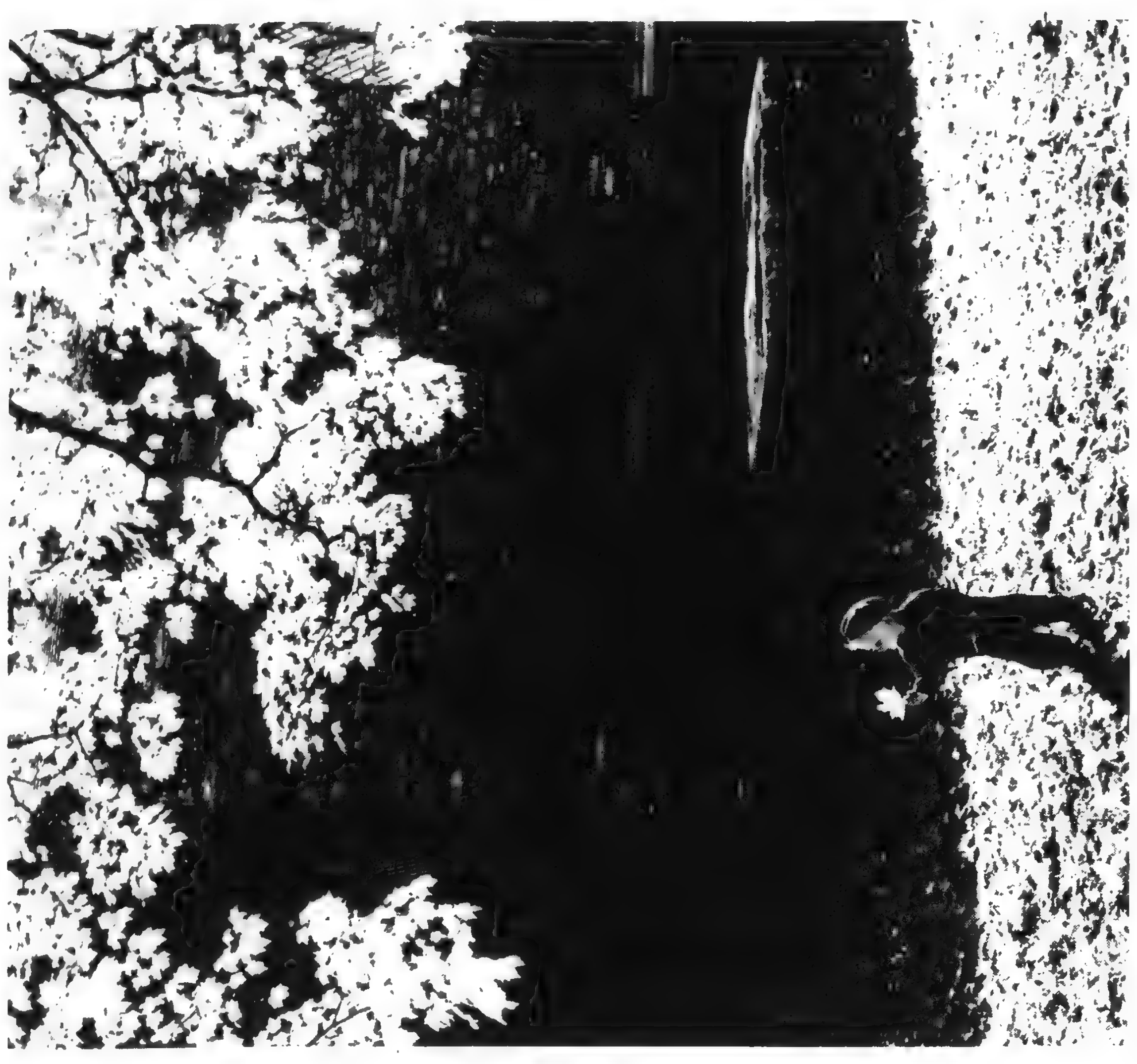
MASSACHUSETTS

Church on the village green, at Syosset, Mass.

All roads in Massachusetts lead to the Berkshires, where you can enjoy the Tanglewood Music Festival in late July and early August. These lovely mountains take up the whole western end of the state, and abound in magnificent golf courses, weekly polo matches, mountain trails for hiking, streams for fishing, and charming inns. Among the latter are: Avaloch Inn, Lenox; The Northfield; Jug End Barn, Great Barrington, and Eastover, at Lenox.

Cape Cod has its devotees, too; miles and miles of sandy beaches and dunes facing out to the great Atlantic; old sea captains waiting for listeners of their fascinating tales; good sailing waters; beautiful countryside for horseback riding and hiking—and fine weather lure people here from every state in the union. Provincetown is a famous artists' colony, with a good summer theatre. Villages such as Wellfleet, Truro, Eastham (a good place to stay here is Whispering Pines), Yarmouth, Hyannis, Sandwich—home of the famous glass, Buzzards Bay, Falmouth, Woods Hole and many others each have lovely historic houses, beautiful old trees, and a peaceful calm you will find nowhere else in the country. Martha's Vineyard and Nantucket are only a little way offshore by comfortable boats, which also will carry your car. Both have wonderful beaches surrounded by blue skies and blue water, and both are very historic and very independent. Nantucket, in fact, almost seceded at one time in its history. Take some woolens with you, as the nights can be chilly if the fog rolls in. Boston with all its famous buildings you will want to see, as well as Longfellow's Cambridge home, and the famous bridge at Concord, where "the embattled farmers stood."

The BERKSHIRES



This Berkshire lad holds the beauty of a golden maple leaf picked from the autumn carpeting under foot. Overhead the remaining leaves glow brilliantly in the early afternoon sunshine. The church walls, already deep in shadow, give an added quality to the scene. These are the reasons so many people make the fall foliage tour during the first two weeks of October.

PITTSFIELD — Bostonians, whose patronage and gifts keep alive their famed symphony orchestra, should insist on getting a better shake from the Berkshire Hills people, who import the orchestra for six weeks each summer but can not or will not export to their coast-bound cousins any of their glorious scenery. The Bostonians apparently see nothing wrong with this exceedingly one-sided arrangement, however, because each year great numbers of them join the multitudes who flock to this wooded hill region.

Nature and culture are the magnets. Nature's show, of course, goes on year-round, while most of the great cultural attractions are planned for the warm months. Piece de resistance for almost everyone but tone-deaf visitors to this westernmost Massachusetts county is the Berkshire Music Festival at Tanglewood, in Lenox. There the Boston Symphony, under the baton of Charles Munch and a few guest conductors of great talent, holds its annual summer concert, which opens the first week in July and continues on Friday and Saturday evenings and Sunday afternoons through the middle of August.

The concerts are held in a covered amphitheater, but many of the young and the young-at-heart prefer to hear the works of the masters while lounging outside on the estate's beautiful lawns or under the trees. Those who fail to order tickets well in advance must hear their music from the lawns, also.

The world reputation of the symphony is such that tickets would be scarce even if the roads were so bad that the journey had to be made atop a sure-footed donkey. Thanks to the new Massachusetts Turnpike, however, Tanglewood and other Berkshire attractions are only a two and one-half hour drive from metropolitan Boston. One of the two Berkshire exits from the turnpike is in South Lee, just a few minutes from Tanglewood. Any other point in Berkshire County can be reached from the turnpike in 30 minutes or less. Trains and buses serve the area, too.

The most beautiful spring show in the Berkshires comes in late May and early June on the outskirts of this central Berkshires city. In Pittsfield State Forest, surrounding a pond atop a 2,000-foot peak in the Taconic Range, are the largest natural azalea gardens in New England. An imaginative visitor might find himself half expecting to see Walt Disney's Snow White glide around a turn in a pink-petalled path.

The gardens are opened for swimming and picnicking after the blooms are gone, and other picnic areas dot the 80,000 acres of state forest preserves in the Berkshires and all main and secondary highways. (But people familiar with the Berkshires, though conceding that outdoor meals can be as soothing to the spirit as they are stimulating to the appetite, budget plenty of time for visiting their

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Summer Music Rings Capital District

As delicate as a violin string, the music of summer must rest on public support that is unusually sturdy and lasting. The support has held up in the Berkshires and at Woodstock; in the lower Catskills it has collapsed.

The collapse has brought down the Empire State Music Festival at Ellenville, some 80 miles south of Albany. For three summers Empire State compared more than favorably with America's greatest music festival, the Berkshire Festival. Now it is virtually gone, reduced to a mere week, with the other weeks turned over to a musical tent theater.

Fortunately, the summer music closer to hand has fared better. The Berkshire Festival, at the scenic Tanglewood manor near Lenox, Mass., is as indomitable as it orchestra, the Boston Symphony. It is built upon a tradition of the old favorites, superbly performed.

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Friday and Saturday nights and Sunday afternoons the music will be played at Tanglewood. Occasionally there will be guest soloists: Young pianists such as Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario, Eugene Istomin; violinists such as Zino Francescatti and Berl Senofsky; the violist Joseph de Pasquale; singers such as Margaret Harshaw.

Foss

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The Ximenez-Vargas Spanish Ballet Company will be the event to catch the eye at Jacob's Pillow, and some other stoppers will be the Atlanta Civic Ballet and the U.S. debut of the Maria Dolores Garcia, a Brazilian dancer, and the Kandyan Dancers, from Ceylon.

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In August the Music Barn will be host to the second season of the School of Jazz, which will have about 30 students and such professors as John Lewis (the dean), Bob Brookmeyer, Jimmy Giuffre, Milt Jackson and Oscar Peterson. The tempo is modern.

And closer to Lenox is the South Mountain Temple, where there is chamber music on Saturday afternoons. Chamber music also will be heard further up the road, at Bennington College and at the Southern Vermont Art Center at Manchester. (Strangely, Louis Armstrong will start things off at Manchester).

And it will be heard down at Woodstock, too, on Sunday afternoons at the Maverick Hall. Woodstock also boasts the Turnau Opera Players, a small group that performs charmingly in a small rustic theater.

The Dance

PAULINE KONER—Modern dances at Jacob's Pillow.

The nine weeks of the dance at the Jacob's Pillow Dance Festival, Lee, Mass.:

JULY 1-5. Mia Slavenska and Andre Eglevsky, classic pas de deux; Pauline Koner and Dance Company, new modern dances; Shirmathi Gina, dances of India.

JULY 8-11. Tania Karina and Oleg Sabline, classic pas de deux; Donald Sadler and Company with Maria Karnilova, "This Property Is Condemned," premier of "Winesburg, Ohio;" Lotte Koslar, European dancing mime.

JULY 15-19. Geoffrey Holder and Company, dances of Trinidad and the Carribbean; Ram Gopal, dancer from India; Sahomi Tachibana, classic dances of Japan.

JULY 22-26. Ximenez-Vargas Spanish Ballet Company, dancers, guitarists, Flamenco singers, pianists.

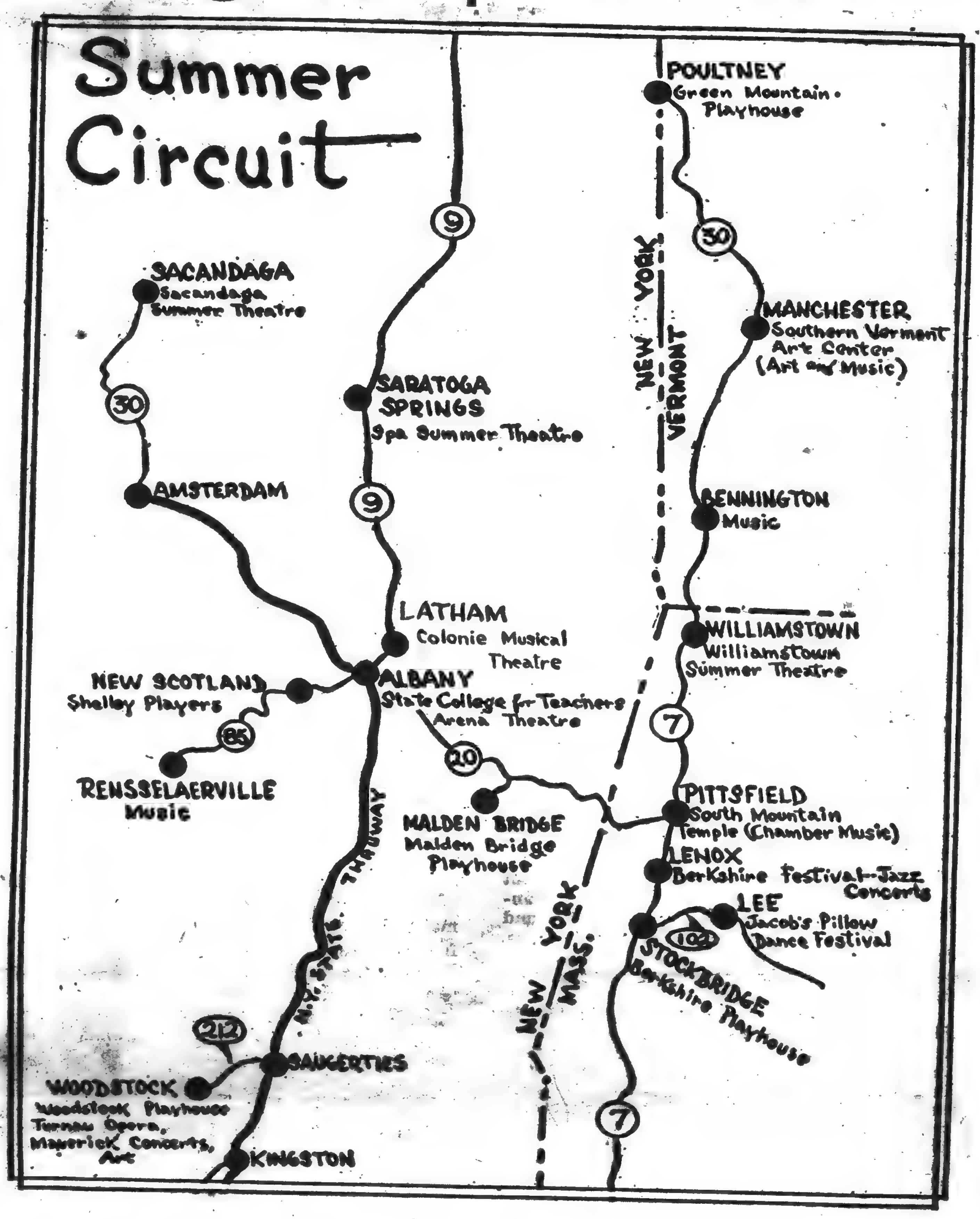
JULY 29-AUG. 2. Atlanta Civic Ballet, modern ballets "Green Altars" and "Manhattan Towers;" Mata and Hari, comic dancing mimes.

AUG. 5-9. Nina Novak and George Zorich, classic pas de deux; Irine Kovalska and Edmund Novak, character ballet; Myra Kinch and Company, modern dances.

AUG. 14-16. Irina Borowska and Alan Howard, classic pas de deux; Daniel Nagrin, modern dancer; Carola Goya and Matteo, ethnic cameos.

AUG. 22-23. Nora Kaye and Erik Bruhn, classic pas de deux; Jean Cebron, modern dancer; Maria Dolores Garcia, Spanish dancer from Brazil.

AUG. 29-30. Barbara Fallis and Royes Fernandez, classic pas de deux; Myra Kinch and Company with Ted Shawn, modern dance; Kandyan Dancers, from Ceylon.



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JULY 4. Boston Symphony Orchestra, conducted by Charles Munch. Bach's Suites 1, 2, 3, 4.

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JULY 6. BSO, conducted by G. Wallace Woodsworth. Bach's B-Minor Mass, with Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm, Harvard Glee Club, Radcliffe Choral Society.

JULY 9. Beaux Arts of New York. Beethoven's Trio in E-Flat (Op. 1, No. 1); Faure's Trio in D Minor (Op. 120); Mendelssohn's Trio No. 2 in C Minor (Op. 66).

JULY 11. BSO, conducted by Dr. Munch. Mozart's "Musical Joke" (K. 522), Sinfonia Concertante (Ruth Posselt, Joseph de Pasquale, soloists), "Linz" Symphony No. 36 in C Major.

JULY 12. BSO, conducted by Dr. Munch. Mozart's "Eine Kleine Nachtmusik, Two-Piano Concerto (K. 365) (Seymour Lipkin, Lukas Foss, soloists), Serenade No. 10 in B-Flat for Winds, Symphony No. 40 in G Minor.

JULY 13. BSO, conducted by Dr. Munch. Mozart's Haffner Symphony, Piano Concerto in C Major (K. 467) (Seymour Lipkin, soloist), choral works (conducted by Hugh Ross.)

JULY 16. New York Pro Musica Antiqua. Music of Flanders and Spain by Isaac, Des Pres, Morales and others.

JULY 18. BSO, conducted by Dr. Munch. Brahm's Serenade No. 2 in A (Op. 16), Symphony No. 4; Copland's Variations for Orchestra.

JULY 19. BSO, conducted by Dr. Munch. Brahms' Requiem (Hilde Gueden, Donald Gramm, soloists).

JULY 20. BSO, conducted by Pierre Monteux. Brahms' Academic Festival Overture, Piano Concerto No. 1 in D Minor (Leon Fleisher, soloist); Stravinsky's "Petrouchka."

JULY 23. chamber music concert, to be announced.

JULY 25. BSO, conducted by M. Monteux. Glinka's "Russian and Ludmilla" Overture; Tchaikovsky's Symphony No. 4; Milhaud's "Les Eumenides" Overture; Debussy's "Three Nocturnes"; Ravel's "La Valse."

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JULY 27. BSO, conducted by Dr. Munch. Bartok's Music for Strings, Percussion and Celesta; Ravel's second suite from "Daphnis and Chloe"; Tchaikovsky's Violin Concerto (Zino Francescatti), soloist).

JULY 30. The Kroll Quaret. Mozart's Quartet in C Major (K. 465); Blackwood's Quartet No. 1; Brahms' Quartet No. 1 in C Minor (Op. 51, No. 1).

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AUG. 6. Kroll Quartet. Haydn's Quartet in G Minor (Op. 74, No. 3); Bartok's Quartet No. 2 (Op. 17); Beethoven's Quartet No. 15 in A Minor (Op. 132).

AUG. 8. BSO, conducted by Dr. Munch. Honegger's Prelude, Fuguse and Postlude; Beethoven's Symphony No. 7, "Emperor" Piano Concerto No. 5 (Eugene Istomin, soloist).

AUG. 9. BSO, conducted by M. Monteux. Beehoven's music from "Prometheus," Violin Concerto (Berl Senofsky, soloist), Lenore Overture No. 3; Hindemith's "Noblissima Visione."

AUG. 10. BSO, conducted by Dr. Munch. Walton's Johannesburg Festival Overture; Beethoven's Symphony No. 9 (Festival Chorus and soloists).

(In addition to the regular Wednesday chamber music and weekend orchestra concerts, there will be open rehearsals by the BSO and concerts by student groups, to be announced. Tanglewood-on-Parade, with the BSO and the Boston Pops Orchestra, will be Aug. 7.

BEAUX ARTS TRIO—Their chamber music will be featured July 9 at the Berkshire Festival.

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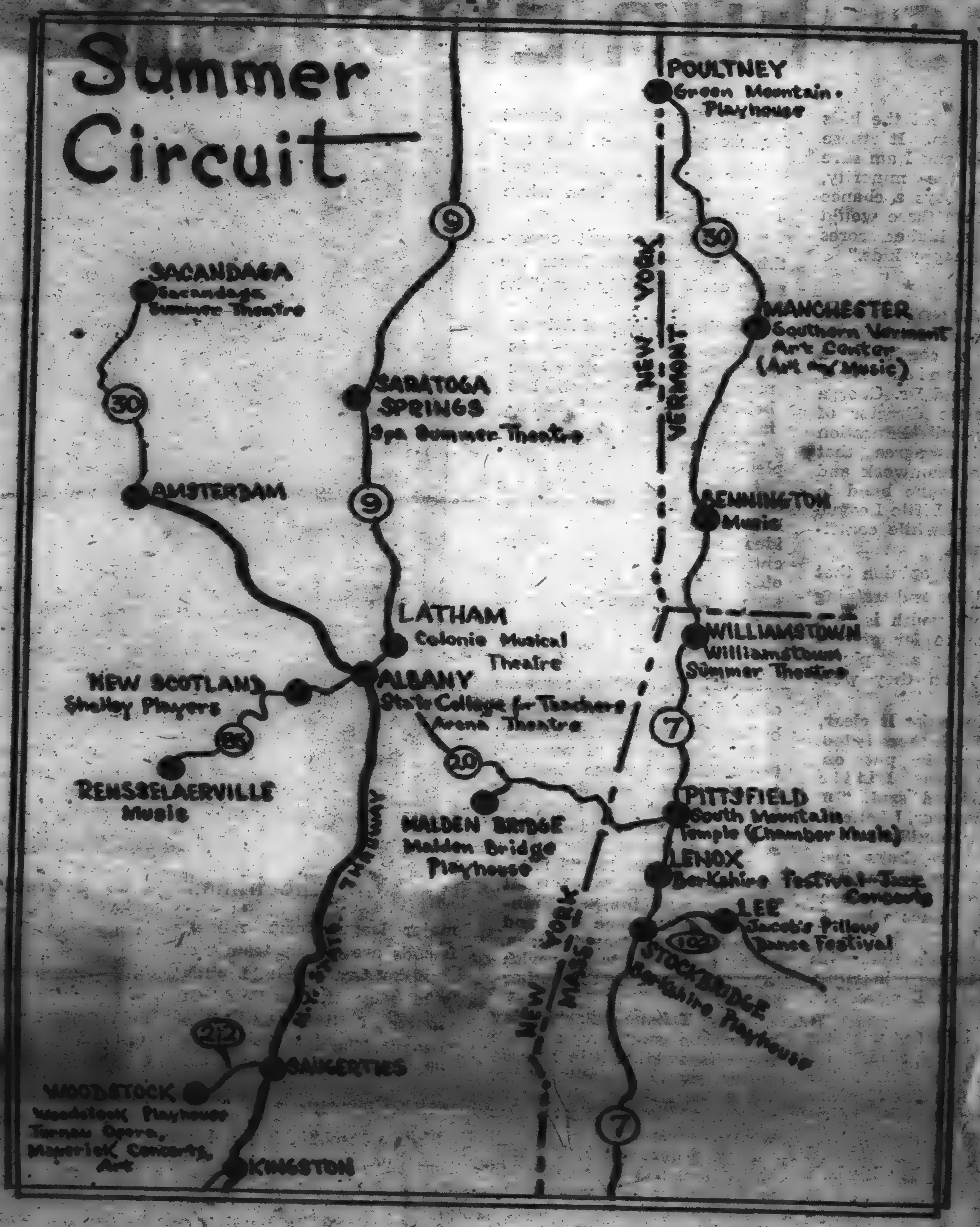

Summer Circuit
POULTNEY Green Mountain Playhouse
SACANDAGA Sacandaga Summer Theatre
MANCHESTER Southern Vermont Art Center (Art and Music)
SARATOGA SPRINGS Spa Summer Theatre
AMSTERDAM
BENNINGTON Music
NEW YORK
VERMONT
LATHAM Colonie Musical Theatre
WILLIAMSTOWN Williamstown Summer Theatre
NEW SCOTLAND Shelley Players
ALBANY State College for Teachers Arena Theatre
RENSSELAERVILLE Music
PITTSFIELD South Mountain Temple (Chamber Music)
MALDEN BRIDGE Malden Bridge Playhouse
LENOX Berkshire Festival—Jazz Concerts
LEE Jacob's Pillow Dance Festival
STOCKBRIDGE Berkshire Playhouse
NEW YORK
MASS.
N.Y. STATE THRUWAY
SAUGERTIES
WOODSTOCK Woodstock Playhouse Turnau Opera, Maverick Concerts, Art
KINGSTON
9
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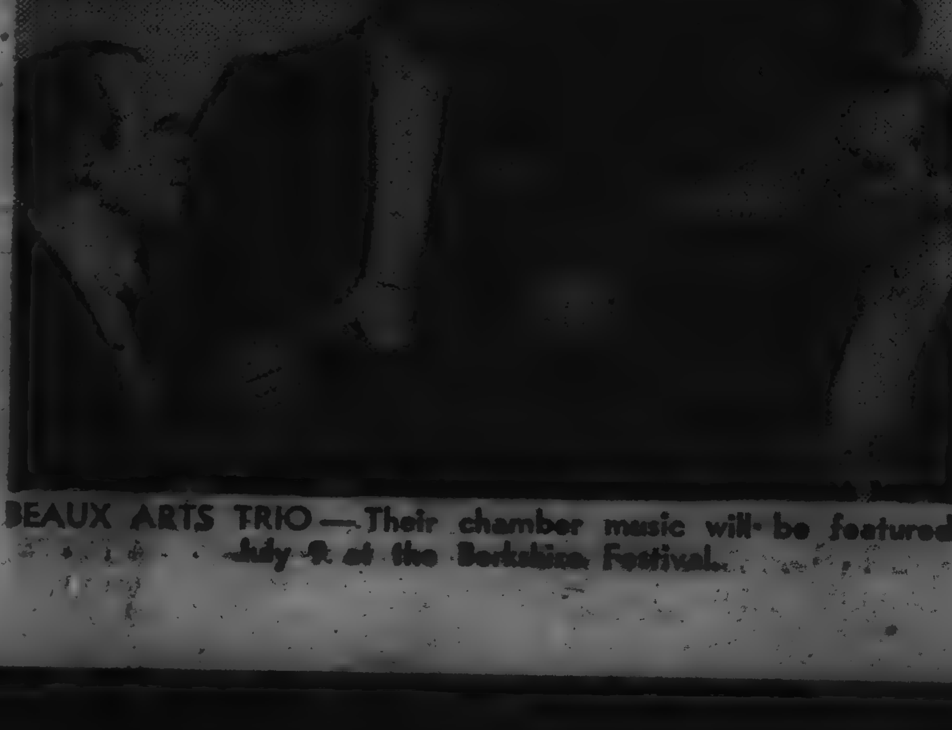

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Indian relics are on display at the Hubbard Memorial Library in Ludlow, Leyden has its Balancing Rock, Jacob's Well, Old Rock Chair and other famous rock formations, Northfield is noted for its two-mile long Main Street that is lined with stately old colonial homes and double rows of stately elms, the Bridge of Flowers is found at Shelburne, and Westfield is the site of three noted art and historical museums.

No traveler need pass hungry through the Pioneer Valley, for this is the area of the country inn where a hearty meal is a tradition, not a transaction. The cooking, generally excellent and offered at a wide range of prices, is New-England-style, though more and more restaurants serving European foods are being opened.

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Season-long blooms and shrubs bedeck the old Trolley Bridge at Shelburne Falls, Mass.

Above, the Wilson Print Shop, built in 1816, is one of the historical houses in Old Deerfield Village. Below, Deerfield River, a favorite spot for anglers.

The utilitarian and picturesque stone wall has long been a part of the rural Massachusetts landscape. The same fieldstones so laboriously removed from the fields also were used as foundation stones for the farmer's house and barn. Here the stone wall in the foreground kept the cattle from wandering while going to and from pasture, while similar stones shore up this Berkshire Hills barn.

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The Berkshires also are quite hep. The Music Barn in Lenox, near the Boston Symphony's summer diggings at Tanglewood, puts on a weekly series of jazz and folk music concerts by nationally-known artists. The Barn's season runs from late June to September.

Two summer theaters, a number of natural history museums and several art galleries are located in the Berkshires. The best of the latter is the four-year-old Clark Art Institute in old Williamstown. This year's exhibits include 17th and 19th century American and European paintings, a French impressionist group that includes 33 Renoirs, many pieces of good sculpture and an unrivaled collection of silver work.

Williamstown is an interesting community, particularly to those who studied at urban colleges and always wondered why, by George, those Ivy League schools fussed so over their grounds and buildings. Williams College has one of the most truly beautiful campuses in the nation, and Williamstown itself has a colonial charm and dignity that is seldom matched. Men who cannot afford to have their homes completely redecorated should not take their wives there, nor to Lee, Lenox, Sheffield and Stockbridge. The old Mission House in Stockbridge, for example, is furnished with exquisite and irreplacable antiques.

But, if the women of the house insist upon visiting antiquities, the men will find refuge and sport among the Berkshire's 90 woodland lakes and ponds, 274 trout streams, 14 golf courses and 16 ski developments.

At the Natural Bridge in North Adams, visitors can see century-old signatures carved in rocks which are millions of years old. A stream runs through the gorge 75 feet below the Natural Bridge.

Surrounded by unspoiled Berkshire Hills, Onota Lake near Pittsfield is one of the largest and most popular bodies of water in Western Massachusetts. Fishing is excellent from early spring through late fall.

PAULINE KONER—Modern dances at Jacob's Pillow.

The nine weeks of the dance at the Jacob's Pillow Dance Festival, Lee, Mass.:

JULY 1-5. Mia Slavenska and Andre Eglevsky, classic pas de deux; Pauline Koner and Dance Company, new modern dances; Shirmathi Gina, dances of India.

JULY 8-11. Tania Karina and Oleg Sabline, classic pas de duex; Donald Sadler and Company with Maria Karnilova, "This Property Is Condemned," premier of "Winesburg,a Ohio;" Lotte Koslar, European dancing mime.

JULY 15-19. Geoffrey Holder and Company, dances of Trinidad and the Carribbean; Ram Gopal, dancer from India; Sahomi Tachibana, classic dances of Japan.

JULY 22-26. Ximenez-Vargas Spanish Ballet Company, dancers, guitarists, Flamenco singers, pianists.

JULY 29-AUG. 2. Atlanta Civic Ballet, modern ballets "Green Altars" and "Manhattan Towers;" Mata and Hari, comic dancing mimes.

AUG. 5-9. Nina Novak and George Zorich, classic pas de deux; Irine Kovalska and Edmund Novak, character ballet; Myra Kinch and Company, modern dances.

AUG. 14-16. Irina Borowska and Alan Howard, classic pas de deux; Daniel Nagrin, modern dancer; Carola Goya and Matteo, ethnic cameos.

AUG. 22-23. Nora Kaye and Erik Brunh, classic pas de deux; Jean Cebron, modern dancer; Maria Dolores Garcia, Spanish dancer from Brazil.

AUG. 29-30. Barbara Fallis and Royes Fernandez, classic pas de deux; Myra Kinch and Company with Ted Shawn, modern dance; Kandyan Dancers, from Ceylon.

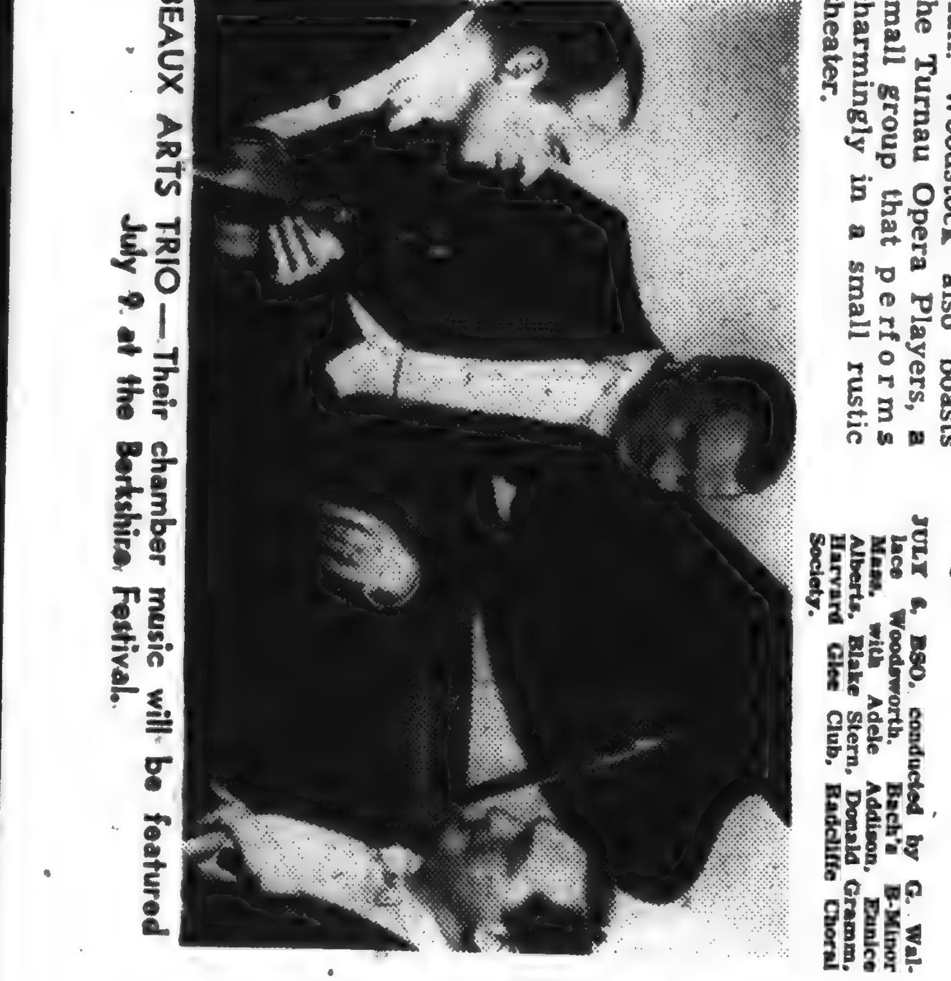
Ceylon.

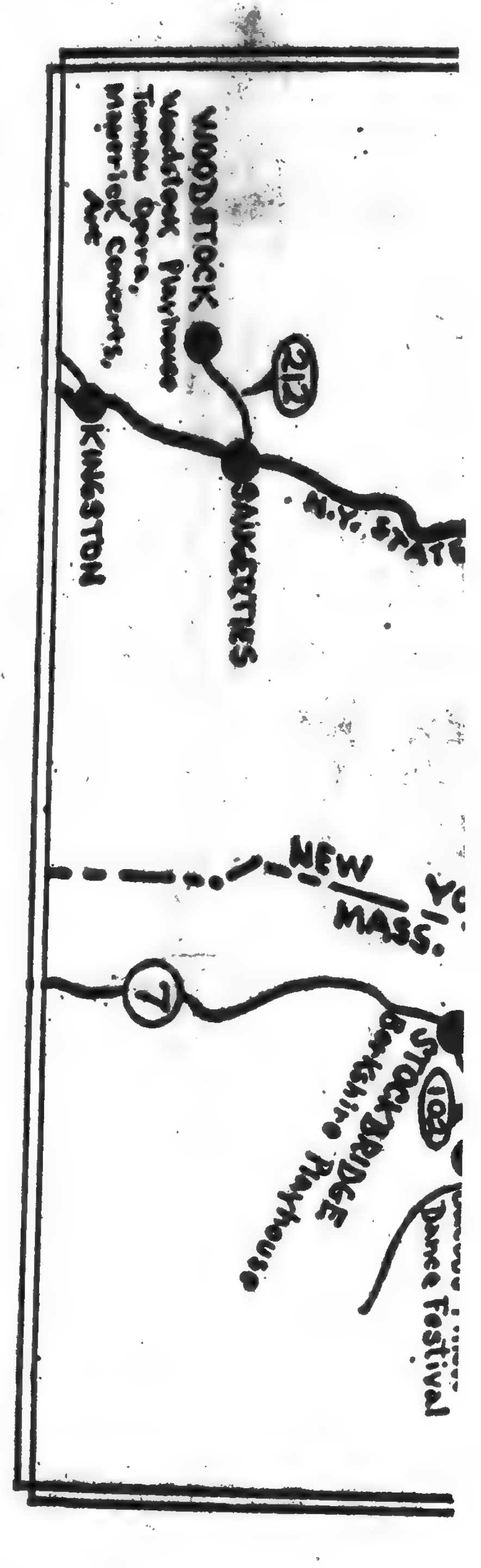
Next door to the Tanglewood estate is the Berkshire Music Barn, from which flow those cool and hot sounds known as jazz. Concerts are Sunday nights (jazz), Saturday afternoons (folk music) and an occasional tidbit during the week.

In August the Music Barn will be host to the second season of the School of Jazz, which will have about 30 students and such professors as John Lewis (the dean), Bob Brookmeyer, Jimmy Giuffre, Milt Jackson and Oscar Peterson. The tempo is modern.

And closer to Lenox is the South Mountain Temple, where there is chamber music on Saturday afternoons. Chamber music also will be heard further up the road, at Bennington College and at the Southern Vermont Art Center at Manchester. (Strangely, Louis Armstrong will start things off at Manchester).

And it will be heard down at Woodstock, too, on Sunday afternoons at the Maverick Hall. Woodstock also boasts the Turnau Opera Players, a small group that performs charmingly in a small rustic theater.


BEAUX ARTS TRIO—Their chamber music will be featured July 9 at the Berkshire Festival.



Berkshire Festival Directory

The six weeks of music at the Berkshire Festival, Tanglewood, Lenox, Mass.:

JULY 2. Budapest String Quartet. Haydn's D-Major Quartet (Op. 64, No. 5); Bartok's Quartet No. 1 in A Minor (op. 7); Beethoven's Quartet No. 8 in E Minor (op. 59, No. 2).

JULY 4. Boston Symphony Orchestra, conducted by Charles Munch. Bach's Suites 1, 2, 3, 4.

JULY 5. BSO, conducted by Dr. Munch. Bach's D-Minor Piano Concerto (Lukas Foss, soloist) and "The Art of the Fugue."

JULY 6. BSO, conducted by G. Wallace Woodsworth. Bach's B-Minor Mass, with Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm, Harvard Glee Club, Radcliffe Choral Society.

JULY 9. Beaux Arts of New York. Beethoven's Trio in E-Flat (Op. 1, No. 1); Faure's Trio in D Minor (Op. 120); Mendelssohn's Trio No. 2 in C Minor (Op. 66).

JULY 11. BSO, conducted by Dr. Munch. Mozart's "Musical Joke" (K. 522), Sinfonia Concertante (Ruth Posselt, Joseph de Pasquale, soloists), "Linz" Symphony No. 36 in C Major.

JULY 12. BSO, conducted by Dr. Munch. Mozart's "Eine Kleine Nachtmusik, Two-Piano Concerto (K. 365) (Seymour Lipkin, Lukas Foss, soloists), Serenade No. 10 in B.Flat for Winds, Symphony No. 40 in G Minor.

JULY 13. BSO, conducted by Dr. Munch. Mozart's Haffner Symphony, Piano Concerto in C Major (K. 467) (Seymour Lipkin, soloist), choral works (conducted by Hugh Ross.)

JULY 16. New York Pro Musica Antiqua. Music of Flanders and Spain by Isaac, Des Pres, Morales and others.

JULY 18. BSO, conducted by Dr. Munch. Brahm's Serenade No. 2 in A (Op. 16), Symphony No. 4; Copland's Variations for Orchestra.

JULY 19. BSO, conducted by Dr. Munch. Brahms' Requiem (Hilde Gueden, Donald Gramm,, soloists).

JULY 20. BSO, conducted by Pierre Monteux. Brahms' Academic Festival Overture, Piano Concerto No. 1 in D Minor (Leon Fleisher, soloist); Stravinsky's "Petrouchka."

JULY 23. chamber music concert, to be announced.

JULY 25. BSO, conducted by M. Monteux. Glinka's "Russian and Ludmilla" Overture; Tchaikovsky's Symphony No. 4; Milhaud's "Les Eumenides" Overture; Debussy's "Three Nocturnes"; Ravel's "La Valse."

JULY 26. BSO, conducted by Dr. Munch. Stravjnsky's "Agon"; Rachmaninoff's Piano Concerto No. 3 (Byron Janis, soloist); Debussy's "La Mer."

JULY 27. BSO, conducted by Dr. Munch. Bartok's Music for Strings, Percussion and Celesta; Ravel's second suite from "Daphnis and Chloe"; Tchaikovsky's Violin Concerto (Zino Francescatti), soloist).

JULY 30. The Kroll Quaret. Mozart's Quartet in C Major (K. 465); Blackwood's Quartet No. 1; Brahms' Quartet No. 1 in C Minor (Op. 51, No. 1).

AUG. 1. BSO, conducted by Dr. Munch. Wagner's Prelude to "Die Meistersinger, Prelude and Love from Siegfried Idyll, Death from "Tristan und Isolde," Immolation Scene (Margaret Harshaw, soloist); Piston's Viola Concerto (Joseph de Pasquale, soloist).

AUG. 2. BSO, conducted by Dr. Munch. Wagner's Overture and Bacchanale from Tannhaueser," Siegfried's Rhine Journey; Liszt's Piano Concerto No. 1 in E-Flat (Leonard Pennario, soloist); Vaughan Williams' Symphony No. 8.

AUG. 3. BSO, conducted by M. Monteux. Excerpts from Wagner's "The Flying Dutchman," "Lohengrin," "Die Walkuere," "Parsifal," "Tannhaueser," "Rienzi" (Margaret Harshaw, soloist.)

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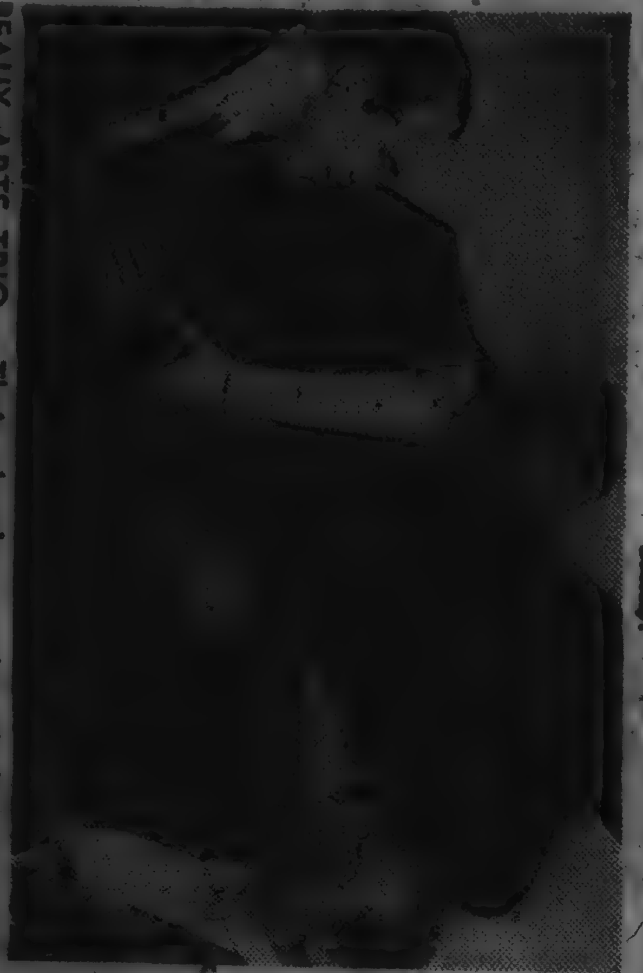

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WOODSTOCK
Woodstock Playhouse
Turnau Opera,
Maverick Concerts,
Art
212
SAUGERTIES
KINGSTON
N.Y. STATE
NEW
MASS.
7
STOCKBRIDGE
Berkshire Playhouse
102
Dance Festival

Berkshire Festival Directory

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

[243]

APR 29 1958

Brussels Boner May Create Ill Will

By TONY DAVENPORT
Times Travel Editor

After having spent millions at Brussels to promote good will and display the American way of life the federal government is slitting its own throat over a minor matter.

Displaying a glaring case of short-sightedness the government has allowed concessionaires in the U. S. pavilion to set their own prices. As a result Europeans are being driven away from restaurants and snack bars, fertile fields in terms of neighborliness and understanding.

In a "typical" American ice cream parlor malted milks are going for 70 cents, a sundae for 58 cents and ice cream sodas for 46 cents.

Shocked Belgians are asking if these prices are representative of what's being paid in America—representative of life in the U. S. itself.

For the average Belgian, who earns a weekly wage of $30, our American restaurant charges staggering prices. A cup of coffee there is set at 24 cents; a hamburger plate with French fries costs $1.75. This, in a first-class Belgian restaurant, would run about $1.

Managers of these concessions explain that a 15 percent service charge has been added "in accordance with local custom."

It would seem more than expedient that our government, after having planned and built for the world's fair over such a period of time, and after having sunk such a staggering amount of money into the project would at least subsidize our concessions to a point where Europeans could savor typical American food without beggaring themselves.

* * *

FISHERMEN trickling back from the Berkshires of Massachusetts are reporting the catches big and easy to come by.

The trout season in Massachusetts opened up the middle of this month, and the more than 100 streams, lakes and ponds have seen a good deal of activity.

Non-residents may get a yearly license for $7.75 from any town or city clerk. For the 15-18-year-old set it's just $2.25. Special three-day license may be had for just $2.75.

And for the guy who wants a little creel insurance there's the Berkshire Trout Farm in Sheffield.

Fishing, though, is just the lead-in for the Summer season. Things are taking shape in other quarters of the Berkshires.

The Boston Symphony opens the Music Festival at Tanglewood July 2 and will give concerts every Friday and Saturday evenings as well as Sunday afternoons.

Ted Shawn opens Jacob's Pillow for the 26th year June 26. The Lenox Music Barn gets into session three days later for folk music on Saturday afternoon and jazz on Sunday. Among the musicians lined up this Summer are Duke Ellington, Dave Brubeck, Mahalia Jackson, Count Basie, Bobby Hackett and Richard Dyer-Bennett.

And then, of course, there are the Stockbridge and Williamstown Theaters which open June 23 and July 3 respectively.

* * *

A TRADITIONAL Rhode Island May Day breakfast will be served at the White Horse Tavern in Newport May 4 from 9:30 a. m. to noon. The breakfast is one of the items in the city's observance of Rhode Island Heritage Week.

Menu includes jonnycakes, sausage, scrambled eggs and apple pie. Tickets may be obtained from the management of the tavern.

NEWARK, N. J.
NEWS
Circ. D. 275,829 - S. 321,395

MAR 2 1958

Berkshire Schedule

PITTSFIELD, Mass. — Dates for six major summer attractions in the Berkshire Hills were announced today by John F. Downing, executive director of the Berkshire Hills Conference. The area is popular with vacationists from New Jersey.

In the lead-off position is the Berkshire Playhouse in the town of Stockbridge, where the summer stock season will run from June 23 through Aug. 30, featuring Broadway and Hollywood stars. The Berkshires' other summer theater, The Williamstown Theater in Williamstown, will open July 3 and run through Aug. 30, with performances Tuesday through Saturday evenings and Saturday matinees. The Berkshire Playhouse will operate evenings, except Sundays, and present matinees Wednesdays and Saturdays.

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox will run from July 2 through Aug. 30. Chamber music concerts will be given at Tanglewood Wednesday evenings, July 2, 9, 16, 23, 30 and Aug. 6. The first two weekend concerts in the Theater-Concert Hall by a small orchestra will be devoted to the music of Bach and Mozart and will be conducted by the Boston Symphony director, Charles Munch.

Guest conductor Pierry Monteux will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the season. During the last four weeks the concerts will be by the full Boston Symphony Orchestra in the 6,000-seat Music Shed. Each weekend will feature the works of the great composers, including Brahms (July 18-20), Debussy and Ravel (July 25-27), Wagner (Aug. 1-3), and Beethoven (Aug. 8-10).

Ted Shawn Jacob's Pillow Dance Festival will open its 26th season June 26 at Jacob's Pillow in Becket. For the first weekend the Pillow schedule calls for matinees Thursday, Friday and Saturday evenings and matinees Friday and Saturday. For the following six weeks there will be matinees Thursday, Fridays and Saturdays and evening performances Tuesdays, Wednesdays, Fridays and Saturdays. The last two weeks of the season, Shawn will offer matinee and evening performances Fridays and Saturdays.

The Berkshire Music Barn in Lenox will open its season June 29 and operate through Aug. 31 with folk music concerts Saturdays at 4 p.m. and jazz concerts Sundays at 8:30 p.m. Special mid-week concerts will be held Wednesdays or Thursdays. Music Barn features national headliners in the fields of jazz and folk music.

The Berkshire Hills Conference, 50 South St., Pittsfield. Mass., will handle room reservations for stays of more than one night. The Conference will send, on request, informational brochures on Berkshire attractions, including a Circle-Tour Folder which outlines six half-day automobile tours of Berkshire County.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

APR 27 1958

ANGLERS FINDING BERKSHIRES TO THEIR LIKING

Fishing Is in Lead-Off Position for Long Summer Season

Pittsfield, April 26—Spring vacationers in the Berkshire Hills are finding the fishing to their liking. The season opened April 19 with the accent on trout, and many excellent catches have been reported. Thanks to a progressive program of stocking by the state, Berkshire waters are among the most friutful inland fishing areas within easy reach of eastern metropolitan regions.

Many Areas

There are more than 100 streams and two dozen lakes and ponds in this corner of Western Massachusetts and all are open to the visitors at reasonable license fees. Non-residents may obtain year-long fishing licenses from any city or town clerk.

The daily creel limit for trout is 12, except on ponds and the Deerfield River, where it is six. Additional stocking of trout will be done throughout the spring and summer.

Berkshire ponds and lakes also are noted for pan fish such as perch, bullhead and bluegills, as well as for pickerel and bass. This year, for the first time, the bass season also opened April 19. In past years the bass season has not opened until July 1. A list of Berkshire ponds and lakes, along with information on what fish may be caught in each location, is available on request from the Berkshire Hills Conference, 50 South St., Pittsfield.

The Berkshires also has fishing facilities for those eager anglers who want to take no chance about coming home empty-handed. The Berkshire Trout Farm on Route 41 in the south Berkshire town of Sheffield is one of the largest privately-owned hatcheries in the nation, stocked with more than a half-million fish. For a reasonable fee the fisherman can catch rainbow, brown and speckled trout without the hiking that is sometimes necessary on public waters.

Major Attractions

Fishing is only the lead-off attraction in the Berkshires' spring-summer vacation-travel field. Major cultural attraction of course, is the Berkshire Music Festival at Tanglewood in Lenox. The Boston Symphony Orchestra will open its annual summer season at Tanglewood July 2 and will give major concerts every Friday and Saturday evenings and Sunday afternoons.

Ted Shawn's Jacob's Pillow Dance Festival will open its 26th season June 26 at Jacob's Pillow in Becket.

Only one-half mile from Tanglewood, music of a different culture will be featured at the Music Barn. The Music Barn season will run from June 29 through Aug. 31 with folk music concerts Saturdays at 4 p. m. and jazz concerts Sundays at 8.30 p. m. Among the headliners scheduled to appear at Music Barn this season are Duke Ellington, Dave Brubeck, Mahalia Jackson, Count Basie, Bobby Hackett and Richard Dyer-Bennet.

The Berkshires also have two summer theaters. The Berkshire Playhouse in Stockbridge will run from June 23 to Aug. 30 with performances evenings, except Sundays, and matinees Wednesdays and Saturdays. The Williamstown Theater in Williamstown will open July 3 and close Aug. 30, with evening performances Tuesdays through Saturdays and Saturday matinees.

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HARTFORD, Conn.
Independent Democrat
Circ. 118,644

JUN 10 1958

Berkshire Attractions Open Late in Month

Pittsfield, Mass.—Although the Summer schedule of Berkshire events doesn't open up until late this month, visitors to these hills between now and then will find ample reward in their natural attractions.

A "must" stop for all June visitors here are the natural azalea gardens in Pittsfield State Forest on the outskirts of this city. The azalea gardens are the largest of their kind in New England, with the pink flowering trees covering 100 acres of land surrounding Berry Pond. This 11-acre pond, highest natural body of water in Massachusetts, is atop Berry Mountain, a 2,000-foot peak in the Taconic Range. This area can be reached by car over a good road.

Another popular attraction is the Pleasant Valley Wildlife Sanctuary on Route 20 in Lenox. A trailside museum and a real beaver pond are included in this mile-square preserve.

For a one-day family outing, there are excellent picnic facilities at the many roadside facilities provided by the state or at the many state parks.

* * *

IF INLAND fishing is your sport, the trout are at their hungriest this month in the more than 100 streams and dozen ponds and lakes. A heavy schedule of Spring stocking by the state is giving the Berkshires its most productive trout season in many years. And even the youngest or most inexperienced of anglers can catch scrappy bluegills withous cease at such places as Hoosac Lake in the town of Cheshire.

A short trip to the Berkshires this month also will provide time for a look at some of the cultural spots which soon will be teeming with lovers of arts. In Lenox the Tanglewood grounds are at their Spring peak of beauty. It is here that the Boston Symphony Orchestra will open the annual six-week Berkshire Music Festival July 2.

The Berkshires have two Summer theaters which are rated among the top in the straw hat circuit. The Berkshire Playhouse in Stockbridge will run from June 23 to Aug. 30, and the Williamstown Theater in Williamstown will run from July 3 to Aug. 30. Mildred Dunnock in "The Madwoman of Chaillot" will be presented at the opening week in the air-conditioned Williamstown Theater.

July 1 is the opening date at Jacob's Pillow Dance Festival in Becket. Ted Shawn will offer Mia Slavenska and Andre Eglevsky, Pauline Koner and Dance Company, and Shrimathi Gina of India for his opening week at the Pillow.

* * *

THE BERKSHIRE Music Barn in Lenox will open its season June 29. The Music Barn will operate through Aug. 31 with folk music concerts every Saturday at 4 p. m. and jazz concerts Sundays at 8:30 p. m.

And, you never have to worry about what to do in the Berkshires if it rains. The entire family will find something of interest in one of the many museums in the area. Right in Pittsfield is the Berkshire Museum, one of the finest small museums of art and natural history in the country.

In the southern Berkshire town of Stockbridge is an historic museum called the Mission House. It was built in 1739 by the Rev. John Sergeant, first missionary to the Stockbridge Indians. The Mission House is furnished with priceless American antiques, none of them dating later than 1740.

Newest addition to the Berkshire museum family is the Clark Art Institute in Williamstown. It was first opened in 1955 and already is one of the best of its kind in the nation. Its paintings include 33 Renoirs and the displays cover matchless silver and sculpture.

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Travel, N
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By
LEAVITT MORRIS
New England
writer for
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World Review of Hotels & Travel, New York, N. Y.
Circ. W. 6,744

MAR 29 1958

THE NORTHEAST CORNER

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New England travel writer for World-Review.

Preservation of Massachusetts' Mohawk Trail as the "Scenic Gateway to New England" appears to be assured as the result of a proposed 20-year program for doubling the 52,000 acreage of public forests, parks, and reservations along its 63 miles. Gov. Furcolo already has requested of the legislature a $5,000,000 appropriation which would start the $100,000,000 program to protect a third of the scenic trail from being commercialized.

Patrick P. Donovan

The **Canadian Pacific Railway** has announced the appointment of **Patrick P. Donovan** as press relations officer at Saint John, N. B. Mr. Donovan, who joined the Canadian Pacific's press bureau at Montreal in 1942, has been in the Vancouver office since 1945 as assistant public relations officer and more recently as press representative.

* * *

Summer can't be far away in Massachusetts' Berkshires. At this early date the **Berkshire Hills Conference, Inc.**, has announced the dates for six of the major summer attractions in the area. The Berkshire Playhouse in Stockbridge will open June 23 and run through Aug. 30. The Williamstown Theatre in Williamstown will open July 3 and also continue through Aug. 30. The Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox will run from July 2 through Aug. 30. Chamber music concerts will be given at Tanglewood Wednesday evenings July 2, 9, 16, 23, 30, and Aug. 6. Ted Shawn's Jacob's Pillow Dance Festival will open its 26th season June 26 in Becket. The Berkshire Music Barn in Lenox will open its season June 29 and operate through Aug. 31 with folk music concerts Saturdays at 4 P.M. and jazz concerts Sundays at 8:30 P.M. The Berkshire Hills Conference, 50 South Street, Pittsfield, Mass., will handle room reservations for stays of more than one night.

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NEW YORK, N. Y.
POST
Circ. D. 408,150 - S. 271,019

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PLAYBOY
NEW YORK, N. Y.
Circ. Mo. 687,593

MAY 1958

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BY PATRICK CHASE

ON THE SOUTHERN SLOPES of the Pyrenees, the Running of the Bulls will be held in Pamplona July 7-13. Everyone and his third cousin is free to hop into the ring with the big bad bulls, just like Errol Flynn did in *The Sun Also Rises.* Or, if that isn't your cup of tea, you can tote your *fino* to your hotel balcony when the six A.M. rocket signals the loosing of the huge black Miuras, and watch them rage through the narrow streets, hot on the heels of the local daredevils. Later, with sash, Basque beret, wineskin and your own version of Lady Brett, you can mingle with the crowds and participate in the dancing, jousting, clowning and what have you.

Much of the same sort of circus takes place in Portugal at the Fair of the Red Waistcoat at Vila Franca de Xira, July 14. A restaurant in the old palace there even provides a private bull ring in which you can square off with a young, quarter-weight (300-pound) bull with padded horns, an encounter guaranteed to help you work up an appetite for the house's hefty $1.25 dinner.

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THOMSONVILLE, Conn.
Weekly Independent
Circ. 3,800

AUG 7 1958

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047

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 12 1958

In Brief . . .

Perhaps the best measure of how big last weekend was for the tourist spots is the fact that there weren't even any complaints from places in the Mohawk Trail area . . . The frequency with which the Berkshire Marauders have been placing in drum corps competition, despite a schedule grueling enough to wear down the hardiest of buglers, reflects a commendable esprit de corps, not to mention a lot of plain hard work . . . The selectmen of Williamstown can hardly be blamed for taking a dim view of the argument that additional billboard locations should be allowed in their territory to compensate for the ones that were eliminated in North Adams by the flood control project . . .

It's nice to have the white egrets back as Berkshire visitors, but the two sighted Sunday in Lenox are a far cry from the flocks of more than one hundred that were seen here some years back. Severe winters, hurricanes and too much bulldozing in their Florida breeding grounds apparently explain the decline . . . That abrupt drop-off in out-of-state traffic on the day after Tanglewood closes is a perennial reminder of how much the Berkshire tourist industry needs some sort of big attraction to keep 'em coming until Labor Day . . . For a masterful summary of the built-in restraints upon Berkshire civic progress, see Philip C. Ahern's letter on this page. It not only puts each community's local problems in a county perspective, but indicates the way we should be taking . . .

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If place names like Tignabruaich in the Kyles of Bute set bagpipes skirling in your soul, hie thee to Scotland's tight little western isles, the Hebrides, where the crafty crofters loom the dandiest woolens and tweeds your eyes ever did see. There's no trick, either, in buying a couple of bolts at staggeringly low prices, sending them home for your own tailor to whip into shape. For a scant $2.50, you can board a mail boat at Oban and be your own Boswell during a one-day sail to the wee sea towns of Iona, Staffa and Tobermory.

Another seaport a little nearer at hand is Newport, Rhode Island, which gets [illegible] going with its big four-day Jazz Festival, a bash that is now as firmly entrenched as Lincoln's Birthday. Jazz bigwigs from all points of the U.S. (plus several from Europe) huff and puff almost round the clock, and when they're not making stimulating sounds they're discussing what it's all about. Massachusetts makes almost as merry at the Berkshire Music Festival at Lenox, primarily for the long of hair, from which it's only a short jazz-lover's leap down a winding country road to the Berkshire Music Barn, which echoes alternately with contemporary jazz and folk balladry.

Westward, one of the charms of California's Laguna Beach is its Pageant of the Masters from July 20 to August 18, which offers local boys and girls in living tableaux of such works as *Blue Boy*, the *Night Watch* and *Venus de Milo*. The miss from Milo, as you might expect, is as charmingly undraped as she was in the original. Quite incidentally, the local art colony exhibits its own masterpieces during this period, not the least of which are the excellent meals at the Old Brussels there.

For further information, write to Janet Pilgrim, Playboy Reader Service, 232 E. Ohio St., Chicago 11, Illinois.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
AUG 12 1958

In Brief . . .

[illegible] best measure of how big [illegible] as for the tourist spots is [illegible] there weren't even any [illegible] from places in the Mohawk [illegible] The frequency with [illegible] Berkshire Marauders have [illegible] in drum corps competition, [illegible] schedule grueling enough to [illegible] the hardiest of buglers, re[illegible] commendable esprit de corps, not [illegible] a lot of plain hard work . . . [illegible] of Williamstown can hard[illegible] for taking a dim view of [illegible] that additional billboard [illegible] should be allowed in their ter[illegible] compensate for the ones that [illegible] ted in North Adams by the [illegible] project . . . [illegible] to have the white egrets back [illegible] visitors, but the two sighted [illegible] Lenox are a far cry from the [illegible] more than one hundred that [illegible] were some years back. Severe hurricanes and too much bull[illegible] their Florida breeding grounds [illegible] explain the decline . . . That [illegible] drop-off in out-of-state traffic on [illegible] after Tanglewood closes is a [illegible] reminder of how much the [illegible] tourist industry needs some [illegible] attraction to keep 'em coming [illegible] Labor Day . . . For a masterful [illegible] of the built-in restraints upon [illegible] civic progress, see Philip C. [illegible] letter on this page. It not only [illegible] community's local problems in [illegible] perspective, but indicates the [illegible] should be taking . . .

FADED TEXT

[245]

Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5,575

JUN 24 1958

Music Reigns Supreme In New England During Long Summer Period

047

By JOHN A. HAHN
United Press International

Boston UPI — Music from rock 'n' roll to Rachmaninoff awaits the visitor to New England this summer.

Rhythms will be heard from sea coast to mountains, from intimate garden settings to a 5,893-seat covered amphitheater.

With the close of the Boston Pops concerts in Symphony Hall this week, music moves out of doors. The pops musicians give free concerts on the Charles River esplanade in Boston between assignments at the Berkshire music center in Tanglewood, beauty spot of the Berkshires.

Castle Hill in Ipswich, starts off the formal rounds of outdoor music in southern New England. Programs, ranging from Duke Ellington to the Beaux Arts Trio, are held in a formal garden, weather permitting. If it rains the audience moves inside to the great house, part of the former Crane estate known as Castle Hill.

Folk singing Odetta and "ethnic dancer" Pearl Primus open the Castle Hill series Friday and Saturday. Following will be Ellington and his band, 'cellist Leonard Rose, pianist Jean Dancereau, soprano Adele Addison; the Beaux Arts Trio, duo-pianists Pierre Luboshutz and Genia Bem enoff, and the Melissa Hayden dance quartet.

The esplanade concerts will be given June 29 through July 11 and Aug. 11-16, following the Berkshire festival concerts at Lenox.

The fifth annual Newport, R. I. jazz festival opens July 3 at Freebody Park. The 1958 edition will have a "foreign" beat, including a unique band with one jazz musician from each of 17 nations.

Jazz festival President Louis L. Lorillard said most of the members of the band, which has an average age of 23, cannot even understand each other's language. "But music is proving to be a universal medium of communicating between them as it should for people everywhere," he said.

Gospel singer Mahalia Jackson Dave Burbeck and Gerry Mulligan will take part in an opening night tribute to Ellington. Other stars of the three-day jazz session will include Louis Armstrong, Benny Goodman, Jack Teagarden, Buck Clayton, Pee Wee Russell, Bobby Hackett and Chris Connor.

Established in 1940 by the late Serge Koussevitzky, then conductor of the Boston Symphony Orchestra, the Berkshire festival is perhaps the most ambitious summer music project in the northeast. Now in its 16th season time out for World War II the Berkshire Music Center offers classes for young musicians, taught by masters of the profession, in addition to the concert series.

The formal concerts begin Friday, July 25 and continue on three successive weekends through Aug. 10. Many of the 5,893 seats in the huge outdoor music shed were subscribed in advance but there will be plenty of room outside on the lawns surrounding the shed.

Charles Munch and Pierre Monteux share the baton as conductor of the Boston Symphony Orchestra in the shed.

The Berkshires also offer week end jazz concerts at the Music Inn in Lenox; dance programs at the Jacob's Pillow dance festival in Lee; chamber music and opera in concert form at South Mountain, Pittsfield.

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 6,225

JUN 26 1958

Music - All Kinds - In New England

047

By JOHN A. HAHN
United Press International

BOSTON (UPI)— Music from rock 'n' roll to Rachmaninoff awaits the visitor to New England this summer.

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The formal concerts begin Friday, July 25 and continue on three successive weekends through Aug. 10. Many of the 5,893 seats in the huge outdoor music shed were subscribed in advance but there will be plenty of room outside on the lawns surrounding the shed. General admission to the center grounds is $2 per person. Seats within the shed cost up to $6.50 each per concert.

Charles Munch and Pierre Monteux share the baton as conductors of the Boston Symphony Orchestra in the shed.

The Berkshires also offer weekend jazz concerts at the Music Inn in Lenox; dance programs at the Jacob's Pillow dance festival in Lee; chamber music and opera in concert form at South Mountain, Pittsfield.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUL 3 - 1958

The Berkshire Music Season Begins

The sharp old Yankee remark that "summer's half over by the Fourth of July" always nettles us, but the nettling always does some good, too. It serves as a reminder to start doing the things we had planned for the summer, and start now. Our own experience proves that of these fine weather plans, what doesn't get done before the Fourth will get about half covered by Labor Day. After all, real summer's supposed to be hot and lazy.

It will probably bring some summer dreamers up short to discover that the Berkshire Festival started this week at Tanglewood. The season has gradually been extended so that it now covers six weeks. With something going on almost every day, that's a lot of concerts. Still, if you have vaguely planned a trip to Tanglewood this summer, keep in mind that it will all be over after August 10th.

The first big concert will be the Bach B Minor Mass this Sunday, winding up a Bach series. Next week is Mozart week, the following concentrates on Brahms, Russian composers the week after that, then Wagner, then Beethoven, with works by many other composers scattered through the programs. There are also chamber music concerts on Wednesday nights, student orchestra concerts on Thursday nights, and opera on Mondays. The big Tanglewood on Parade fiesta with the Boston Pops is set for August 7th.

You can even find concerts in the mornings — Boston Symphony rehearsals on Saturdays and student chamber music on Sundays.

It seems that this year there is more attention being paid to choral music than usual. The Harvard Glee Club and Radcliffe Choral Society sing this Sunday, and the Festival Chorus will appear on a number of programs, including the last when Beethoven's Ninth Symphony will be presented, and several prominent soloists are to appear. The Tanglewood Choir will give two Tuesday night concerts, and Adele Addison will give a song recital.

The Turnpike brings Tanglewood very near now. It is an easy and beautiful trip up in the daylight, and the old night fog-and-truck combination of the old route is now just an unpleasant memory. You can always get tickets of admission to the grounds, which makes it possible to hear the music from the delightful lawns. You can bring your own picnic or buy one there. Music was never presented in more comfortable or attractive surroundings.

The Festival has started. The major symphonic concerts start July 18, but the chamber music and Mozart concerts that precede them are almost displacing them in popularity. If you want tickets the time to call the box office is now, and even if you don't, this is the time to think about when to go, before the hammock gets you.

New England Newsclip Agency, Inc.
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Tri-Town Weekly
RANDOLPH, MASS.
Weekly

JUl 2

Teen Age Chatter

BY

Joyce A. Kroll

Endless unspoiled beauty forms an ever-changing backdrop for the many recreational facilities afforded in the Berkshire Hills of Massachusetts. Fine hotels, inns, camps, ranches, guest homes and motels meeting every requirement complement outdoor activities.

One may be active or lazy, as whim dicates. Throughout the region there is swimming, sailing, fishing, riding, golfing, tennis, hiking, picnicking in the beautiful state forests, and many other participative sports, as well as those of the spectator variety.

Outstanding among the cultural advantages is the Berkshire Symphonic Festival, Stockbridge, Lenox, Massachusetts, under the direction of Charles Munch, July 6 through August 14. Mr. Munch and guest conductors will present a series of concerts of the great masters each weekend. Throughout each week there are the activities of the Music Center with many lesser instrumental, choral and operatic performances presented daily.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

Firemen's Muster, Parade High Light in Pittsfield

Pittsfield, June 14—The Pittsfield Permanent Firemen's Association will hold its 12th annual firemen's muster at Wahconah Park in this Berkshire Hills city July 4. The July 4 event is the largest of its kind in New England. Thirty volunteer fire companies from throughout New England and New York, 15 drum corps and five bands will participate in the Fourth of July affair this year.

Gigantic Parade

The program is the final day of a four-day celebration which includes a lawn party with carnival rides and games at Wahconah Park in the downtown section of Pittsfield.

High light of the four-day affair is a gigantic, three-hour parade the morning of July 4. Each of the colorfully-uniformed volunteer fire companies will have vintage and modern fire fighting equipment in the parade.

During the afternoon of July 4 the volunteer fire companies will compete in old-fashioned hose cart and pumping races and there will be a tug of war and a ladder race. There also will be competitions for the bands and drum corps.

Visitors to the Berkshires during the early part of July also will find many other things of interest on the menu. July 1 is the opening date for the 26th season at Jacob's Pillow Dance Festival in Becket. Ted Shawn will offer Mia Slavenska and Andre Eglevsky, Pauline Koner and Dance Co., and Shrimathi Gina of India for his opening week at the Pillow. At Tanglewood in the town of Lenox the Boston Symphony Orchestra will open its annual six-week Berkshire Music Festival July 2.

And, at Berkshire Music Barn in Lenox the regular schedule of Saturday folk music concerts and Sunday jazz concerts will be under way. Berkshires' two summer theaters, the Berkshire Playhouse in Stockbridge and the Williamstown Theater in Williamstown, also ill be open in July.

Information on what to do and where to stay in the Berkshires may be secured from the Berkshire Hills Conference, 50 South St., Pittsfield. The conference also will provide free a circle tour map which outlines and gives detailed directions for six tours of the various spots of natural beauty and historic interest in the Berkshires.

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SUMMER ATTRACTIONS

Berkshire Hills Theater Music and Dance Dates

PITTSFIELD, Mass.—Dates for six of the major Summer attractions in the Berkshire Hill have been announced by John F. Downing, executive director of the Berkshire Hills Conference.

In the lead-off position is the Berkshire Playhouse in the town of Stockbridge, where the Summer stock season will run from June 23 through Aug. 30, featuring Broadway and Hollywood stars. The Berkshires' other Summer theater, The Williamstown Theater in Williamstown, will open July 3 and run through Aug. 30, with performances Tuesday through Saturday evenings and Saturday matinees. The Berkshire Playhouse will operate evenings, except Sundays, and present matinees Wednesday and Saturdays.

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox will run from July 2 through August 30. Chamber music concerts will be given at Tanglewood Wednesday evenings July 2, 9, 16, 23, 30 and Aug. 6. The first two week-end concerts in the Theater-Concert Hall by a small orchestra will be devoted to the music of Bach and Mozart and will be conducted by the Boston Symphony director, Charles Munch.

Guest conductor Pierre Monteux will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the season. During the last four weeks the concerts will be by the full Boston Symphony Orchestra in the 6000-seat Music Shed. Each week-end will feature the works of the great composers, including Brahms (July 18-20), Debussy and Ravel (July 25-27), Wagner (Aug. 1-3), and Beethoven (Aug. 8-10).

Ted Shawn's Jacob's Pillow Dance Festival will open its 26th season June [illegible] at Jacob's Pillow in Becket. For the first week-end the Pillow schedule calls for matinees Thursday, Friday and Saturday evenings and matinees Friday and Saturday. For the following six weeks there will be matinees Thursdays, Fridays and Saturdays and evening performances Tuesdays, Wednesdays, Fridays and Saturdays. The last two weeks of the season Mr. Shawn will offer matinee and evening performances Fridays and Saturdays.

The Berkshire Music Barn in Lenox wil open its season June 29 and operate through Aug. 31 with folk music concerts Saturdays at 4 p.m. and jazz concerts Sundays at 8:30 p.m. Special mid-week concerts will be held Wednesdays or Thursdays, Music Barn features national headliners in the fields of jazz and folk music.

The Berkshire Hills Conference, 50 South st., Pittsfield, Mass., will handle room reservations for stays of more than one night. The Conference will send, on request, informational brochures on Berkshire attractions, including a Circle-Tour Folder which outlines six half-day automobile tours of Berkshire County.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169
JUN 29 1958

MUSIC

Starlight Chamber Series To Begin Tuesday Night

By GORDON E. ARMSTRONG

New Haven's only summer series of concerts, the Starlight Festival of Chamber Music, will commence its fourth season on Tuesday evening at 8:30 in the courtyard of the Yale Art Gallery. There are to be the usual four concerts in this latest series, with programs scheduled for alternate Tuesday evenings through August 12. Julius Scheir, young and talented violinist of the New Haven Symphony who founded these delightful open-air concerts four years ago, will again have the dual role of performer and director of the series.

The Starlight Festival has grown, both in interest and artistic stature, with each succeeding season. Begun in somewhat tentative and experimental fashion, the concerts have won a permanent place in our annual music calendar and proved to be appealing and attractive to the most discriminating listener. Recognition of their musical value and cultural importance to the community has won the festival the support of the New Haven Foundation and the William Inglis Morse Trust for Music, both of which have again made grants to this summer's series.

Works in the string quartet category are to predominate in this fourth series although guest artists in three of the concerts will bring some program diversification and variety through the inclusion of other vocal and instrumental works. The guest artists are all favorites of audiences here; they include Blanche Porto, mezzo-soprano, Donald Currier, pianist, and Keith Wilson, clarinetist.

Tuesday the first concert will be given by the festival's new permanent group of players, all of whom have participated in previous programs. In fact, this group is the same one which appeared in the final concert of last summer's series when an all-string program was presented. With Scheir as first violinist, the players are as follows: Ann Barak, second violin; Meyer Katz, viola; Nathan Stutch, cello. The program for the opening concert lists three favorite quartets: Boccherini's Quartettino; Debussy's Quartet, Op. 10; and the Quartet in C minor, Op. 59, No. 1, by Brahms.

A word about the individual players in the festival's regular group is in order. Little need be said about director Scheir, whose background and capabilities are generally known to patrons of the concerts. He was a member of the Baltimore Symphony at the tender age of 14 and his many years of studies since then culminated with receiving a Master's degree from the Yale Music School several years ago. A "frogman" in the Navy during the last war, Scheir also studied at the Eastman School of Music and at the Berkshire Music Center during the reign of Serge Koussevitzky. He held a Carnegie Foundation Scholarship at one time.

The other three regular players also have impressive backgrounds. Miss Barak, a graduate of Juilliard, has performed with many professional groups and recently completed a series of recordings. Violist Katz formerly performed with the St. Louis Symphonette and the Longine Symphonette. He has also served as assistant concertmaster with the celebrated ensemble known as Mantovani and his orchestra. Stutch is a regular cellist with the New York Philharmonic and is just shortly back after touring with the orchestra in South America. His other professional activities include memberships in the Philharmonic's Cello Quartet and the Chamber Art Ensemble in New York.

Tickets for the concerts are on sale at local music stores. In the event of rain, programs will be given on the first clear evening following.

Noted Pianist To Be In Norfolk

The eminent pianist, James Friskin, will give a piano recital on Wednesday afternoon at 3:30 in the Music Shed at Norfolk as the second event of the current Norfolk Music School series. Friskin, who is replacing Bruce Simonds as a member of the school's piano faculty this summer, will present a program of works by Bach, Beethoven, Brahms, and Chopin.

Long recognized as one of the most gifted pianists and teachers, Friskin was born in Scotland and received most of his training in London. He won early recognition, both as performer and pedagogue, and since he came to this country, he has attained a ranking position as artist, technician, writer, lecturer, and teacher. A faculty member of the Juilliard School of Music, for many years, Friskin has exerted a far-reaching influence on the hundreds of students who have been privileged to come under his tutelage.

Festival At Tanglewood To Start

Another music festival which annually draws many listeners from this area also gets under way this week. This is, of course, the Berkshire Music Festival at Tanglewood where the Boston Symphony plays each summer amidst the scenic grandeurs of this idyllic setting in the Berkshires. Activities at Tanglewood will actually commence this afternoon with the opening exercises of the Berkshire Music Center, the school which has been an integral part of this world famous festival for many years. Charles Munch, conductor of the Boston Orchestra and director of the Center, will welcome students from all over the United States and from many European countries to this 16th session of the school.

The opening concerts of the festival will be presented by a chamber orchestra of Boston musicians on Friday and Saturday evenings at 8:30 and next Sunday afternoon at 2:30. Mr. Munch will conduct the first two concerts which will be devoted to the music of Bach. Friday's program will consist of the composer's four suites (Nos. 1, 2, 3, and 4), with Doriot Anthony Dwyer, first flutist of the orchestra as the soloist in the second suite. On Saturday evening, Bach's Art of the Fugue as arranged for strings, and his D minor Piano Concerto, with Lukas Foss as soloist, will make up the program. Foss, incidentally, is a member of the composition faculty at the Berkshire Center this summer.

G. Wallace Woodworth, retiring conductor of the Harvard Glee Club and Radcliffe Choral Society, will mark his final concert with the two groups in Sunday afternoon's presentation of Bach's B minor Mass at the festival. The Harvard conductor is making this appearance at the special invitation of Mr. Munch since the Harvard Glee Club is celebrating its 100th anniversary this year. The soloists in Sunday's concert are to be Adele Addison, soprano, Eunice Alberts, contralto, Blake Stern, tenor, and Donald Gramm, bass.

The first program in the Wednesday evening chamber music series is also scheduled for this week and the concert will mark the first Tanglewood appearance of the Budapest Quartet. The celebrated string ensemble will offer the following program which is to be given in the Theater-Concert Hall at 8:30 on Wednesday evening: Haydn's Quartet in D major ("The Lark"); Bartok's Quartet No. 1 in A minor, Op. 7; Beethoven's Quartet in E minor, Op. 59, No. 2

Conductor Charles Munch, who arrived back in this country or few days ago after filling some podium assignments in his native Strasbourg, will conduct the great majority of the festival's concerts. Pierre Monteux, the great French conductor who has played a guest role at Tanglewood for some years, will conduct four of this summer's programs.

Friends of the Berkshire Music Center may attend free of charge any of the many student concerts scheduled for this season. Membership in this group is open to any individual who makes a donation for the work of the school.

Keith Wilson, A Busy Clarinetist

It would seem that Keith Wilson, Yale Band leader and first clarinetist of the New Haven Symphony, has a busy summer ahead. Not only is he serving as the director of Yale's Norfolk Music School this season but his performing schedule is a demanding one. Wilson is, of course, performing in some of the Norfolk programs and as stated above, he will be a guest artist in the Starlight Festival here.

Word just received concerning the Berkshire String Quartet's series at Music Mountain, Fall's Village, this summer has further news of Wilson's activities. He is to be the guest artist in the group's opening concert this afternoon at 4, when he will be heard with the string players in Mozart's Clarinet Quintet. The balance of the program will consist of Haydn's C major Quartet, Op. 54, and the Quartet in D major, by Mendelssohn.

Bershire Quartet At Music Mountain

The Berkshire Quartet, which has been in residence at Music Mountain each summer for a number of years, has just returned from a tour of Lebanon and the Middle East. The group will present concerts every Sunday afternoon, as usual, with a number of guest artists assisting during this season. The guest list includes such notables as Benny Goodman, Richard Dyer-Bennett, and Frank Glazer.

The Berkshires have truly become a "music mountain" in recent years and the locale for every type of music from symphony to jazz. In the latter category, there is the series of concerts sponsored by the School of Jazz, located in Lenox, not far from the Berkshire Festival grounds. This series will commence its fourth season this evening at 8:30 with a Barbershop Quartet Festival in the Berkshire Music Barn. The celebrated Dave Brubeck Quartet will appear there in the second event of the series on Friday evening and Duke Ellington's Orchestra will be heard next Sunday evening.

Highlights of this summer's series will include a performance of Leonard Bernstein's "Trouble In Tahiti," which the After Dinner Opera Company will give at the Barn on Saturday afternoon, July 19, at 3:30. Another featured event is to be an unusual program on Tuesday evening, Aug. 5, when jazz drummer Max Roach will be the soloist with the percussion section of the Boston Symphony. Roach is a member of the faculty of the School of Jazz.

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[246]

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

JUN 29 1958

MUSIC

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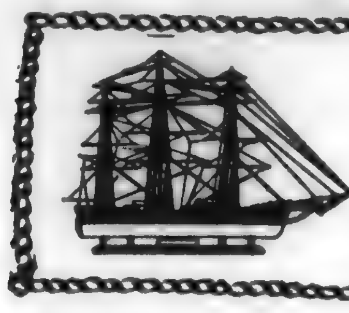

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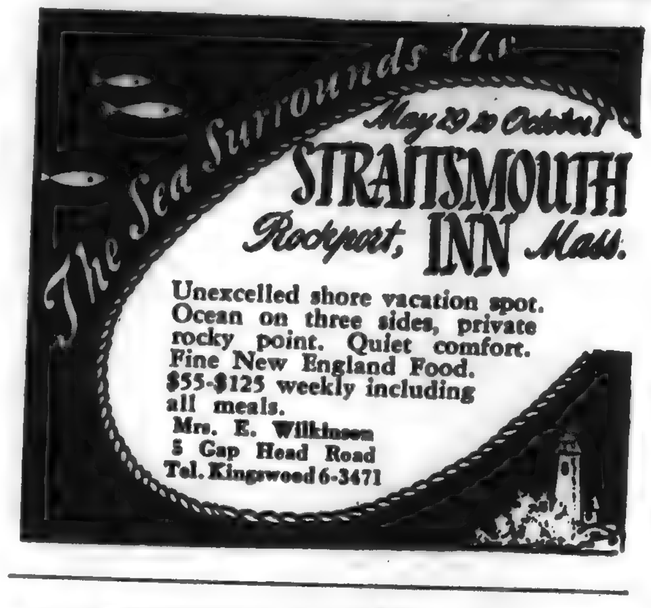

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TRAVEL and Resorts

Tips for July

by MARJORY HALL

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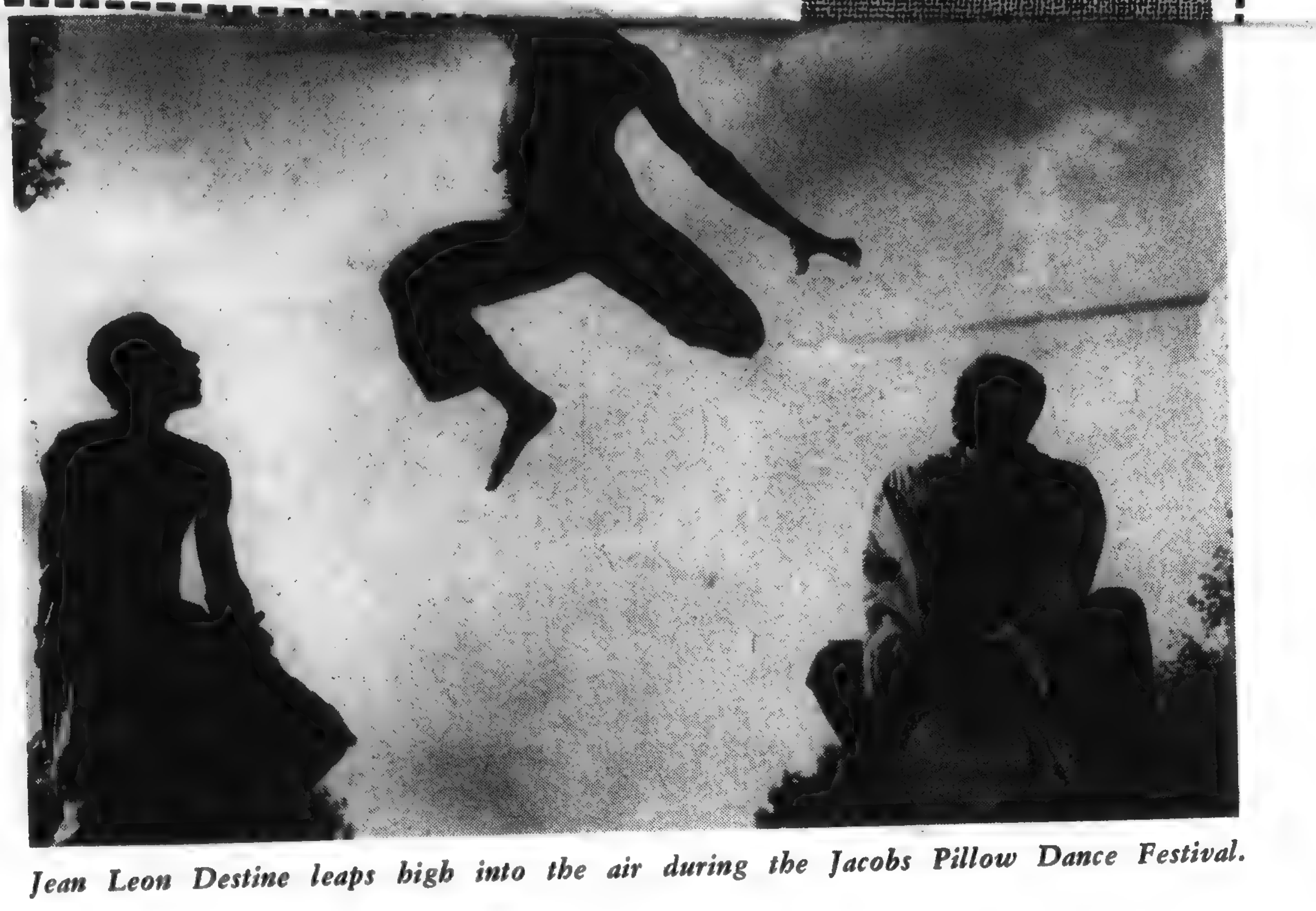
Mr. Shawn, himself possessed of indomitable spirit and apparently inexhaus-



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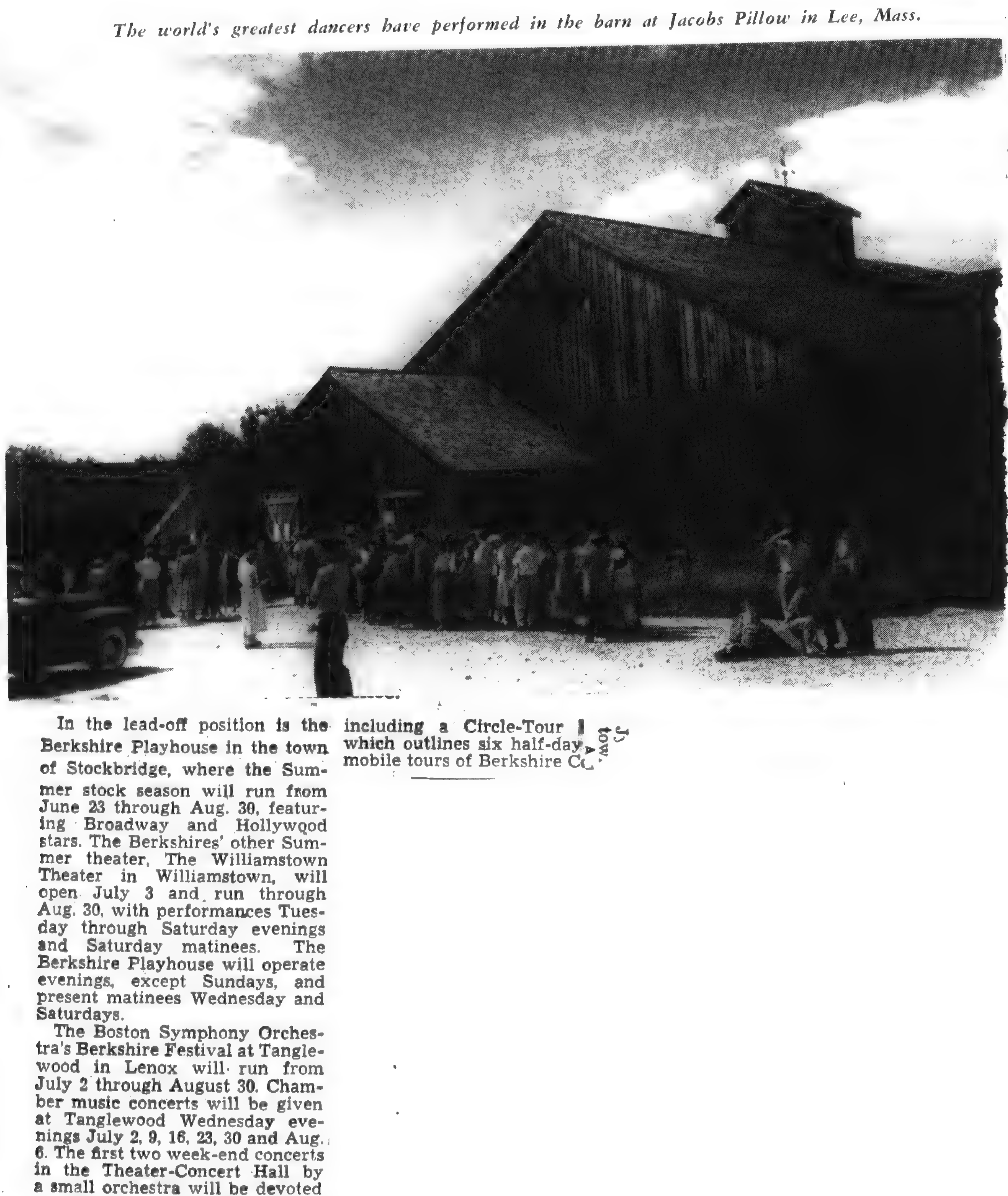

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NEW YORK, N. Y.
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As famous as Tanglewood and important in its own field, is the Jacob's Pillow Dance Festival in nearby Lee. Begun in a barn twenty-six years ago, the Jacob's Pillow Dance Festival has become the largest, longest, and most comprehensive dance festival in the world. Jacob's Pillow took its name from a huge boulder on the estate where the project came into being, just off the road know as Jacob's Ladder. It was due entirely to the genius, energy and diligence of one man, Ted Shawn, that a spot bought by him for resting between tours has become the site of a major event in New England summers, as well as of the accompanying school where varied dance techniques are taught. The school has brought on a colony of log cabins and dormitories, with a new (fifteen-year-old) theatre in which to stage the performances that are now given nightly, in season, instead of the modest once-a-week schedule that existed at the start.

Mr. Shawn, himself possessed of indomitable spirit and apparently inexhaustible energy, traveled to Europe to select dancers and dance companies to perform at his Festival on the occasions of its silver jubilee last year, and the Festival enjoys, along with Mr. Shawn himself, an international reputation. This year the school, the University of the Dance, opens on June 30th and runs through August 30th, its faculty distinguished, its 'menu' rich and varied. The Festival, opening July 1st, features seven performances a week for six weeks, then in what is called a 'post-Tanglewood' three-week period, concentrates on only four performances, matinee and evening on Fridays and Saturdays. The program is divided between ballet, modern dance and ethnic dance, with now and then a big company taking up the entire week's program.

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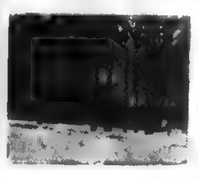

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MRS. JOHN C. BROWN
6 South East Street Amherst, Mass.

Shrimathi Gina. July 8th finds Tania Karina and Oleg Sabline moving on stage, as well as Donald Sadler and Company, and Lotte Goslar. The week of July 15th Geoffrey Holder's Company performs Dances of Trinidad and the Caribbean, Ram Gopal represents India, Sahomi Tachibana Japan. The fourth week is taken over by the Ximinez-Vargas Spanish Ballet Company; the fifth by the Atlantic Civic Ballet, and Mata and Hari will be on hand too. (August events we'll list in the next issue.) Performances: Tuesday, Wednesday, Friday and Saturday at 9:00 p.m., Thursday, Friday and Saturday at 4:00 p.m.

Over the strenuous and successful years, Mr. Shawn can point with pride to many a sharp contrast. The man who was paralyzed, as a result of diphtheria, when he was eighteen has become the foremost male artist of the dance in this country. He once ate fifteen-cent lunches and slept, on tour, in roadside cabins—and two years later was entertained at the Jubilee of King George V while he and his touring com-

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Participate in the Finest of Foods for Lunch or Dinner in the very Lofts Where Sails Were Made for World Girdling Ships and have a Sea Gull's View of Historic Boston Harbor at the tip of Colorful Old T Wharf — Oldest Boston at Its Best. Refreshing sea breezes and glorious sunsets.

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JUN 29 1958

MUSIC

The first program in the Wednesday evening chamber music series is also scheduled for this week and the concert will mark the first Tanglewood appearance of the Budapest Quartet. The celebrated string ensemble will offer the following program which is to be given in the Theater-Concert Hall at 8:30 on Wednesday evening: Haydn's Quartet in D major ("The Lark"); Bartok's Quartet No. 1 in A minor, Op. 7; Beethoven's Quartet in E minor, Op. 59, No. 2

Conductor Charles Munch, who arrived back in this country a few days ago after filling some podium assignments in his native Strasbourg, will conduct the great majority of the festival's concerts. Pierre Monteux, the great French conductor who has played a guest role at Tanglewood for some years, will conduct four of this summer's programs.

Friends of the Berkshire Music Center may attend free of charge any of the many student concerts scheduled for this season. Membership in this group is open to any individual who makes a donation for the work of the school.

Keith Wilson, A Busy Clarinetist

It would seem that Keith Wilson, Yale Band leader and first clarinetist of the New Haven Symphony, has a busy summer ahead. Not only is he serving as the director of Yale's Norfolk Music School this season but his performing schedule is a demanding one. Wilson is, of course, performing in some of the Norfolk programs and as stated above, he will be a guest artist in the Starlight Festival here.

Word just received concerning the Berkshire String Quartet's series at Music Mountain, Fall's Village, this summer has further news of Wilson's activities. He is to be the guest artist in the group's opening concert this afternoon at 4, when he will be heard with the string players in Mozart's Clarinet Quintet. The balance of the program will consist of Haydn's C major Quartet, Op. 54, and the Quartet in D major, by Mendelssohn.

Bershire Quartet At Music Mountain

The Berkshire Quartet, which has been in residence at Music Mountain each summer for a number of years, has just returned from a tour of Lebanon and the Middle East. The group will present concerts every Sunday afternoon, as usual, with a number of guest artists assisting during this season. The guest list includes such notables as Benny Goodman, Richard Dyer-Bennett, and Frank Glazer.

The Berkshires have truly become a "music mountain" in recent years and the locale for every type of music from symphony to jazz. In the latter category, there is the series of concerts sponsored by the School of Jazz, located in Lenox, not far from the Berkshire Festival grounds. This series will commence its fourth season this evening at 8:30 with a Barbershop Quartet Festival in the Berkshire Music Barn. The celebrated Dave Brubeck Quartet will appear there in the second event of the series on Friday evening and Duke Ellington's Orchestra will be heard next Sunday evening.

Highlights of this summer's series will include a performance of Leonard Bernstein's "Trouble In Tahiti," which the After Dinner Opera Company will give at the Barn on Saturday afternoon, July 19, at 3:30. Another featured event is to be an unusual program on Tuesday evening, Aug. 5, when jazz drummer Max Roach will be the soloist with the percussion section of the Boston Symphony. Roach is a member of the faculty of the School of Jazz.

TICKETS AT: LOOMIS, MA 4-9833 . D. D. SMITH, UN 5-1101
SINGLE: $3.00, $2.00—GENERAL ADMISSION $1.00
SERIES: $7.50, $5.00—Box (8 seats)—$75.00

SUMMER ATTRACTIONS

Berkshire Hills Theater Music and Dance Dates

PITTSFIELD, Mass.—Dates for six of the major Summer attractions in the Berkshire Hill have been announced by John F. Downing, executive director of the Berkshire Hills Conference.

In the lead-off position is the Berkshire Playhouse in the town of Stockbridge, where the Summer stock season will run from June 23 through Aug. 30, featuring Broadway and Hollywood stars. The Berkshires' other Summer theater, The Williamstown Theater in Williamstown, will open July 3 and run through Aug. 30, with performances Tuesday through Saturday evenings and Saturday matinees. The Berkshire Playhouse will operate evenings, except Sundays, and present matinees Wednesday and Saturdays.

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox will run from July 2 through August 30. Chamber music concerts will be given at Tanglewood Wednesday evenings July 2, 9, 16, 23, 30 and Aug. 6. The first two week-end concerts in the Theater-Concert Hall by a small orchestra will be devoted to the music of Bach and Mozart and will be conducted by the Boston Symphony director, Charles Munch.

Guest conductor Pierre Monteux will share the concerts with Dr. Munch, conducting one concert weekly during the last four weeks of the season. During the last four weeks the concerts will be by the full Boston Symphony Orchestra in the 6000-seat Music Shed. Each week-end will feature the works of the great composers, including Brahms (July 18-20), Debussy and Ravel (July 25-27), Wagner (Aug. 1-3), and Beethoven (Aug. 8-10).

Ted Shawn's Jacob's Pillow Dance Festival will open its 26th season June [illegible] at Jacob's Pillow in Becket. [illegible] the first week-end the Pillow schedule calls for matinees Thursday, Friday and Saturday evenings and matinees Friday and Saturday. For the following six weeks there will be matinees Thursdays, Fridays and Saturdays and evening performances Tuesdays, Wednesdays, Fridays and Saturdays. The last two weeks of the season Mr. Shawn will offer matinee and evening performances Fridays and Saturdays.

The Berkshire Music Barn in Lenox wil open its season June 29 and operate through Aug. 31 with folk music concerts Saturdays at 4 p.m. and jazz concerts Sundays at 8:30 p.m. Special mid-week concerts will be held Wednesdays or Thursdays. Music Barn features national headliners in the fields of jazz and folk music.

The Berkshire Hills Conference, 50 South st., Pittsfield, Mass., will handle room reservations for stays of more than one night. The Conference will send, on request, informational brochures on Berkshire attractions, including a Circle-Tour which outlines six half-day mobile tours of Berkshire C

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUN 8 1958

BERKSHIRE BOAST

A Partisan of a Famous Massachusetts Resort County Finds it Unexcelled

By MARGERY DOUGLAS

PITTSFIELD, Mass.—If all of the pleasantest features of inland New England could be wrapped in one conveniently sized package, the result would strongly resemble Massachusett's Berkshire County.

This statement may cause a mass rising of blood presure in some other well-favored areas and may even move some natives to take down great-grandfather's Civil War musket from over the fireplace. But the county's ninety woodland lakes, 274 trout streams and more than 80,000 acres of state forest preserves provide strong backing for such a claim.

Those who prefer the sea are welcome to drive on to any of the five New England state seacoasts. And those who point to the pine forests of Maine, the White Mountains of New Hampshire and the Green Mountains of Vermont have strong arguments. But it does not alter the fact that the Berkshires represent a fair sample package of all of the inland virtues of the region.

Provided winter snows are abundant, the Berkshires furnish a year-round vacationland. For just as the ski slopes are getting bare, the trout streams are in full rush. And when the shadows grow longer toward the end of August, brilliant fall foliage draws thousands of motorists until frost settles in again.

Comparative Molehill

Skiing, of course, means hills and the Berkshires have these in abundance. Mount Greylock, the highest peak, is 3,491 feet. This would not be much more than a molehill among the Rockies. But it is outstanding in the terrain of this area.

From Bartholomew's Cobble, a jagged limestone outcropping overlooking the Housatonic River to the south, to the picturesque college town of Williamstown to the north, the Berkshires are dotted with the wide, elm-vaulted streets of its villages and sweeping vistas of surrounding countryside.

Williams College is the principal center of academic culture in the region. But summer brings the Berkshire Music Festival to Tanglewood in Lenox, where the Boston Symphony Orchestra spends the season, and Ted Shawn's Jacob's Pillow Dance Festival to Becket.

Tanglewood programs this summer will include Bach on July 4, 5 and 6; Mozart, July 11-13; Brahms, July 18-20; Debussy and Ravel, July 25-27; Wagner, Aug. 1-3, and Beethoven, Aug. 8-10. Among the numerous attractions at near-by Music Barn will be Dave Brubeck, July 4; Duke Ellington, July 6; Mahalia Jackson, July 27; the Modern Jazz Quartet, Aug. 3; George Shearing, Aug. 10; and a School of Jazz benefit concert on Aug. 30.

Additional accommodations are available for 150 guests this year with the acquisition by Music Inn of Wheatleigh, a majestic old house that was formerly a private home.

Not too far away is Williamstown, site of the Sterling and Francine Clark Art Institute, representing five decades of collecting paintings, sculpture, rare silver, furniture and china.

The Adams Memorial Theatre, on the college campus and air-conditioned, is opening its fourth season of summer productions. They include two dramas and six comedies directed by Nikos Psacharopoulos of the Yale School of Drama, presented by the Williamstown Theatre Foundation, Inc.

Another summer theatre, the Berkshire Playhouse, will be opening its twenty-seventh season at Stockbridge, with William Miles, director. For foreign and American movies, the Little Cinema at Pittsfield has nightly performances through the summer.

Six Motor Tours

The Berkshire Hills Conference, with headquarters at 50 South Street, Pittsfield, can furnish detailed information about the region. It distributes a road map outlining six motor tours of the county.

State Route 23, crossing the southern quadrant, covers part of the trail used by Maj. Gen. Henry Knox and his troops during the American Revolution. In the winter of 1775-76, they hauled cannon captured from the British at Fort Ticonderoga to the support of colonial troops in Boston.

The largest state forest in the Commonwealth is October Mountain. It is situated in the central Berkshires. Many hiking and bridle trails are found in its 14,000 acres. There is a new camping area available at the west side of the forest, three miles from Lenox. The best approaches are along U. S. 20 from either Lenox or East Lee.

June vacationists may see New England's largest azalea fields in the Pittsfield state forest. They are reachable by hard-surfaced road on Berry Mountain in the Taconic area.

New Express Link

Motor highways to the area include the New York Thruway, the Taconic Parkway or U. S. 7. The Massachusetts Turnpike to eastern New England begins at West Stockbridge. An express link with the New York Thruway is under construction.

Lodgings range all the way from modest guest homes to hotels and motels. The rates begin around $50 a week. Many places furnish baby-sitting service for those who want to visit theatres in the evening or pursue other activities.

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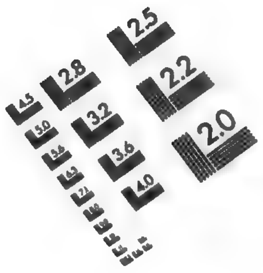
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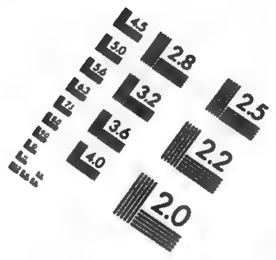
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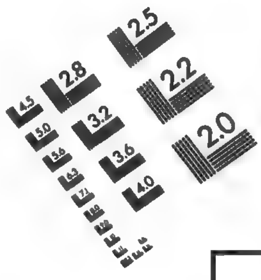
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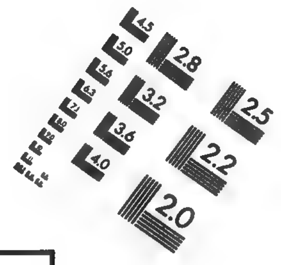
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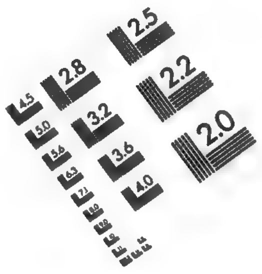
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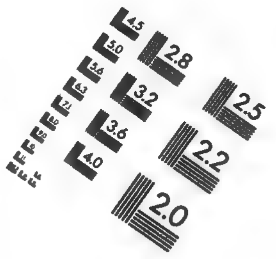
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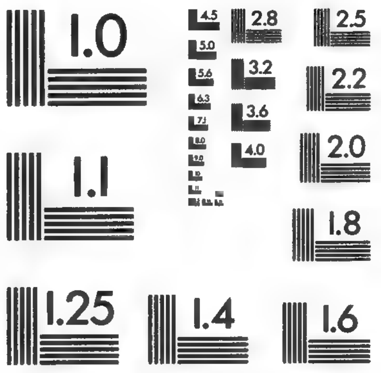
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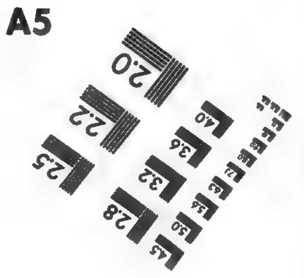
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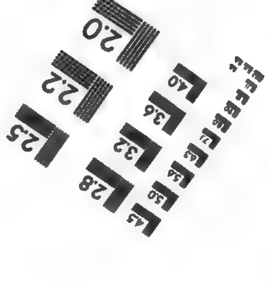
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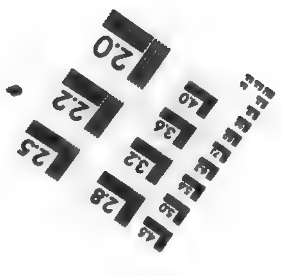
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B. Eagle - June 28 '58

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

HOW TO GET THERE: **TANGLEWOOD, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN, on Route 7 just south of Pittsfield; MUSIC MOUNTAIN, off Route 7 in Falls Village, Conn; BERKSHIRE PLAYHOUSE, off Route 7 on Route 102 near center of Stockbridge; MALDEN BRIDGE PLAYHOUSE, on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); WILLIAMSTOWN SUMMER THEATER, on Main Street in Williamstown; BERKSHIRE MUSIC BARN, southeast of Tanglewood between Routes 7 and 183; SHARON PLAYHOUSE, just off Main Street in Sharon, Conn., on Route 4 toward Amenia; COLONIE MUSICAL THEATER, near Latham Circle, N.Y., off Route 9 on road to Cohoes.**

Sunday

Monday

Tuesday

Wednesday

June 29

Berkshire Music Barn

8:30—Barbershop Quartets: the Buffalo Bills, the Tangle Aires, the Valley Four, the Clip Chords

Malden Bridge Playhouse

7:00—"Visit to a Small Planet"

Jacob's Pillow

4:00—Dance Appreciation Course: John Lindquist and Ted Shawn, "Pictorial History of Jacob's Pillow"

8:30—Dance Appreciation Course: Ann Hutchinson, "How Dance Is Written," with demonstration

Colonie Musical Theater

8:00—"Damn Yankees" (Final Performance)

Music Mountain

4:00—Berkshire String Quartet

Soloist: Keith Wilson, clarinet

Quartet in C major, Op. 54, No. 2 — *Haydn*

Quintet for Clarinet and Strings in A major, K. 581 — *Mozart*

Quartet in D. major, Op. 44, No. 1 — *Mendelssohn*

Cummington School of the Arts

4:00—Benefit concert for Village Congregational Church, with Prescott Barrows, pianist; Roberta Cowell, soprano; Nathan Gottschalk, violin

June 30

Berkshire Playhouse

8:45—"Separate Tables," with Eleanor Wilson, Beatrice Maude, Paula Bauersmith, and Barbara Brady

Sharon Playhouse

8:40—"The Thieves' Carnival"

July 1

Malden Bridge Playhouse

8:45—"Monique"

Jacob's Pillow

9:00—Mia Slavenska, André Eglevsky in Classic Ballet pas de deux. Pauline Koner and Dance Company. Shrimathi Gina.

Colonie Musical Theater

8:40—"Silk Stockings"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Separate Tables"

SHARON PLAYHOUSE, 8:40: "The Thieves' Carnival"

July 2

Tanglewood

8:30—Theater. Budapest String Quartet. Chamber Music Concert

Quartet in D major, Op. 64, No. 5 — *Haydn*

Quartet No. 1 in A minor, Op. 7 — *Bartok*

Quartet No. 8 in E minor — *Beethoven*

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45, "Separate Tables"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Monique"

JACOB'S PILLOW, 9:00: Mia Slavenska, André Eglevsky, Pauline Koner and Company, Shrimathi Gina

COLONIE MUSICAL THEATER, 8:40: "Silk Stockings"

July 6

Tanglewood

10:00—Chamber Music Hall. BMC Chamber Music Groups (Friends)

2:30—Shed. Boston Symphony Orchestra. Harvard Glee Club and Radcliffe Choral Society. Conductor: G. Wallace Woodworth

B minor Mass — *Bach*

Soloists: Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm

Berkshire Music Barn

8:30—Duke Ellington and his Orchestra

Jacob's Pillow

8:30—A Dance Appreciation Course: Shrimathi Gina, "Dances of India," with demonstration

Cummington School of the Arts

3:30—Song recital of works by Schumann, Duke and Ravel, with Dorothy Stahl, Louise Rood, Harold Stroul. John Duke, Vincent Kulak

Music Mountain

4:00—Berkshire String Quartet

Quartet in C minor, Op. 18, No. 4 — *Beethoven*

Quartet in E flat major, Op. 74 — *Beethoven*

Quartet in C major, Op. 59, No. 3 — *Beethoven*

CONTINUING

MALDEN BRIDGE PLAYHOUSE, 7:00: "Monique" (Final Performance)

COLONIE MUSICAL THEATER, 8:00: "Silk Stockings" (Final Performance)

July 7

Berkshire Playhouse

8:45—"The Matchmaker," with William Swan, Theodore Tenley, Leonore Landau, and Sorrell Booke

Sharon Playhouse

8:40—"The Happy Time"

CONTINUING

WILLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

July 8

Malden Bridge Playhouse

8:45—"King of Hearts"

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—Tania Karina and Oleg Sabline in Classic Ballet pas de deux. Donald Sadler and Company with Maria Karnilova. Lotte Goslar.

Colonie Musical Theater

8:40—"Happy Hunting"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Matchmaker"

WILLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

SHARON PLAYHOUSE, 8:40: "The Happy Time"

July 9

Tanglewood

8:30—Theater. Chamber Music Concert, Beaux Arts Trio of New York

Trio in E flat, Op. 1, No. 1 — *Beethoven*

Trio in D minor, Op. 120 — *Fauré*

Trio No. 2 in C minor, Op. 66 — *Mendelssohn*

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Matchmaker"

WILLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "King of Hearts"

JACOB'S PILLOW, 9:00: Tania Karina, Oleg Sabline, Donald Sadler and Company with Maria Karnilova. Lotte Goslar

SHARON PLAYHOUSE, 8:40: "The Happy Time"

COLONIE MUSICAL THEATER, 8:40: "Happy Hunting"

July 13

Tanglewood

10:00—Chamber Music Hall. BMC Chamber Music Groups (Friends)

2:30—Theater. Boston Symphony Orchestra. Conductor: Charles Munch

Haffner Symphony — *Mozart*

Piano Concerto in C major, K. 467 — *Mozart*

Soloist: Seymour Lipkin

Kyrie, K. 341; Graduale, K. 273; Mass, K. 317 — *Mozart*

Conductor: Hugh Ross

8:30—Chamber Music Hall. Composer's Forum (Friends)

Berkshire Music Barn

8:30—Lionel Hampton and Orchestra

Jacob's Pillow

8:30—A Dance Appreciation Course: Sahomi Tachibana, "Dances of Japan," with demonstration

Cummington School of the Arts

3:30—Chamber music concert

CONTINUING

MALDEN BRIDGE PLAYHOUSE, 7:00: "King of Hearts" (Final Performance)

COLONIE MUSICAL THEATER, 8:00: "Happy Hunting" (Final Performance)

July 14

Tanglewood

8:30—Theater. A concert of Contemporary Chamber Music under the Auspices of the Fromm Music Foundation (Friends)

Berkshire Playhouse

8:45—"The Cocktail Party," with Deirdre Owens

Sharon Playhouse

8:40—"Visit to a Small Planet"

July 15

Tanglewood

8:30—Theater. Tanglewood Choir (Friends)

Williamstown Theater

8:40—"Bullfight"

Malden Bridge Playhouse

8:45—"Inherit the Wind"

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana.

Colonie Musical Theater

8:40—"Kiss Me Kate"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Cocktail Party"

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet"

July 16

Tanglewood

8:30—Theater. Chamber Music Concert. New York Pro Musica Antiqua

Music of Flanders and Spain

Works of Isaac, Des Pres, Morales, and others

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Cocktail Party"

WILLIAMSTOWN THEATER, 8:40: "Bullfight"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 9:00: Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet"

COLONIE MUSICAL THEATER, 8:40: "Kiss Me Kate"

July 20

Tanglewood

10:00—Chamber Music Hall. BMC Chamber Music Groups (Friends)

2:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux

Academic Festival Overture — *Brahms*

Piano Concerto No. 1 in D minor — *Brahms*

Soloist: Leon Fleisher

Petrouchka — *Stravinski*

8:30—Chamber Music Hall. Composer's Forum (Friends)

Berkshire Music Barn

8:30—Wilbur de Paris and his New Orleans Jazz Band

Jacob's Pillow

8:30—A Dance Appreciation Course: Carola Goya and Matteo, "Dances of Spain," with demonstration

Cummington School of the Arts

3:30—Chamber music concert

CONTINUING

MALDEN BRIDGE PLAYHOUSE, 7:00: "Inherit the Wind"

COLONIE MUSICAL THEATER, 8:00: "Kiss Me Kate" (Final Performance)

July 21

Tanglewood

8:30—Theater. Opera (Friends)

Berkshire Playhouse

8:45—"The Mousetrap"

Sharon Playhouse

8:40—"Bus Stop"

July 22

Williamstown Theater

8:40—"Time Remembered"

Malden Bridge Playhouse

8:45—"Inherit the Wind" (Held from previous week)

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—The Ximenez-Vargas Spanish Ballet Company

Colonie Musical Theater

8:40—"The King and I"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Mousetrap"

SHARON PLAYHOUSE, 8:40: "Bus Stop"

July 23

Tanglewood

8:30—Theater. Chamber Music Concert. Adele Addison, Soprano.

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Mousetrap"

WILLIAMSTOWN THEATER, 8:40: "Time Remembered"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 9:00: The Ximenez-Vargas Spanish Ballet Company

SHARON PLAYHOUSE, 8:40: "Bus Stop"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

July 27

Tanglewood

10:00—Chamber Music Hall. BMC Chamber Music Groups (Friends)

2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Music for Strings, Percussion, and Celesta — *Bartok*

"Daphnis and Chloe" 2nd Suite — *Ravel*

Violin Concerto — *Tchaikovsky*

Soloist: Zino Francescatti

8:30—Chamber Music Hall. Composer's Forum (Friends)

Berkshire Music Barn

8:30—Bobby Hackett and his Quartet

Jacob's Pillow

8:30—A Dance Appreciation Course: Anatole Chujoy, "Regional Ballet After Two Years"

Cummington School of the Arts

3:30—Chamber music concert

CONTINUING

MALDEN BRIDGE PLAYHOUSE, 7:00: "Inherit the Wind" (Final Performance)

COLONIE MUSICAL THEATER, 8:00: "The King and I"

July 28

Tanglewood

8:30—Theater. Opera. (Friends)

Berkshire Playhouse

8:45—"Noah"

Sharon Playhouse

8:40—"Misalliance"

July 29

Tanglewood

8:30—Theater. Tanglewood Choir

Berkshire Music Barn

8:30—Dakota Staton

Williamstown Theater

8:40—"No Time for Sergeants"

Malden Bridge Playhouse

8:45—"A Hole in the Head"

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—The Atlanta Civic Ballet. Mata and Hari

Colonie Musical Theater

8:40—"The King and I" (Held from previous week)

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Noah"

SHARON PLAYHOUSE, 8:40: "Misalliance"

July 30

Tanglewood

8:30—Theater. The Kroll Quartet. Chamber Music Concert

Quartet in C major, K. 465 — *Mozart*

Quartet No. 1 — *Blackwood*

Quartet No. 1, in C minor, Op. 51, No. 1 — *Brahms*

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "Noah"

WILLIAMSTOWN THEATER, 8:40: "No Time for Sergeants"

MALDEN BRIDGE PLAYHOUSE, 8:45: "A Hole in the Head"

JACOB'S PILLOW, 9:00: The Atlanta Civic Ballet. Mata and Hari

SHARON PLAYHOUSE, 8:40: "Misalliance"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

Thursday

Friday

Saturday

July 3

anglewood

:30—Shed. Berkshire Music Center Orchestra (Friends)

illiamstown Theater

:40—"The Madwoman of Chaillot," with Mildred Dunnock

CONTINUING

ERKSHIRE PLAYHOUSE, 8:45: "Separate Tables"

ALDEN BRIDGE PLAYHOUSE, 8:45: "Monique"

ACOB'S PILLOW, 4:00: Mia Slavenska, André Eglevsky, Pauline Koner and Company, Shrimathi Gina

HARON PLAYHOUSE, 8:40: "The Thieves' Carnival"

OLONIE MUSICAL THEATER, 8:40: "Silk Stockings"

July 4

Tanglewood

3:15—Chamber Music Hall. Seminar in Contemporary Music (Friends)

8:30—Theater. Boston Symphony Orchestra. Conductor: Charles Munch

Suites Nos. 1, 2, 3, 4 — *Bach*

Berkshire Music Barn

8:30—The Dave Brubeck Quartet

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Separate Tables"

WILLIAMSTOWN THEATER, 8:45: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Monique"

JACOB'S PILLOW, 4:00 and 9:00: Mia Slavenska, André Eglevsky, Pauline Koner and Company, Shrimathi Gina

SHARON PLAYHOUSE, 8:40: "The Thieves' Carnival"

COLONIE MUSICAL THEATER, 8:40: "Silk Stockings"

July 5

Tanglewood

8:30—Theater. Boston Symphony Orchestra. Conductor: Charles Munch

Piano Concerto in D minor — *Bach*

Soloist: Lukas Foss

The Art of the Fugue

Berkshire Music Barn

3:30—Odetta and Her Guitar

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "Separate Tables" (Final Performances)

WILLIAMSTOWN THEATER, 2:40 and 8:40: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Monique"

JACOB'S PILLOW, 4:00 and 9:00: Mia Slavenska, André Eglevsky, Pauline Koner and Company, Shrimathi Gina. (Final Performances)

SHARON PLAYHOUSE, 8:40: "The Thieves' Carnival" (Final Performance)

COLONIE MUSICAL THEATER, 6:00 and 9:30: "Silk Stockings"

July 10

Tanglewood

:30—Shed. Berkshire Music Center Orchestra (Friends)

Berkshire Music Barn

:30—West Indian Night

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Matchmaker"

WILLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "King of Hearts"

JACOB'S PILLOW, 4:00: Tania Karina, Oleg Sabline, Donald Sadler and Company with Maria Karnilova, Lotte Goslar

SHARON PLAYHOUSE, 8:40: "The Happy Time"

COLONIE MUSICAL THEATER, 8:40: "Happy Hunting"

July 11

Tanglewood

3:15—Chamber Music Hall. Seminar in Contemporary Music (Friends)

8:30—Theater. Boston Symphony Orchestra. Conductor: Charles Munch

Musical Joke K. 522 — *Mozart*

Sinfonia Concertante — *Mozart*

Soloists: Ruth Posselt, Joseph de Pasquale

"Linz" symphony, No. 36, in C major — *Mozart*

Pilgrim Productions

10:30 and 2:30—For Children, "Rumpelstiltskin," Berkshire Museum, Pittsfield

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Matchmaker"

WLLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "King of Hearts"

JACOB'S PILLOW, 4:00 and 9:00: Tania Karina, Oleg Sabline, Donald Sadler and Company with Maria Karnilova, Lotte Goslar

SHARON PLAYHOUSE, 8:40: "The Happy Time"

COLONIE MUSICAL THEATER, 8:40; "Happy Hunting"

July 12

Tanglewood

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Eine Kleine Nachtmusik (Two-piano Concerto, K. 365) — *Mozart*

Soloists: Seymour Lipkin, Lukas Foss

Serenade No. 10 in B flat for Winds — *Mozart*

Symphony No. 40 in G minor — *Mozart*

Berkshire Music Barn

3:30—Afternoon of Jazz with Poetry, featuring: The Tony Scott Quintet and Poet Langston Hughes

Sharon Playhouse

2:30—For Children, "Space Adventureland," with Joan Lemmo and Lee Howard

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Matchmaker" (Final Performances)

WILLIAMSTOWN THEATER, 2:40 and 8:40: "The Madwoman of Chaillot" (Final Performances)

MALDEN BRIDGE PLAYHOUSE, 8:45: "King of Hearts"

JACOB'S PILLOW, 4:00 and 9:00: Tania Karina, Oleg Sabline, Donald Sadler and Company with Maria Karnilova, Lotte Goslar (Final Performances)

SHARON PLAYHOUSE, 8:40: "The Happy Time" (Final Performance)

COLONIE MUSICAL THEATER, 6:00 and 9:30: "Happy Hunting"

July 17

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Cocktail Party"

WILLIAMSTOWN THEATER, 8:40: "Bullfight"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00: Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana.

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet"

COLONIE MUSICAL THEATER, 8:40: "Kiss Me Kate"

July 18

Tanglewood

3:15—Chamber Music Hall. Seminar in Contemporary Music (Friends)

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Serenade No. 2 in A, Op. 16 — *Brahms*

Variations for Orchestra — *Copland*

Symphony No. 4 — *Brahms*

Pilgrim Productions

10:30 and 2:30—For Children, "Rumpelstiltskin," Berkshire Museum, Pittsfield

South Mountain

3:00—The New York Harp Trio

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Cocktail Party"

WILLIAMSTOWN THEATER, 8:40: "Bullfight"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00 and 9:00: Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana.

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet"

COLONIE MUSICAL THEATER, 8:40: "Kiss Me Kate"

July 19

Tanglewood

10:00—Shed. Boston Symphony Orchestra. Open rehearsal

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Koussevitzky Memorial Concert

Requiem — *Brahms*

Hilde Gueden, Soprano

Donald Gramm, Baritone

Festival Chorus

Berkshire Music Barn

3:30—"Trouble in Tahiti" by Leonard Bernstein. The After Dinner Opera Company

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Cocktail Party" (Final Performances)

WILLIAMSTOWN THEATER, 2:40 and 8:40: "Bullfight" (Final Performances)

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00 and 9:00: Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana. (Final Performances)

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet" (Final Performance)

COLONIE MUSICAL THEATER, 6:00 and 9:30: "Kiss Me Kate"

July 24

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

Berkshire Music Barn

8:30—Anita O'Day and Trio

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Mousetrap"

WILLIAMSTOWN THEATER, 8:40: "Time Remembered"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00: The Ximenez-Vargas Spanish Ballet Company

SHARON PLAYHOUSE, 8:40: "Bus Stop"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

July 25

Tanglewood

3:15—Chamber Music Hall. Seminar in Contemporary Music (Friends)

8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux

"Russlan and Ludmilla" Ov. — *Glinka*

Symphony No. 4 — *Tchaikovsky*

Three Nocturnes — *Debussy*

La Valse — *Ravel*

Pilgrim Productions

10:30 and 2:30—For Children, "Pinocchio," Berkshire Museum, Pittsfield

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Mousetrap"

WILLIAMSTOWN THEATER, 8:40: "Time Remembered"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00 and 9:00: The Ximenez-Vargas Spanish Ballet Company

SHARON PLAYHOUSE, 8:40: "Bus Stop"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

July 26

Tanglewood

10:00—Shed. Boston Symphony Orchestra. Open rehearsal

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Agon — *Stravinsky*

Piano Concerto No. 3 — *Rachmaninoff*

La Mer — *Debussy*

Berkshire Music Barn

3:30—Marais and Miranda, folksingers

Sharon Playhouse

2:30—For Children, "The Beggar Boy in Baghdad"

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Mousetrap" (Final Performances)

WILLIAMSTOWN THEATER, 2:40 and 8:40: "Time Remembered" (Final Performances)

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00 and 9:00: The Ximenez-Vargas Spanish Ballet Company (Final Performances)

SHARON PLAYHOUSE, 8:40: "Bus Stop" (Final Performance)

COLONIE MUSICAL THEATER, 6:00 and 9:30: "The King and I"

July 31

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

Berkshire Music Barn

8:30—Stan Rubin and the Tiger Town Five

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Noah"

WILLIAMSTOWN THEATER, 8:40: "No Time for Sergeants"

MALDEN BRIDGE PLAYHOUSE, 8:45: "A Hole in the Head"

JACOB'S PILLOW, 4:00: The Atlanta Civic Ballet. Mata and Hari

SHARON PLAYHOUSE, 8:40: "Misalliance"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

August 1

Tanglewood

3:15—Chamber Music Hall. Seminar in Contemporary Music (Friends)

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Prelude to "Die Meistersinger" — *Wagner*

Siegfried Idyll; Prelude and Love Death from "Tristan and Isolde" — *Wagner*

Viola Concerto — *Piston*

Immolation Scene — *Wagner*

Margaret Harshaw: Soprano

Joseph de Pasquale: Viola

Pilgrim Productions

10:30 and 2:30—For Children, "Pinocchio," Berkshire Museum, Pittsfield

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Noah"

WILLIAMSTOWN THEATER, 8:40: "No Time for Sergeants"

MALDEN BRIDGE PLAYHOUSE, 8:45: "A Hole in the Head"

JACOB'S PILLOW, 4:00 and 9:00: The Atlanta Civic Ballet. Mata and Hari

SHARON PLAYHOUSE, 8:40: "Misalliance"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

August 2

Tanglewood

10:00—Shed. Boston Symphony Orchestra. Open rehearsal

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

"Tannhauser" Overture and Bacchanale — *Wagner*

Piano Concerto No. 1 in E flat — *Liszt*

Soloist: Leonard Pennario

Symphony No. 8 — *Vaughan Williams*

Siegfried's Rhine Journey — *Wagner*

Berkshire Music Barn

3:30—Tom Lehrer

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "Noah" (Final Performances)

WILLIAMSTOWN THEATER, 2:40 and 8:40: "No Time for Sergeants" (Final Performances)

MALDEN BRIDGE PLAYHOUSE, 8:45: "A Hole in the Head"

JACOB'S PILLOW, 4:00 and 9:00: The Atlanta Civic Ballet. Mata and Hari. (Final Performances)

SHARON PLAYHOUSE, 8:40: "Misalliance" (Final Performance)

COLONIE MUSICAL THEATER, 6:00 and 9:30: "The King and I"

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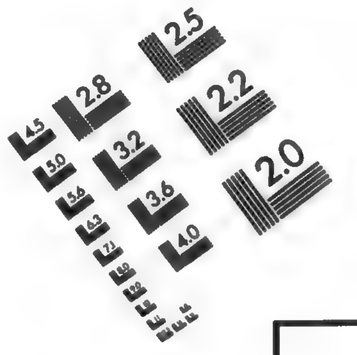
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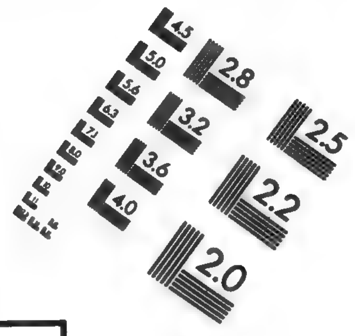
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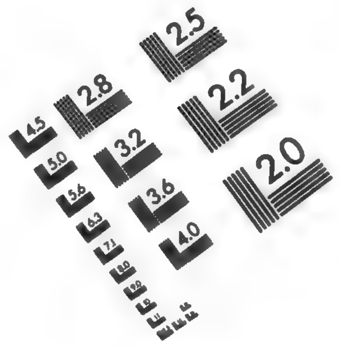
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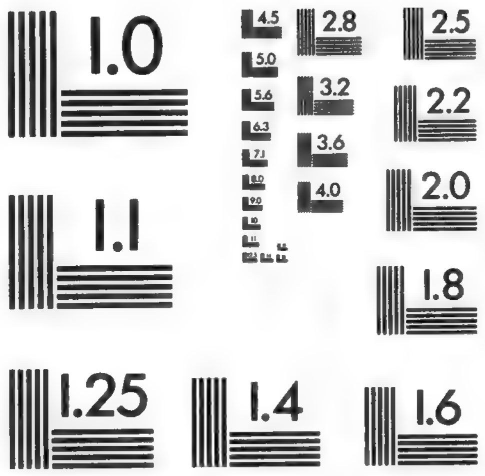
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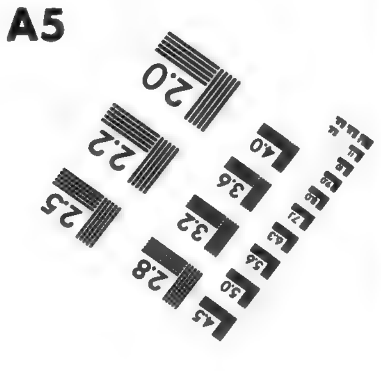
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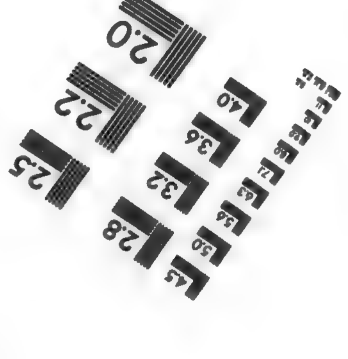
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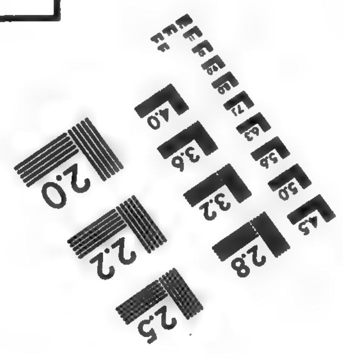
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[247]

B. Eagle – June 28 '58

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

HOW TO GET THERE: TANGLEWOOD, on Route 183 betw
center of town); SOUTH MOUNTAIN, on Route 7 just south
BERKSHIRE PLAYHOUSE, off Route 7 on Route 102 near ce
tween Chatham and Pittsfield-Albany Road (Route 20); W
BERKSHIRE MUSIC BARN, southeast of Tanglewood betwe
Sharon, Conn., on Route 4 toward Amenia; COLONIE MUSI

Sunday — Monday — Tuesday — Wednesday — Thursday — Friday

June 29

Berkshire Music Barn

8:30—Barbershop Quartets: the Buffalo Bills, the Tangle Aires, the Valley Four, the Clip Chords

Malden Bridge Playhouse

7:00—"Visit to a Small Planet"

Jacob's Pillow

4:00—Dance Appreciation Course: John Lindquist and Ted Shawn, "Pictorial History of Jacob's Pillow"

8:30—Dance Appreciation Course: Ann Hutchinson, "How Dance Is Written," with demonstration

Colonie Musical Theater

8:00—"Damn Yankees" (Final Performance)

Music Mountain

4:00—Berkshire String Quartet

Soloist: Keith Wilson, clarinet

Quartet in C major, Op. 54, No. 2 — *Haydn*

Quintet for Clarinet and Strings in A major, K. 581 — *Mozart*

Quartet in D. major, Op. 44, No. 1 — *Mendelssohn*

Cummington School of the Arts

4:00—Benefit concert for Village Congregational Church, with Prescott Barrows, pianist; Roberta Cowell, soprano; Nathan Gottschalk, violin

June 30

Berkshire Playhouse

8:45—"Separate Tables," with Eleanor Wilson, Beatrice Maude, Paula Bauersmith, and Barbara Brady

Sharon Playhouse

8:40—"The Thieves' Carnival"

July 1

Malden Bridge Playhouse

8:45—"Monique"

Jacob's Pillow

9:00—Mia Slavenska, André Eglevsky in Classic Ballet pas de deux. Pauline Koner and Dance Company. Shrimathi Gina.

Colonie Musical Theater

8:40—"Silk Stockings"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Separate Tables"

SHARON PLAYHOUSE, 8:40: "The Thieves' Carnival"

July 2

Tanglewood

8:30—Theater. Budapest String Quartet. Chamber Music Concert

Quartet in D major, Op. 64, No. 5 — *Haydn*

Quartet No. 1 in A minor, Op. 7 — *Bartok*

Quartet No. 8 in E minor — *Beethoven*

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45, "Separate Tables"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Monique"

JACOB'S PILLOW, 9:00: Mia Slavenska, André Eglevsky, Pauline Koner and Company, Shrimathi Gina

COLONIE MUSICAL THEATER, 8:40: "Silk Stockings"

July 3

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

Williamstown Theater

8:40—"The Madwoman of Chaillot," with Mildred Dunnock

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Separate Tables"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Monique"

JACOB'S PILLOW, 4:00: Mia Slavenska, André Eglevsky, Pauline Koner and Company, Shrimathi Gina

SHARON PLAYHOUSE, 8:40: "The Thieves' Carnival"

COLONIE MUSICAL THEATER, 8:40: "Silk Stockings"

July 4

Tanglewood

3:15—Chamber Music Hall. Seminar in Co
Music (Friends)

8:30—Theater. Boston Symphony Orchestr
tor: Charles Munch
Suites Nos. 1, 2, 3, 4

Berkshire Music Barn

8:30—The Dave Brubeck Quartet

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Separa

WILLIAMSTOWN THEATER, 8:45: "The
of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "

JACOB'S PILLOW, 4:00 and 9:00: Mia
André Eglevsky, Pauline Koner and
Shrimathi Gina

SHARON PLAYHOUSE, 8:40: "The Thieves

COLONIE MUSICAL THEATER, 8:40: "Silk

July 6

Tanglewood

10:00—Chamber Music Hall. BMC Chamber Music Groups (Friends)

2:30—Shed. Boston Symphony Orchestra. Harvard Glee Club and Radcliffe Choral Society. Conductor: G. Wallace Woodworth

B minor Mass — *Bach*

Soloists: Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm

Berkshire Music Barn

8:30—Duke Ellington and his Orchestra

Jacob's Pillow

8:30—A Dance Appreciation Course: Shrimathi Gina, "Dances of India," with demonstration

Cummington School of the Arts

3:30—Song recital of works by Schumann, Duke and Ravel, with Dorothy Stahl, Louise Rood, Harold Stroul, John Duke, Vincent Kulak

Music Mountain

4:00—Berkshire String Quartet

Quartet in C minor, Op. 18, No. 4 — *Beethoven*

Quartet in E flat major, Op. 74 — *Beethoven*

Quartet in C major, Op. 59, No. 3 — *Beethoven*

CONTINUING

MALDEN BRIDGE PLAYHOUSE, 7:00: "Monique" (Final Performance)

COLONIE MUSICAL THEATER, 8:00: "Silk Stockings" (Final Performance)

July 7

Berkshire Playhouse

8:45—"The Matchmaker," with William Swan, Theodore Tenley, Leonore Landau, and Sorrell Booke

Sharon Playhouse

8:40—"The Happy Time"

CONTINUING

WILLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

July 8

Malden Bridge Playhouse

8:45—"King of Hearts"

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—Tania Karina and Oleg Sabline in Classic Ballet pas de deux. Donald Sadler and Company with Maria Karnilova. Lotte Goslar.

Colonie Musical Theater

8:40—"Happy Hunting"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Matchmaker"

WILLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

SHARON PLAYHOUSE, 8:40: "The Happy Time"

July 9

Tanglewood

8:30—Theater. Chamber Music Concert, Beaux Arts Trio of New York

Trio in E flat, Op. 1, No. 1 — *Beethoven*

Trio in D minor, Op. 120 — *Fauré*

Trio No. 2 in C minor, Op. 66 — *Mendelssohn*

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Matchmaker"

WILLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "King of Hearts"

JACOB'S PILLOW, 9:00: Tania Karina, Oleg Sabline, Donald Sadler and Company with Maria Karnilova. Lotte Goslar

SHARON PLAYHOUSE, 8:40: "The Happy Time"

COLONIE MUSICAL THEATER, 8:40: "Happy Hunting"

July 10

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

Berkshire Music Barn

8:30—West Indian Night

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Matchmaker"

WILLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "King of Hearts"

JACOB'S PILLOW, 4:00: Tania Karina, Oleg Sabline, Donald Sadler and Company with Maria Karnilova, Lotte Goslar

SHARON PLAYHOUSE, 8:40: "The Happy Time"

COLONIE MUSICAL THEATER, 8:40: "Happy Hunting"

July 11

Tanglewood

3:15—Chamber Music Hall. Seminar in Co
Music (Friends)

8:30—Theater. Boston Symphony Orchestr
tor: Charles Munch
Musical Joke K. 522
Sinfonia Concertante
Soloists: Ruth Posselt, Joseph de Pas
"Linz" symphony, No. 36, in C major

Pilgrim Productions

10:30 and 2:30—For Children, "Rump
Berkshire Museum, Pittsfield

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Ma

WLLIAMSTOWN THEATER, 8:40: "The
of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45:
Hearts"

JACOB'S PILLOW, 4:00 and 9:00: Tania K
Sabline, Donald Sadler and Company
Karnilova, Lotte Goslar

SHARON PLAYHOUSE, 8:40: "The Happy

COLONIE MUSICAL THEATER, 8:40; "H
ing"

July 13

Tanglewood

10:00—Chamber Music Hall. BMC Chamber Music Groups (Friends)

2:30—Theater. Boston Symphony Orchestra. Conductor: Charles Munch

Haffner Symphony — *Mozart*

Piano Concerto in C major, K. 467 — *Mozart*

Soloist: Seymour Lipkin

Kyrie, K. 341; Graduale, K. 273; Mass, K. 317 — *Mozart*

Conductor: Hugh Ross

8:30—Chamber Music Hall. Composer's Forum (Friends)

Berkshire Music Barn

8:30—Lionel Hampton and Orchestra

Jacob's Pillow

8:30—A Dance Appreciation Course: Sahomi Tachibana, "Dances of Japan," with demonstration

Cummington School of the Arts

3:30—Chamber music concert

CONTINUING

MALDEN BRIDGE PLAYHOUSE, 7:00: "King of Hearts" (Final Performance)

COLONIE MUSICAL THEATER, 8:00: "Happy Hunting" (Final Performance)

July 14

Tanglewood

8:30—Theater. A concert of Contemporary Chamber Music under the Auspices of the Fromm Music Foundation (Friends)

Berkshire Playhouse

8:45—"The Cocktail Party," with Deirdre Owens

Sharon Playhouse

8:40—"Visit to a Small Planet"

July 15

Tanglewood

8:30—Theater. Tanglewood Choir (Friends)

Williamstown Theater

8:40—"Bullfight"

Malden Bridge Playhouse

8:45—"Inherit the Wind"

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana.

Colonie Musical Theater

8:40—"Kiss Me Kate"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Cocktail Party"

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet"

July 16

Tanglewood

8:30—Theater. Chamber Music Concert. New York Pro Musica Antiqua

Music of Flanders and Spain

Works of Isaac, Des Pres, Morales, and others

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Cocktail Party"

WILLIAMSTOWN THEATER, 8:40: "Bullfight"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 9:00: Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet"

COLONIE MUSICAL THEATER, 8:40: "Kiss Me Kate"

July 17

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Cocktail Party"

WILLIAMSTOWN THEATER, 8:40: "Bullfight"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00: Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana.

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet"

COLONIE MUSICAL THEATER, 8:40: "Kiss Me Kate"

July 18

Tanglewood

3:15—Chamber Music Hall. Seminar in Con
Music (Friends)

8:30—Shed. Boston Symphony Orchestra. C
Charles Munch
Serenade No. 2 in A, Op. 16
Variations for Orchestra
Symphony No. 4

Pilgrim Productions

10:30 and 2:30—For Children, "Rumpel
Berkshire Museum, Pittsfield

South Mountain

3:00—The New York Harp Trio

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The
Party"

WILLIAMSTOWN THEATER, 8:40: "Bullfig

MALDEN BRIDGE PLAYHOUSE, 8:45: "I
Wind"

JACOB'S PILLOW, 4:00 and 9:00: Geoffre
and Company. Ram Gopal. Sahomi Tachib

SHARON PLAYHOUSE, 8:40: "Visit to
Planet"

COLONIE MUSICAL THEATER, 8:40: "Kiss

July 20

Tanglewood

10:00—Chamber Music Hall. BMC Chamber Music Groups (Friends)

2:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux

Academic Festival Overture — *Brahms*

Piano Concerto No. 1 in D minor — *Brahms*

Soloist: Leon Fleisher

Petrouchka — *Stravinski*

8:30—Chamber Music Hall. Composer's Forum (Friends)

Berkshire Music Barn

8:30—Wilbur de Paris and his New Orleans Jazz Band

Jacob's Pillow

8:30—A Dance Appreciation Course: Carola Goya and Matteo, "Dances of Spain," with demonstration

Cummington School of the Arts

3:30—Chamber music concert

CONTINUING

MALDEN BRIDGE PLAYHOUSE, 7:00: "Inherit the Wind"

COLONIE MUSICAL THEATER, 8:00: "Kiss Me Kate" (Final Performance)

July 21

Tanglewood

8:30—Theater. Opera (Friends)

Berkshire Playhouse

8:45—"The Mousetrap"

Sharon Playhouse

8:40—"Bus Stop"

July 22

Williamstown Theater

8:40—"Time Remembered"

Malden Bridge Playhouse

8:45—"Inherit the Wind" (Held from previous week)

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—The Ximenez-Vargas Spanish Ballet Company

Colonie Musical Theater

8:40—"The King and I"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Mousetrap"

SHARON PLAYHOUSE, 8:40: "Bus Stop"

July 23

Tanglewood

8:30—Theater. Chamber Music Concert. Adele Addison, Soprano.

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Mousetrap"

WILLIAMSTOWN THEATER, 8:40: "Time Remembered"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 9:00: The Ximenez-Vargas Spanish Ballet Company

SHARON PLAYHOUSE, 8:40: "Bus Stop"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

July 24

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

Berkshire Music Barn

8:30—Anita O'Day and Trio

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Mousetrap"

WILLIAMSTOWN THEATER, 8:40: "Time Remembered"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00: The Ximenez-Vargas Spanish Ballet Company

SHARON PLAYHOUSE, 8:40: "Bus Stop"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

July 25

Tanglewood

3:15—Chamber Music Hall. Seminar in Cont
Music (Friends)

8:30—Shed. Boston Symphony Orchestra. C
Pierre Monteux
"Russlan and Ludmilla" Ov.
Symphony No. 4 — *Tc*
Three Nocturnes
La Valse

Pilgrim Productions

10:30 and 2:30—For Children, "Pinocchio,"
Museum, Pittsfield

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Mou

WILLIAMSTOWN THEATER, 8:40: "Time
bered"

MALDEN BRIDGE PLAYHOUSE, 8:45: "In
Wind"

JACOB'S PILLOW, 4:00 and 9:00: The
Vargas Spanish Ballet Company

SHARON PLAYHOUSE, 8:40: "Bus Stop"

COLONIE MUSICAL THEATER, 8:40: "
and I"

July 27

Tanglewood

10:00—Chamber Music Hall. BMC Chamber Music Groups (Friends)

2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Music for Strings, Percussion, and Celesta — *Bartok*

"Daphnis and Chloe" 2nd Suite — *Ravel*

Violin Concerto — *Tchaikovsky*

Soloist: Zino Francescatti

8:30—Chamber Music Hall. Composer's Forum (Friends)

Berkshire Music Barn

8:30—Bobby Hackett and his Quartet

Jacob's Pillow

8:30—A Dance Appreciation Course: Anatole Chujoy, "Regional Ballet After Two Years"

Cummington School of the Arts

3:30—Chamber music concert

CONTINUING

MALDEN BRIDGE PLAYHOUSE, 7:00: "Inherit the Wind" (Final Performance)

COLONIE MUSICAL THEATER, 8:00: "The King and I"

July 28

Tanglewood

8:30—Theater. Opera. (Friends)

Berkshire Playhouse

8:45—"Noah"

Sharon Playhouse

8:40—"Misalliance"

July 29

Tanglewood

8:30—Theater. Tanglewood Choir

Berkshire Music Barn

8:30—Dakota Staton

Williamstown Theater

8:40—"No Time for Sergeants"

Malden Bridge Playhouse

8:45—"A Hole in the Head"

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—The Atlanta Civic Ballet. Mata and Hari

Colonie Musical Theater

8:40—"The King and I" (Held from previous week)

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Noah"

SHARON PLAYHOUSE, 8:40: "Misalliance"

July 30

Tanglewood

8:30—Theater. The Kroll Quartet. Chamber Music Concert

Quartet in C major, K. 465 — *Mozart*

Quartet No. 1 — *Blackwood*

Quartet No. 1, in C minor, Op. 51, No. 1 — *Brahms*

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "Noah"

WILLIAMSTOWN THEATER, 8:40: "No Time for Sergeants"

MALDEN BRIDGE PLAYHOUSE, 8:45: "A Hole in the Head"

JACOB'S PILLOW, 9:00: The Atlanta Civic Ballet. Mata and Hari

SHARON PLAYHOUSE, 8:40: "Misalliance"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

July 31

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

Berkshire Music Barn

8:30—Stan Rubin and the Tiger Town Five

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Noah"

WILLIAMSTOWN THEATER, 8:40: "No Time for Sergeants"

MALDEN BRIDGE PLAYHOUSE, 8:45: "A Hole in the Head"

JACOB'S PILLOW, 4:00: The Atlanta Civic Ballet. Mata and Hari

SHARON PLAYHOUSE, 8:40: "Misalliance"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

August 1

Tanglewood

3:15—Chamber Music Hall. Seminar in Cont
Music (Friends)

8:30—Shed. Boston Symphony Orchestra. C
Charles Munch
Prelude to "Die Meistersinger"
Siegfried Idyll; Prelude and Love Death
"Tristan and Isolde"
Viola Concerto
Immolation Scene
Margaret Harshaw: Soprano
Joseph de Pasquale: Viola

Pilgrim Productions

10:30 and 2:30—For Children, "Pinocchio,"
Museum, Pittsfield

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Noah"

WILLIAMSTOWN THEATER, 8:40: "No
Sergeants"

MALDEN BRIDGE PLAYHOUSE, 8:45: "A
the Head"

JACOB'S PILLOW, 4:00 and 9:00: The Atla
Ballet. Mata and Hari

SHARON PLAYHOUSE, 8:40: "Misalliance"

COLONIE MUSICAL THEATER, 8:40: "
and I"

B. Eagle - June 28 '58

mmer Calendar

Summer Theaters and the Dance

HOW TO GET THERE: **TANGLEWOOD, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN, on Route 7 just south of Pittsfield; MUSIC MOUNTAIN, off Route 7 in Falls Village, Conn; BERKSHIRE PLAYHOUSE, off Route 7 on Route 102 near center of Stockbridge; MALDEN BRIDGE PLAYHOUSE, on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); WILLIAMSTOWN SUMMER THEATER, on Main Street in Williamstown; BERKSHIRE MUSIC BARN, southeast of Tanglewood between Routes 7 and 183; SHARON PLAYHOUSE, just off Main Street in Sharon, Conn., on Route 4 toward Amenia; COLONIE MUSICAL THEATER, near Latham Circle, N.Y., off Route 9 on road to Cohoes.**

Tuesday

July 1

Malden Bridge Playhouse

8:45—"Monique"

Jacob's Pillow

9:00—Mia Slavenska, André Eglevsky in Classic Ballet pas de deux. Pauline Koner and Dance Company. Shrimathi Gina.

Colonie Musical Theater

8:40—"Silk Stockings"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Separate Tables"

SHARON PLAYHOUSE, 8:40: "The Thieves' Carnival"

July 8

Malden Bridge Playhouse

8:45—"King of Hearts"

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—Tania Karina and Oleg Sabline in Classic Ballet pas de deux. Donald Sadler and Company with Maria Karnilova. Lotte Goslar.

Colonie Musical Theater

8:40—"Happy Hunting"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Matchmaker"

WILLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

SHARON PLAYHOUSE, 8:40: "The Happy Time"

July 15

Tanglewood

8:30—Theater. Tanglewood Choir (Friends)

Williamstown Theater

8:40—"Bullfight"

Malden Bridge Playhouse

8:45—"Inherit the Wind"

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana.

Colonie Musical Theater

8:40—"Kiss Me Kate"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Cocktail Party"

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet"

July 22

Williamstown Theater

8:40—"Time Remembered"

Malden Bridge Playhouse

8:45—"Inherit the Wind" (Held from previous week)

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—The Ximenez-Vargas Spanish Ballet Company

Colonie Musical Theater

8:40—"The King and I"

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Mousetrap"

SHARON PLAYHOUSE, 8:40: "Bus Stop"

July 29

Tanglewood

8:30—Theater. Tanglewood Choir

Berkshire Music Barn

8:30—Dakota Staton

Williamstown Theater

8:40—"No Time for Sergeants"

Malden Bridge Playhouse

8:45—"A Hole in the Head"

Sharon Playhouse

4:00—Music Lecture by Charles Demarest

Jacob's Pillow

9:00—The Atlanta Civic Ballet. Mata and Hari

Colonie Musical Theater

8:40—"The King and I" (Held from previous week)

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Noah"

SHARON PLAYHOUSE, 8:40: "Misalliance"

Wednesday

July 2

Tanglewood

8:30—Theater. Budapest String Quartet. Chamber Music Concert

Quartet in D major, Op. 64, No. 5 ***Haydn***

Quartet No. 1 in A minor, Op. 7 ***Bartok***

Quartet No. 8 in E minor ***Beethoven***

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45, "Separate Tables"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Monique"

JACOB'S PILLOW, 9:00: Mia Slavenska, André Eglevsky, Pauline Koner and Company, Shrimathi Gina

COLONIE MUSICAL THEATER, 8:40: "Silk Stockings"

July 9

Tanglewood

8:30—Theater. Chamber Music Concert, Beaux Arts Trio of New York

Trio in E flat, Op. 1, No. 1 ***Beethoven***

Trio in D minor, Op. 120 ***Fauré***

Trio No. 2 in C minor, Op. 66 ***Mendelssohn***

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Matchmaker"

WILLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "King of Hearts"

JACOB'S PILLOW, 9:00: Tania Karina, Oleg Sabline, Donald Sadler and Company with Maria Karnilova. Lotte Goslar

SHARON PLAYHOUSE, 8:40: "The Happy Time"

COLONIE MUSICAL THEATER, 8:40: "Happy Hunting"

July 16

Tanglewood

8:30—Theater. Chamber Music Concert. New York Pro Musica Antiqua

Music of Flanders and Spain

Works of Isaac, Des Pres, Morales, and others

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Cocktail Party"

WILLIAMSTOWN THEATER, 8:40: "Bullfight"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 9:00: Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet"

COLONIE MUSICAL THEATER, 8:40: "Kiss Me Kate"

July 23

Tanglewood

8:30—Theater. Chamber Music Concert. Adele Addison, Soprano.

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Mousetrap"

WILLIAMSTOWN THEATER, 8:40: "Time Remembered"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 9:00: The Ximenez-Vargas Spanish Ballet Company

SHARON PLAYHOUSE, 8:40: "Bus Stop"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

July 30

Tanglewood

8:30—Theater. The Kroll Quartet. Chamber Music Concert

Quartet in C major, K. 465 ***Mozart***

Quartet No. 1 ***Blackwood***

Quartet No. 1, in C minor, Op. 51, No. 1 ***Brahms***

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "Noah"

WILLIAMSTOWN THEATER, 8:40: "No Time for Sergeants"

MALDEN BRIDGE PLAYHOUSE, 8:45: "A Hole in the Head"

JACOB'S PILLOW, 9:00: The Atlanta Civic Ballet. Mata and Hari

SHARON PLAYHOUSE, 8:40: "Misalliance"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

Thursday

July 3

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

Williamstown Theater

8:40—"The Madwoman of Chaillot," with Mildred Dunnock

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Separate Tables"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Monique"

JACOB'S PILLOW, 4:00: Mia Slavenska, André Eglevsky, Pauline Koner and Company, Shrimathi Gina

SHARON PLAYHOUSE, 8:40: "The Thieves' Carnival"

COLONIE MUSICAL THEATER, 8:40: "Silk Stockings"

July 10

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

Berkshire Music Barn

8:30—West Indian Night

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Matchmaker"

WILLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "King of Hearts"

JACOB'S PILLOW, 4:00: Tania Karina, Oleg Sabline, Donald Sadler and Company with Maria Karnilova, Lotte Goslar

SHARON PLAYHOUSE, 8:40: "The Happy Time"

COLONIE MUSICAL THEATER, 8:40: "Happy Hunting"

July 17

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Cocktail Party"

WILLIAMSTOWN THEATER, 8:40: "Bullfight"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00: Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana.

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet"

COLONIE MUSICAL THEATER, 8:40: "Kiss Me Kate"

July 24

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

Berkshire Music Barn

8:30—Anita O'Day and Trio

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Mousetrap"

WILLIAMSTOWN THEATER, 8:40: "Time Remembered"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00: The Ximenez-Vargas Spanish Ballet Company

SHARON PLAYHOUSE, 8:40: "Bus Stop"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

July 31

Tanglewood

8:30—Shed. Berkshire Music Center Orchestra (Friends)

Berkshire Music Barn

8:30—Stan Rubin and the Tiger Town Five

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Noah"

WILLIAMSTOWN THEATER, 8:40: "No Time for Sergeants"

MALDEN BRIDGE PLAYHOUSE, 8:45: "A Hole in the Head"

JACOB'S PILLOW, 4:00: The Atlanta Civic Ballet. Mata and Hari

SHARON PLAYHOUSE, 8:40: "Misalliance"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

Friday

July 4

Tanglewood

3:15—Chamber Music Hall. Seminar in Contemporary Music (Friends)

8:30—Theater. Boston Symphony Orchestra. Conductor: Charles Munch

Suites Nos. 1, 2, 3, 4 ***Bach***

Berkshire Music Barn

8:30—The Dave Brubeck Quartet

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Separate Tables"

WILLIAMSTOWN THEATER, 8:45: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Monique"

JACOB'S PILLOW, 4:00 and 9:00: Mia Slavenska, André Eglevsky, Pauline Koner and Company, Shrimathi Gina

SHARON PLAYHOUSE, 8:40: "The Thieves' Carnival"

COLONIE MUSICAL THEATER, 8:40: "Silk Stockings"

July 11

Tanglewood

3:15—Chamber Music Hall. Seminar in Contemporary Music (Friends)

8:30—Theater. Boston Symphony Orchestra. Conductor: Charles Munch

Musical Joke K. 522 ***Mozart***

Sinfonia Concertante ***Mozart***

Soloists: Ruth Posselt, Joseph de Pasquale

"Linz" symphony, No. 36, in C major ***Mozart***

Pilgrim Productions

10:30 and 2:30—For Children, "Rumpelstiltskin," Berkshire Museum, Pittsfield

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Matchmaker"

WLLIAMSTOWN THEATER, 8:40: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "King of Hearts"

JACOB'S PILLOW, 4:00 and 9:00: Tania Karina, Oleg Sabline, Donald Sadler and Company with Maria Karnilova, Lotte Goslar

SHARON PLAYHOUSE, 8:40: "The Happy Time"

COLONIE MUSICAL THEATER, 8:40; "Happy Hunting"

July 18

Tanglewood

3:15—Chamber Music Hall. Seminar in Contemporary Music (Friends)

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Serenade No. 2 in A, Op. 16 ***Brahms***

Variations for Orchestra ***Copland***

Symphony No. 4 ***Brahms***

Pilgrim Productions

10:30 and 2:30—For Children, "Rumpelstiltskin," Berkshire Museum, Pittsfield

South Mountain

3:00—The New York Harp Trio

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Cocktail Party"

WILLIAMSTOWN THEATER, 8:40: "Bullfight"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00 and 9:00: Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana.

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet"

COLONIE MUSICAL THEATER, 8:40: "Kiss Me Kate"

July 25

Tanglewood

3:15—Chamber Music Hall. Seminar in Contemporary Music (Friends)

8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux

"Russlan and Ludmilla" Ov. ***Glinka***

Symphony No. 4 ***Tchaikovsky***

Three Nocturnes ***Debussy***

La Valse ***Ravel***

Pilgrim Productions

10:30 and 2:30—For Children, "Pinocchio," Berkshire Museum, Pittsfield

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "The Mousetrap"

WILLIAMSTOWN THEATER, 8:40: "Time Remembered"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00 and 9:00: The Ximenez-Vargas Spanish Ballet Company

SHARON PLAYHOUSE, 8:40: "Bus Stop"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

August 1

Tanglewood

3:15—Chamber Music Hall. Seminar in Contemporary Music (Friends)

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Prelude to "Die Meistersinger" ***Wagner***

Siegfried Idyll; Prelude and Love Death from "Tristan and Isolde" ***Wagner***

Viola Concerto ***Piston***

Immolation Scene ***Wagner***

Margaret Harshaw: Soprano

Joseph de Pasquale: Viola

Pilgrim Productions

10:30 and 2:30—For Children, "Pinocchio," Berkshire Museum, Pittsfield

CONTINUING

BERKSHIRE PLAYHOUSE, 8:45: "Noah"

WILLIAMSTOWN THEATER, 8:40: "No Time for Sergeants"

MALDEN BRIDGE PLAYHOUSE, 8:45: "A Hole in the Head"

JACOB'S PILLOW, 4:00 and 9:00: The Atlanta Civic Ballet. Mata and Hari

SHARON PLAYHOUSE, 8:40: "Misalliance"

COLONIE MUSICAL THEATER, 8:40: "The King and I"

Saturday

July 5

Tanglewood

8:30—Theater. Boston Symphony Orchestra. Conductor: Charles Munch

Piano Concerto in D minor ***Bach***

Soloist: Lukas Foss

The Art of the Fugue

Berkshire Music Barn

3:30—Odetta and Her Guitar

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "Separate Tables" (Final Performances)

WILLIAMSTOWN THEATER, 2:40 and 8:40: "The Madwoman of Chaillot"

MALDEN BRIDGE PLAYHOUSE, 8:45: "Monique"

JACOB'S PILLOW, 4:00 and 9:00: Mia Slavenska, André Eglevsky, Pauline Koner and Company, Shrimathi Gina. (Final Performances)

SHARON PLAYHOUSE, 8:40: "The Thieves' Carnival" (Final Performance)

COLONIE MUSICAL THEATER, 6:00 and 9:30: "Silk Stockings"

July 12

Tanglewood

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Eine Kleine Nachtmusik (Two-piano Concerto, K. 365) ***Mozart***

Soloists: Seymour Lipkin, Lukas Foss

Serenade No. 10 in B flat for Winds ***Mozart***

Symphony No. 40 in G minor ***Mozart***

Berkshire Music Barn

3:30—Afternoon of Jazz with Poetry, featuring: The Tony Scott Quintet and Poet Langston Hughes

Sharon Playhouse

2:30—For Children, "Space Adventureland," with Joan Lemmo and Lee Howard

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Matchmaker" (Final Performances)

WILLIAMSTOWN THEATER, 2:40 and 8:40: "The Madwoman of Chaillot" (Final Performances)

MALDEN BRIDGE PLAYHOUSE, 8:45: "King of Hearts"

JACOB'S PILLOW, 4:00 and 9:00: Tania Karina, Oleg Sabline, Donald Sadler and Company with Maria Karnilova, Lotte Goslar (Final Performances)

SHARON PLAYHOUSE, 8:40: "The Happy Time" (Final Performance)

COLONIE MUSICAL THEATER, 6:00 and 9:30: "Happy Hunting"

July 19

Tanglewood

10:00—Shed. Boston Symphony Orchestra. Open rehearsal

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Koussevitzky Memorial Concert

Requiem ***Brahms***

Hilde Gueden, Soprano

Donald Gramm, Baritone

Festival Chorus

Berkshire Music Barn

3:30—"Trouble in Tahiti" by Leonard Bernstein. The After Dinner Opera Company

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Cocktail Party" (Final Performances)

WILLIAMSTOWN THEATER, 2:40 and 8:40: "Bullfight" (Final Performances)

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00 and 9:00: Geoffrey Holder and Company. Ram Gopal. Sahomi Tachibana. (Final Performances)

SHARON PLAYHOUSE, 8:40: "Visit to a Small Planet" (Final Performance)

COLONIE MUSICAL THEATER, 6:00 and 9:30: "Kiss Me Kate"

July 26

Tanglewood

10:00—Shed. Boston Symphony Orchestra. Open rehearsal

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

Agon ***Stravinsky***

Piano Concerto No. 3 ***Rachmaninoff***

La Mer ***Debussy***

Berkshire Music Barn

3:30—Marais and Miranda, folksingers

Sharon Playhouse

2:30—For Children, "The Beggar Boy in Baghdad"

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "The Mousetrap" (Final Performances)

WILLIAMSTOWN THEATER, 2:40 and 8:40: "Time Remembered" (Final Performances)

MALDEN BRIDGE PLAYHOUSE, 8:45: "Inherit the Wind"

JACOB'S PILLOW, 4:00 and 9:00: The Ximenez-Vargas Spanish Ballet Company (Final Performances)

SHARON PLAYHOUSE, 8:40: "Bus Stop" (Final Performance)

COLONIE MUSICAL THEATER, 6:00 and 9:30: "The King and I"

August 2

Tanglewood

10:00—Shed. Boston Symphony Orchestra. Open rehearsal

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch

"Tannhauser" Overture and Bacchanale ***Wagner***

Piano Concerto No. 1 in E flat ***Liszt***

Soloist: Leonard Pennario

Symphony No. 8 ***Vaughan Williams***

Siegfried's Rhine Journey ***Wagner***

Berkshire Music Barn

3:30—Tom Lehrer

CONTINUING

BERKSHIRE PLAYHOUSE, 2:30 and 8:45: "Noah" (Final Performances)

WILLIAMSTOWN THEATER, 2:40 and 8:40: "No Time for Sergeants" (Final Performances)

MALDEN BRIDGE PLAYHOUSE, 8:45: "A Hole in the Head"

JACOB'S PILLOW, 4:00 and 9:00: The Atlanta Civic Ballet. Mata and Hari. (Final Performances)

SHARON PLAYHOUSE, 8:40: "Misalliance" (Final Performance)

COLONIE MUSICAL THEATER, 6:00 and 9:30: "The King and I"

[248]

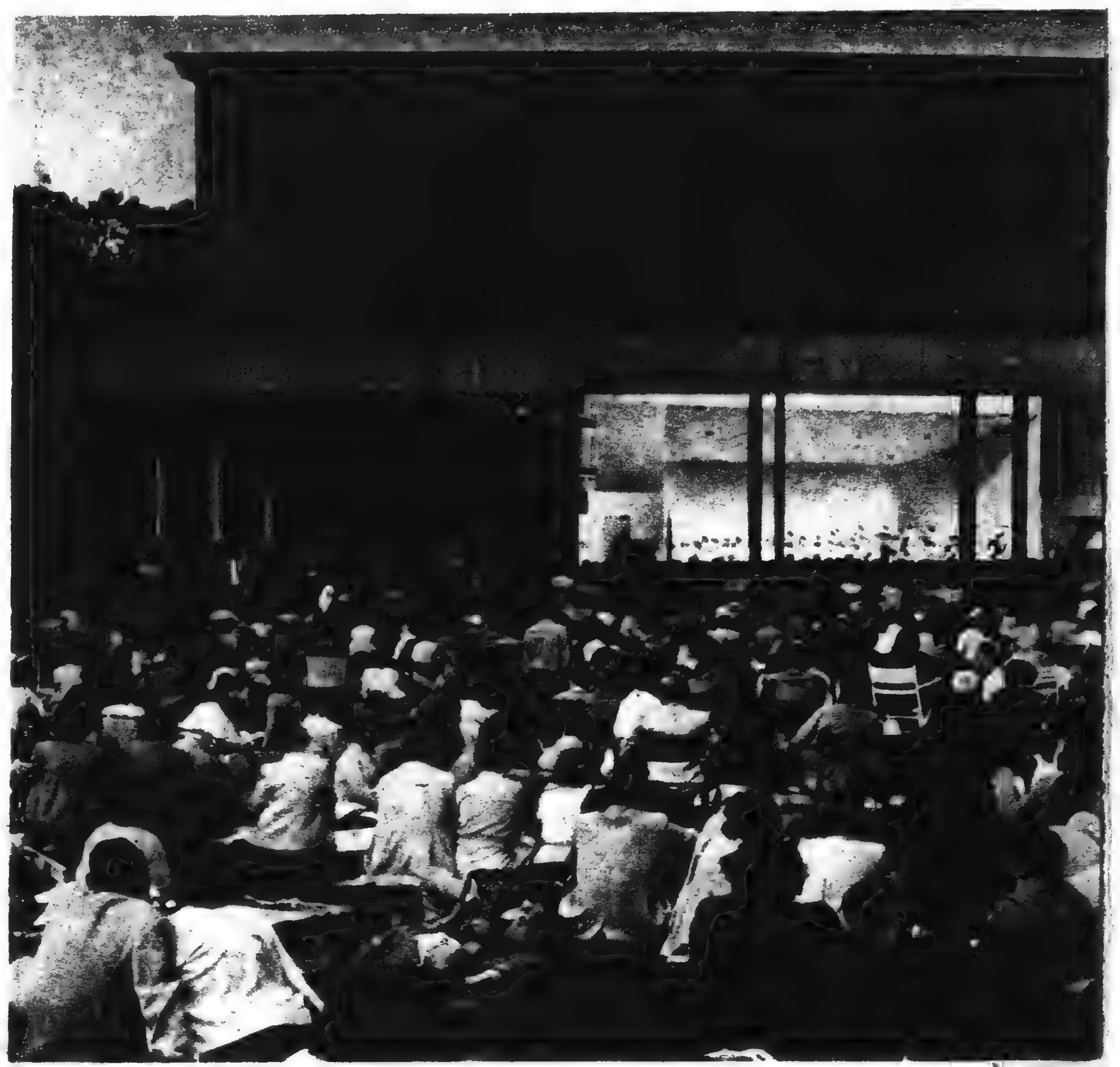
NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 10 1958

Summer Nights Filled With Festivals

ON A CAMPUS—Colleges, like Marlboro in Vermont, frequently provide the setting for summer music festivals. Young people preparing for careers as musicians study and perform with prominent artists like Rudolf Serkin in this converted barn on Marlboro's grounds.

ON A BARGE—Anchored on the Ohio River at Pittsburgh, this boat is the home of the American Wind Symphony. The symphony has commissioned works by such composers as Heitor Villa-Lobos, Robert Russell Bennett, Elie Siegmeister and George Kleinsinger.



IN A "SHED"—The Berkshire Festival at Tanglewood in Massachusetts, is indisputably the "big daddy" of the summer music world in America. Here the Boston Symphony, led by Charles

ON A HILLTOP—Erected forty years ago by the late Elizabeth Sprague Coolidge, a dedicated patroness of the arts, the Temple of Music offers chamber concerts for young people as well as adults on South Mountain in Pittsfield, Mass. Here grownups attend a recital.

CINCINNATI, OHIO
ENQUIRER
D. 205,461 S. 278,485

AUG 8 1958

Ballet A Trend?

It Replaces A Week Of Opera For Second Year In Row

By Arthur Darack
Enquirer Music Critic

Just as Tanglewood is the summer operation of the Boston Symphony Orchestra and Ravinia employs the Chicago Orchestra in a similar capacity, so the Zoo Opera is the summer occupation of the Cincinnati Symphony Orchestra.

In some ways, our operation is the most unusual of the three. It presents grand opera, the most expensive of entertainments, whereas Ravina and Tanglewood present concerts. Tanglewood has an opera school of renown, but it is an experimental theater, and it does not employ famous grand opera singers.

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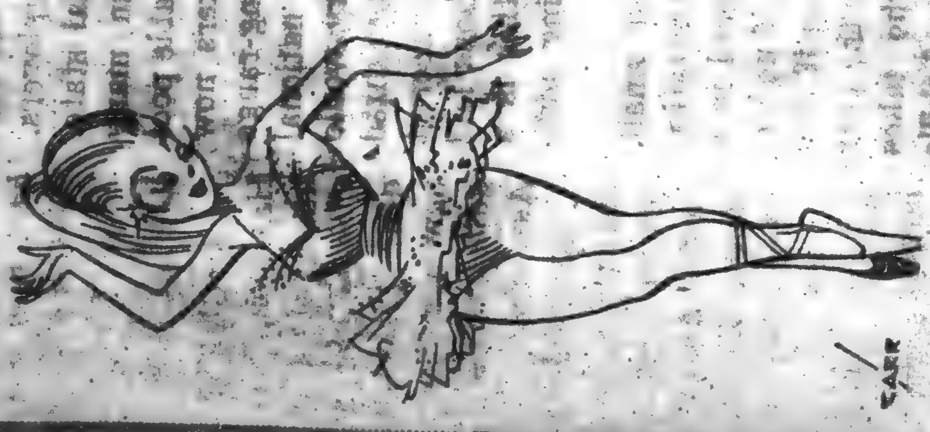
The ideal, always distant but shining, has been to extend and improve the opera situation and gradually to increase the scope of the summer activity so as to present a diversified program in the manner of Ravinia, always retaining and making the opera the center of the plan. Ballet is a step in this direction.



Hamilton County and surrounding areas are populous enough so that an expanded summer music program is feasible. To be sure, we do not have the climate to attract tourists in pursuit of summer musical culture. We cannot pretend that we have idyllic beaches and cool temperatures. But tourists are not necessarily the solution. There are people enough within driving distance who will take advantage of first class artistic attractions other than opera.

Opera does not appeal to everyone interested in serious musical art. An expanded program of ballet, symphonic programs or unusual recitals, would attract the opera hater. Certainly it could count on the winter symphony patrons, especially if the programs brought interesting guest conductors or soloists.

THIS program is all a dream at the moment and it might turn out to be a failure, were it to be tried prematurely. It must be undertaken with great care and only if it does not interfere with the opera. But the ballet programs that have been substituted for the fifth week of opera are a step in this direction, even if they do subtract the usual extra two or three operas. What is needed is a plan to initiate a diversified program when it becomes apparent that such a program has the chance to succeed. In this way, Cincinnati will be able to say that it does have a summer music program of a magnitude and character appropriate to its reputation as a music center.

Meanwhile the ballet is at hand. Is it a sign of things to come?

[24P]

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[248]

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 10 1958

FROM Anchorage, Alaska, to Miami Beach, Fla., America fills its summer [illegible] with music. The concerts, operas and dance recitals that once belonged wholly to winter and the indoors turn up in ever greater numbers now—on green hillsides, at river banks, in old barns, under tents and under the stars. The aspirations and achievements are high; few concessions are made to the heat. Santa Fe, N. M., saw last month the world premiere of Carlisle Floyd's opera, "Wuthering Heights," and Ellenville, N. Y., will witness on Aug. 21 the American debut of Ildebrando Pizzetti's opera, "Murder in the Cathedral," from T. S. Eliot's poetic drama. Here are some of the summer's festivals.—SEYMOUR PECK.

Munch, plays for 6,000 people in the shed, as well as many more thousands on the lawn outside. Tanglewood's Music Center also gives training to 400 rising new talents.

IN A TENT—In an old mining town high in the Colorado Rockies. the Aspen Music Festival attracts thousands of visitors from all over the U. S. This is the festival's ninth summer.

BALLET IN MASSACHUSETTS—The Ximenez-Vargas Spanish Ballet rehearses on an outdoor stage for its appearances at the Jacob's Pillow Dance Festival in Lee, Mass. For two decades the festival, directed by Ted Shawn, has presented dancers of many lands.

DANCE IN CONNECTICUT—The renowned dancer-choreographer, José Limon, center, Betty Jones and Chester Wolenski prepare "Serenata," new composition by Limon to be seen at the American Dance Festival this week at Connecticut College in New London.

CINCINNATI, OHIO
ENQUIRER
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[249]

HOUSTON, TEX.
CHRONICLE
Circ. D. 202,888 - S. 226,297

JUL 20 1958

THE SPOTLIGHT

Houston's Entertainment Apathy Is Curious in City of Enterprise

BY ANN HOLMES
Fine Arts Editor

ALL THE world is reveling in the arts this summer, except us.

We don't like art in the summer. We just turn on the TV and let it go at that.

Cowboys have overwhelmed our culture. Rock 'n' roll is what you hear on your car radio, and anybody who's lucky is away attending an arts festival in some other place where people do like the arts.

Oh, there's not much wrong with our symphony, opera and art activity once the fodder's in the shock and the winter season's on.

But why must we have to go to Colorado's Central City to see "La Perichole," or "Pag and Cav," in the summer? Or to Red Rocks, outside Denver, to see a striking outdoor staging of Wagner's "Die Walkuere"?

Why should we have to go to Dallas, St. Louis, Kansas City to see those big outdoor entertainments?

The combined capacity audiences of the St. Louis Muny Opera and the Kansas City Starlight Opera would equal around 20,000—more than ordinarily attend Broadway shows in a whole week in summer, according to the outdoor impresarios.

* * *

ALL OVER America, people are coming together under informal circumstances to hear music, see shows, attend ballet performances, even to hear chamber music and contemporary scores. They don't seem to be running from culture like scared rabbits the moment the final curtain sweeps down on the season just past.

On the very edge of the desert at Santa Fe, N.M., they're staging an uproariously successful season of outdoor opera and concerts, the yucca influence being hardly noticeable.

At Grant Park in Chicago, they're staging the 24th season of free concerts in an outdoor auditorium with Joseph Rosenstock and Morton Gould as conductors and a whole bevy of bright young artists.

At the Berkshire Festival in Tanglewood, Mass., you can hear everything from Bach to Stravinsky played by ensembles of all sizes from chamber groups to the whole Boston Symphony Orchestra under its celebrated Charles Munch.

In Aspen, Colo., devotees of music listen at nights to jazz or more serious work—sometimes modern music written by young composers at work there. Shakespeare festivals hold forth at Ashland, Ore., and at San Diego, Cal., and the East Coast sprouts summer music tents, all playing musicals and other attractive summer entertainment.

* * *

EUROPE'S interest in festivals is not new, either, in this late year. But to the usual festivals like those at Edinburgh, Salzburg, Bayreuth, Florence and Bregenz, the cultural trotters could add a new festival this year—at Spoleto, outside Rome.

The Spoleto Festival is the brainchild of Gian-Carlo Menotti, American opera conductor whose interest in serving this new gala as entrepreneur, was surprising and refreshing.

Some of these towns and cities all have their own natural attractions to lure tourists in the first place. But others are making the most of their own particular faces and features and adding a festival to stir up attention—and business.

HOUSTON, of course, does not.

I'm a little tired of listening with envy to friends tell of the shows they're seeing in Dallas, of the wind band concerts played on barges in the river at Pittsburgh, fireboats standing by shooting their hoses, as the ensemble plays "The Water Music," of exciting opera on the desert in Santa Fe.

What's the matter with Houston? Have we no ideas, no money, no interest? It has come to be a pretty dull burg.

ST. LOUIS, MO.
POST-DISPATCH
Circ. D. 388,094 - S. 467,021
JUN 15 1958

American Festivals

Nationwide Summer Events

THE PASTORAL PHASE of America's musical life will soon be revived in the summer festivals scattered between the desert land of the Southwest and the green hills of New England. Properly speaking, these do not include the summer runs of orchestras in their home cities, but the term still encompasses a wide variety of musical offerings. Four of the most outstanding festivals differ almost as markedly in their programs as they do in their locales.

The Aspen Music Festival, which is set in the Roaring Fork Valley of the Colorado Rockies, will include an appearance this year by the eminent French composer, Darius Milhaud. He will conduct the festival orchestra in the premier concert performance of his "Sabbath Service for Baritone, Chorus and Orchestra." Other special events will derive from the emphasis that will be given the music of Schubert and Hindemith. The American premiere of the latter's "Ite, Angeli Veloces," his song cycle "Das Marienleben," with Phyllis Curtin as soprano, and the three principal Schubert song cycles will be presented. One of them, "Die Schoene Muellerin," will be sung by Leslie Chabay, artist-in-residence at Washington University.

Other Aspen artists with whose performances St. Louisans are familiar are Jennie Tourel, mezzo-soprano; Victor Babin, pianist, and Szymon Goldberg, violinist; William Primrose, violist, and Nikolai Graudan, cellist. Izler Solomon has planned and will direct the festival. It will run from June 25 through Aug. 31.

WITHIN VIEW of the Jemez and Sangre de Cristo mountains in New Mexico is located the redwood amphitheater of the Santa Fe Opera Company. Its program for its first season last summer attracted much favorable attention, and its plans for this year seem equally promising.

Especially commissioned for the 1958 festival was "Wuthering Heights" by Carlisle Floyd, whose "Susannah" was presented here by the Washington University Opera Workshop. Another enterprise will be the production of Richard Strauss's last opera "Cappriccio," which has never had a professional performance in America. The remaining programs, drawn from the more familiar operatic repertory, will be Puccini's "La Boheme," Mozart's "Cosi Fan Tutte," Verdi's "Falstaff" and Rossini's "Cinderella."

Singers in the festival will come from the NBC Opera Company, the Metropolitan Opera, the New York City Opera, the Chicago Lyric Opera and the New Orleans Opera. John Crosby, former assistant director of the Columbia University opera workshop, is the music director. The season will extend from June 25 through Aug. 19.

THE VENERABLE BERKSHIRE FESTIVAL will have its sixteenth season this summer in a setting of clipped lawns and topiary gardens at Tanglewood, Lenox, Mass. Symphonic programs will be presented by the Boston Symphony Orchestra, under the direction of Charles Munch, festival music director, and Pierre Monteux, guest conductor. Chamber music ensembles will include the New York Pro Musica Antiqua and the Budapest String Quartet, and among the soloists will be Zino Francescatti and Berl Senofsky, violinists; Eugene Istomin, Lukas Foss and Leonard Pennario, pianists, and Hilde Gueden and Margaret Harshaw, sopranos.

A special event will be the presentation of Bach's B Minor Mass in honor of the Harvard Glee Club's 100th anniversary. That chorus and the Radcliffe Choral Society will sing the mass with G. Wallace Woodworth conducting. The festival will run from July 2 through Aug. 10.

IN FISH CREEK, Wis., this August the Peninsula Music Festival will continue its efforts to expand and explore the musical repertory. Selections will range from four works especially commissioned for the 1958 programs by Dr. Thor Johnson, festival director, to a Vivaldi concerto for strings and wind instruments that has not previously been heard in the United States.

Composers of the four new works are John La Montaine, Harold Rusch, Howard Hanson and Cecil Effinger, all Americans. Two notable first performances in this country will be those given Sibelius's "Six Humoresques for Violin and Orchestra" and the songs "Of Love and Death" by Jon Thorarinsson, contemporary Icelandic composer.

Participants will include Sidney Harth of the Louisville Orchestra as concertmaster and soloist. Other soloists will be Aurelio Estanislao, Philippine baritone; Ilona Kombrink, soprano, former St. Louisan now living in Toronto, and Grant Johannesen, American pianist. A member of the festival orchestra since its inception is Edward Ormond, violist with the St. Louis Symphony Orchestra.

ANNISTON, ALA.
STAR
JUL 8 1958

Summer Music Abounds

The day has just about passed when apologies had to be made for the scant opportunities to listen to good music in this country, as contrasted to regular concerts that were being held in virtually every European community of any size.

Devotees of symphony, chamber music, opera, vocal, and even jazz, can pick and choose among outstanding offerings on this side of the Atlantic this Summer.

The Hollywood Bowl, opening its thirty-seventh annual "Symphonies under the Stars" tonight, gets no inferiority complex from New York City's Lewisohn Stadium.

Summer vacationists also will be trooping tonight into the first 1958 Pop Concert by the University of Miami symphony orchestra, performing at Miami Beach.

The Aspen music festival in Colorado rivals the Boston Symphony's twenty-third Tanglewood Festival at Lenox, Mass.

In certain big cities the music lover can take his musical vacation right at home. In addition to the Lewisohn Stadium and the Hollywood Bowl, there are, among others, Ravinia and Grant Park in Chicago, Robin Hood Dell in Philadelphia, the Cincinnati Zoo (opera), Summer concert sites in Cleveland and Pittsburgh, plus the music barge moored on the Potomac at Washington.

Just as the fast expanding Summer theaters have ended lean days for many an actor and actress, the hundred or so Summer music festivals in the United States and Canada now give a much needed economic boost to many a musician.

A Winter symphony orchestra may now provide him less than 30 weeks of work at less than $3000. Summer festivals, by providing supplemental pay, may enable him to retain musi cas his vocation ,instead of its being relegated to the status of an avocation.

This is a welcome turn of events, particularly in view of the popularity of hi-fi record players, which make it possible to listen to concerts and other musical renditions that are replayed with tonal quality scarcely distinguishable from that of original performances.

ROCHESTER, N. Y.
Democrat & Chronicle
Circ. D. 120,548 - S. 176,504
JUL 8 1958

We Got Rhythm

From coast to coast, there is summertime music in the air—even if the humidity would make a person B flat rather than C sharp.

The music lover with a vacation problem has it easier each year . . . he can stay home and make meanderings into melody marts in his area, or he can travel afar to soak up symphonies.

Take the Rochester area: Tally-Ho, the music camp south of Lima, is starting its 11th season (public invited to concerts), Linwood Music School also is welcoming the public to performances on the York-Pavilion Road, Rochester's own "Opera Under the Stars" season begins Wednesday at the Highland Park Bowl, Kilbourn Hall has a summer schedule of "diversified chamber music," a summer concert series is programmed at Geneseo State Teachers College, and so it goes . . . and apologies here if we missed some phase of the growing mid-year musical trend.

Elsewhere in the nation, a music fan can just about take his choice of whether to sit on the sward and listen to opera, jazz, symphony, concert or what have you.

The Hollywood Bowl has just opened for its 37th season of "Symphonies Under the Stars." The University of Miami Symphony is playing for Miami Beach vacationers; the Aspen (Colo.) music festival plays no second fiddle (H-m-m-m) to the Boston Symphony's 23d Tanglewood Festival at Lenox, Mass. Speaking of Massachusetts, Rochester's Dr. Frederick Fennell again this year will be a guest conductor for one of the Boston Symphony's Esplanade Concerts on the banks of the Charles River.

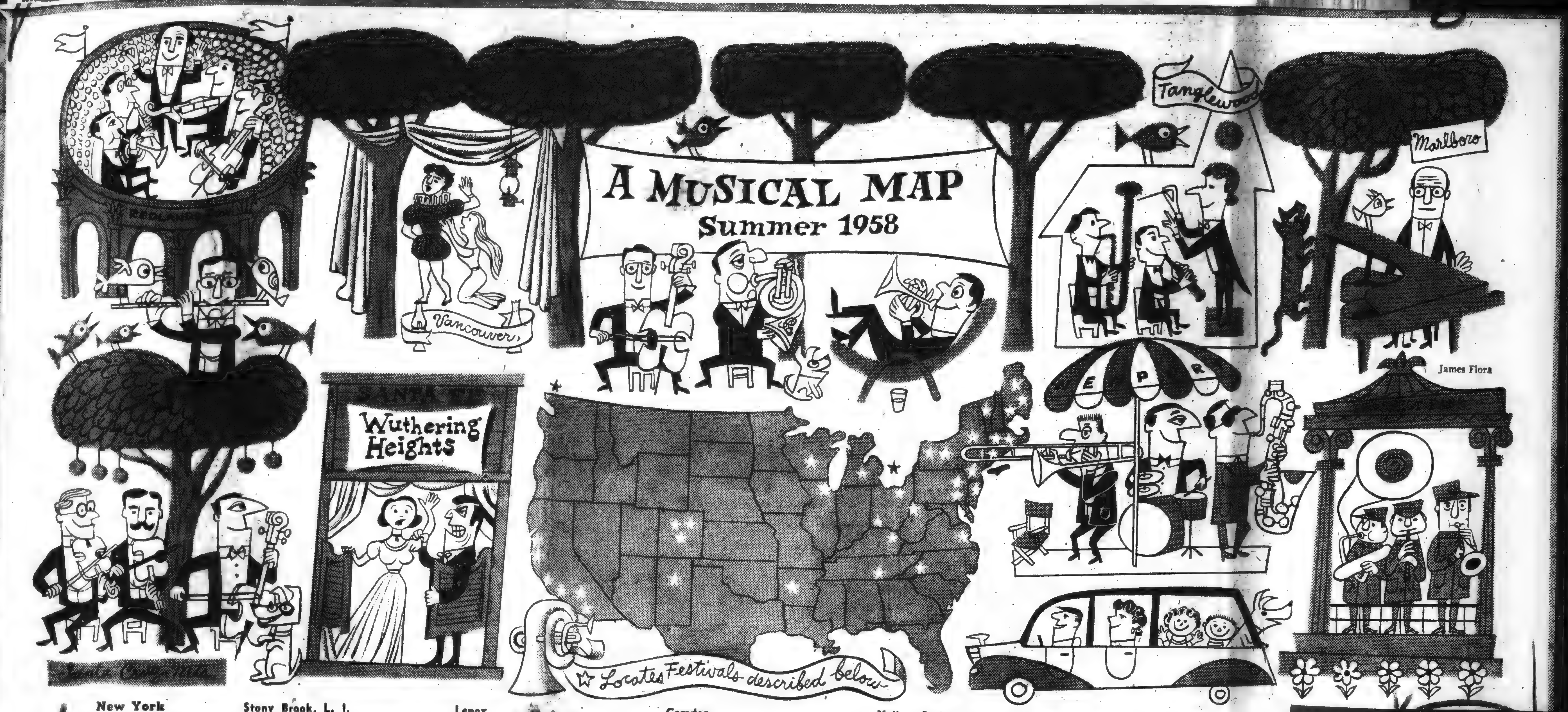
There are musical projects in Lewisohn Stadium in New York, Ravinia and Grant Park in Chicago, Robin Hood Dell in Philadelphia, the Cincinnati Zoo (opera), summer concert sites in Cleveland and Pittsburgh, and a music barge moored on the Potomac in Washington.

It is a delightful trend, an especially comforting one in a society where living becomes annually more restless and high-strung. And, if it is true that music hath charms to soothe the savage breast, maybe all we have to do to calm down the entire world is just to export the trend to all corners of the earth.

[250]

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

MAY 18 1958



New York

New York City

June 18-Aug. 15—Guggenheim Memorial Concerts by Goldman Band at Central and Prospect Parks.

June 23-Aug. 2—Lewisohn Stadium concerts.

July 1-Aug. 5 — "Evenings-by-the-River" presented by Lower Eastside Neighborhoods Association.

June 27-July 19—Opera presented by Alfred Salmaggi at Triborough Stadium.

Chautauqua

June 29-Aug. 24—Operas and symphonic concerts.

Ellenville

Aug. 14-17—Empire State Music Festival.

Islip, L. I.

July 26 and 27-Aug. 1, 2 and 3—Great South Bay Jazz Festival.

Katonah

June 14, 21, 28, July 5—Early music, choral music and opera at Caramoor.

Northport, L. I.

July 14, 28, Aug. 11, 25—Piano, violin and vocal recitals at Red Barn Theatre.

Phoenicia

Aug. 16 and 17—Camp Woodland folk festival of the Catskills.

Skaneateles

July 22-27—"Carmen" in new English translation at Finger Lakes Lyric Circus.

Stony Brook, L. I.

July 5-Aug. 11—Concerts of jazz and light classics.

Woodstock

June 29-Sept. 7—Performances by Turnau Opera Company; chamber music.

New Jersey

Morristown

May 31, June 2, 6 and 7—A festival sponsored by the Masterwork Chorus, including Bach's St. John Passion.

Ventnor

Aug. 5-26—Ventnor Music Festival. Recitals at Ventnor Pier.

Connecticut

Falls Village

June 29-Aug. 31—Sunday chamber music concerts at Music Mountain by Berskshire String Quartet.

Norfolk

June 19-July 30—Chamber music at Norfolk Music School of Yale University.

Weston

July 5 and 6—Bach Festival.

Massachusetts

Andover

July 27-Aug. 17 — Concerts and organ recitals at Organ Institute.

Boston

June 6-22—Arts Festival at the Public Garden.

Ipswich

June 27-Aug. 16—Castle Hill Concerts. Symphonic, jazz, chamber music and dance programs.

Lenox

July 2-Aug. 10—Berkshire Festival at Tanglewood, Boston Symphony Orchestra.

June 29-Sept. 1—Jazz and folk song concerts at the Berkshire Music Barn.

New Marlboro

July 12-Aug. 30—Seven concerts of chamber and solo music in the Red Fox Music Barn.

Pittsfield

Aug. 17-Oct. 5—Chamber music at South Mountain.

Rhode Island

Newport

July 3-6—Newport Jazz Festival.

Vermont

Bennington

July 27-Aug. 10—Chamber orchestra concerts at Bennington College.

Burlington

July 8-29—Ballet, opera; chamber music at the University of Vermont.

Manchester

July 6—Aug. 31—Festival of the Arts. Week-end performances of music, opera, ballet and jazz.

Marlboro

June 29-Aug. 24—Chamber music at Marlboro College.

Maine

Blue Hill

July 20-Aug. 24—Chamber music concerts at Kneisel Hall.

Camden

Aug. 3-24—Concerts at the Summer Harp Colony.

Hancock

Aug. 3-24—Orchestral concerts of The Master's Class of Pierre Monteux.

Kennebunkport

July 2-Sept. 10—Opera and operetta in English and dance at Arundel Opera Theatre.

North Bridgton

July 21-Aug. 11—Chamber music concerts at Berkley Summer Music School.

Pennsylvania

Philadelphia

June 16-July 31—Robin Hood Dell Concerts. Cleveland and Philadelphia Orchestras.

Pittsburgh

June 15-July 24—American Wind Symphony at Point State Park. Theatre-barge will tour Ohio River stopping for concerts at cities between Pittsburgh and Cincinnati between July 25 and Aug. 3.

Tamiment-in-the-Poconos

June 19-22—Five chamber music concerts by Curtis String Quartet.

Ohio

Cincinnati

July 5-Aug. 2—Cincinnati Summer Opera at the Zoo.

Cleveland

July 9-Aug. 30—Summer Pops Concerts by the Cleveland Summer Orchestra.

Yellow Springs

Aug. 2, 9, 16, 23, 30—Music-Under-The-Stars at Antioch College.

Indiana

French Lick

Aug. 8-31—Symphonic, choral, jazz and country music programs.

Illinois

Chicago

July 1-Aug. 10—Symphonic, jazz, ballad and chamber music concerts and interpretative dancing at Ravinia Park.

June 25-Aug. 17—Orchestral concerts and opera in concert form at Grant Park.

Michigan

Interlochen

June 22-Aug. 17—National Music Camp. Concerts, recitals, opera.

Wisconsin

Fish Creek

Aug. 9-24—Peninsula Music Festival. Symphonic concerts conducted by Thor Johnson. Five world premières.

Milwaukee

June 23-31—Chamber music at the University of Wisconsin-Milwaukee.

Kentucky

Ashland

June 8—American Folk Song Festival by Jean Thomas, The Traipsin' Woman.

North Carolina

Asheville

Aug. 7-9—Bascom Lamar Lunsford's folk festival with string bands, ballad singers and square dance teams.

Brevard

Aug. 8-24—Symphonic concerts at Transylvania Music Camp.

Florida

Miami Beach

July 8-Aug. 10—Pop concerts. University of Miami Summer Symphony.

THE WORLD OF MUSIC

Map of Summer Activities in America Reflects Growth in Festival Scene

By ROSS PARMENTER

THIS summer's music map has twenty-three more attendant names than last year's. This rightly reflects that summer musical activities are continuing to spread. It should be noted, though, that not all the festival names new to the listing are new to the country. In some cases the listing this year is due to better advance organization. Last year many of the festivals cited did not have their plans crystallized early enough to be included. This was true, for instance, of the festival at French Lick and of the one led by Robert Shaw in Anchorage, Alaska.

The biggest of this year's newcomers is undoubtedly the first international festival to be held in Vancouver. It has lined up conductors of the caliber of Bruno Walter and William Steinberg to lead its symphonic concerts. It has gained the rights for the North American première of Vaughan Williams' Ninth Symphony. It is importing Gunther Rennert to stage "Don Giovanni," its major operatic effort. It will introduce "Judith," a cantata by Paul McIntyre, which won its $1,000 contest for a Canadian composition, and it is bringing over the National Dancers of Ceylon.

Another place, also on the West Coast, that is looming larger this summer is Saratoga in California. Not only will it have the fourth annual Montalvo Music Festival (eight concerts by the Paganini Quartet), but it also will have a new series, "Music at the Vineyards."

In contrast to the picture of expansion, one must also note some signs of contraction. The sharpest one is the curtailment of the Empire State Music Festival at Ellenville, N. Y. This year, the event, which used to run for a month, is being reduced to four concerts. The tent will be used during the rest of the summer for musical comedies. The New Jersey Summer Music Festival at Millburn is bowing out entirely in favor of Broadway musicals.

Others Missing

Other lapses this year may only be temporary. Brandeis University at Waltham, Mass., for example, which is not holding a festival this year, intends to give music in other years. And the Moravian Music Festival is definitely slated for revival next year at Winston-Salem, N. C. The American Shakespeare Festival Theatre in Stratford, Conn., is another place that will be without music this year. And after last year's big splash, Jamestown, Va., will not include music in this summer's events.

ENTRY FREE

One of the expenses involved in starting a concert career is paying the initiation fee of the American Guild of Musical Artists. To lighten this burden, the union has voted to admit 300 young professionals to the guild this year without entry charges.

It is allotting one free entry to the guild to each of 300 music schools, with the responsibiilty of picking the musician being left either to the school faculties or their student bodies. The fee ranges from $25 to $150, depending on earnings.

HEMIDEMISEMIQUAVERS: Elliot Forbes is leaving his post as conductor of the Princeton University Glee Club to succeed G. Wallace Woodworth as leader of the Harvard Glee Club. . . . The late Robert Kurka's Fifth String Quartet will be played for the first time on May 27 at the final concert of the season of the American University Chamber Music Society in Washington. . . . Ivan Langstroth's Toccata in A major won the $200 Gray prize in the 1958 contest of the American Guild of Organists. . . . Richard Neumann has written a new Sabbath Eve Musical Service based on the liturgy of the Union Prayer Book, which will be performed for the first time on Friday at Temple Israel, 210 West Ninety-first Street.

REPRISE

The Nonagon re-united Aaron Copland and Roger Sessions to celebrate the thirtieth anniversary of the founding of the Copland-Sessions concerts that gave first hearings to many American composers. . . . Newell Jenkins led the Dessoff Choirs in Cherubini's D Minor Missa Solemnis, a work "full of imaginative and unexpected touches." . . . Three young pianists were impetuous but decidedly gifted: Philip Evans, Julia Rajauskas and Ruth Koefod. . . . Grete Sultan gave a "distinguished" performance of Bach's "Goldberg" Variations. . . . Paul Robeson's most musical vocalism was in his reading from Shakespeare's "Othello." . . . Nelly Golette provided "a pleasant evening" playing and singing her own compositions.

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Athen to Sept.

Munic Aug. 10

Luce Aug. 13

Edinb certs, b 24 to Se

Besan 4-14.

Montr Sept. 5-2

Venice 11-28.

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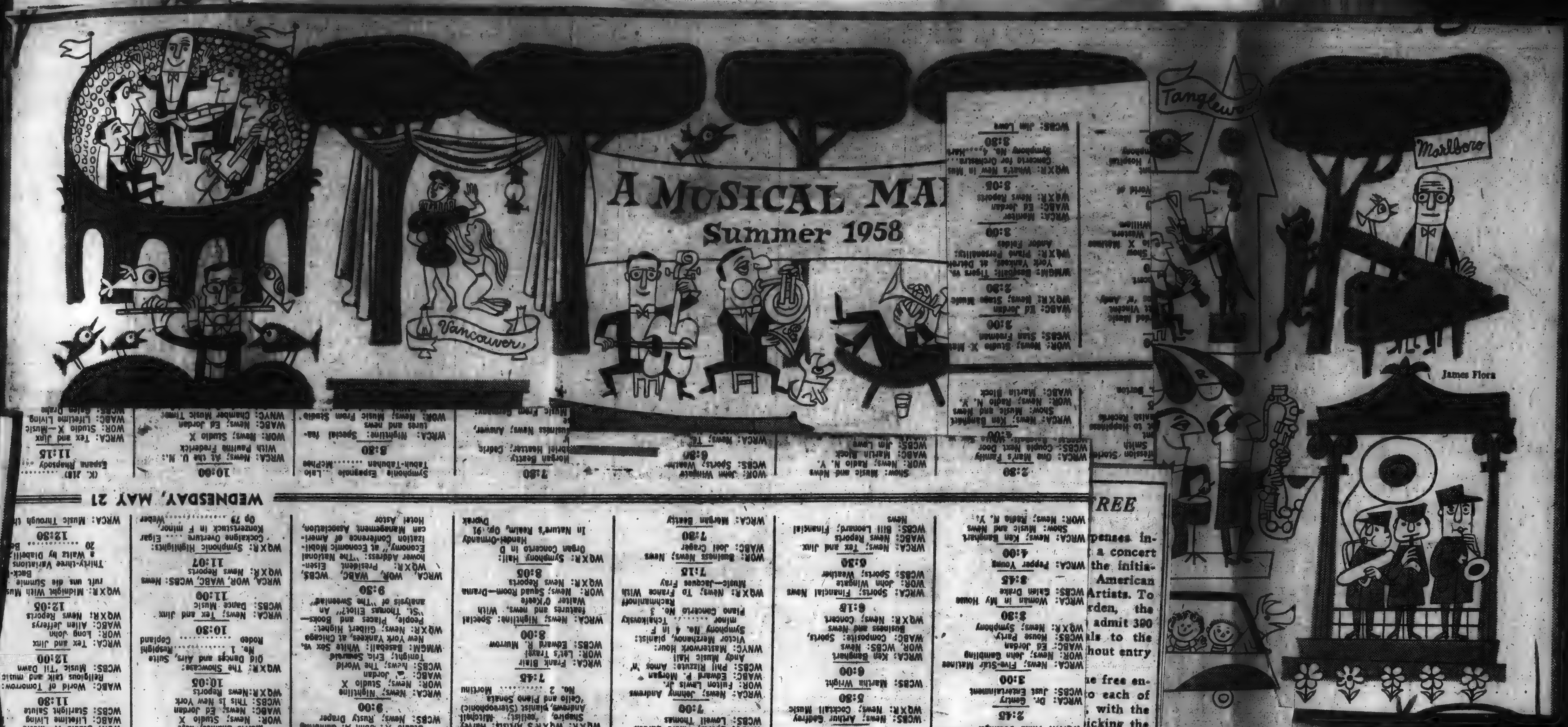

**SAN FRANCISCO, CALIF.
EXAMINER**
Circ. D. 241,108 - S. 510,325

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In Rehearsal F
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By Alexander F

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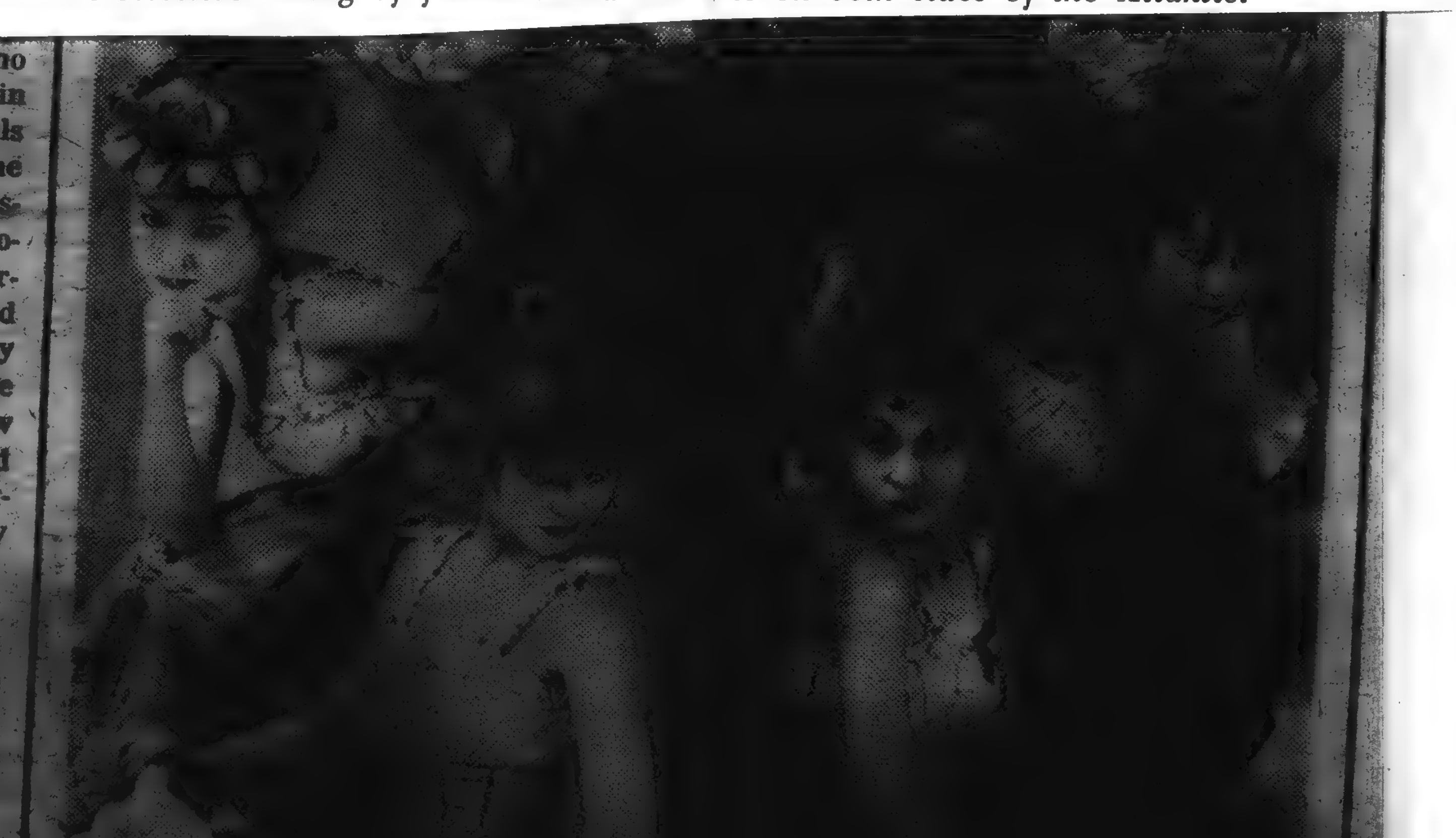
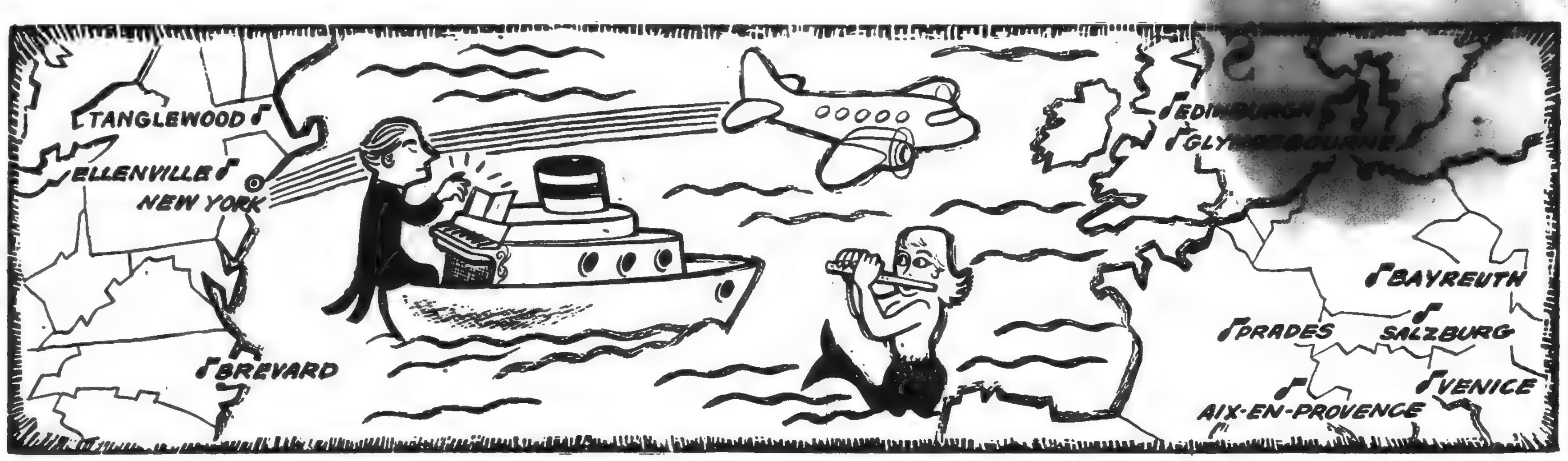


"CAN CAN" DANCERS will kick up a sparkling heel in "Offenbach in the Underworld," when the National Ballet of Canada visits the Opera House on Friday and Saturday evenings.

MUSICAL COURIER May 1958



FESTIVALS HERE AND ABROAD

A selective listing of festivals and concerts on both sides of the Atlantic.

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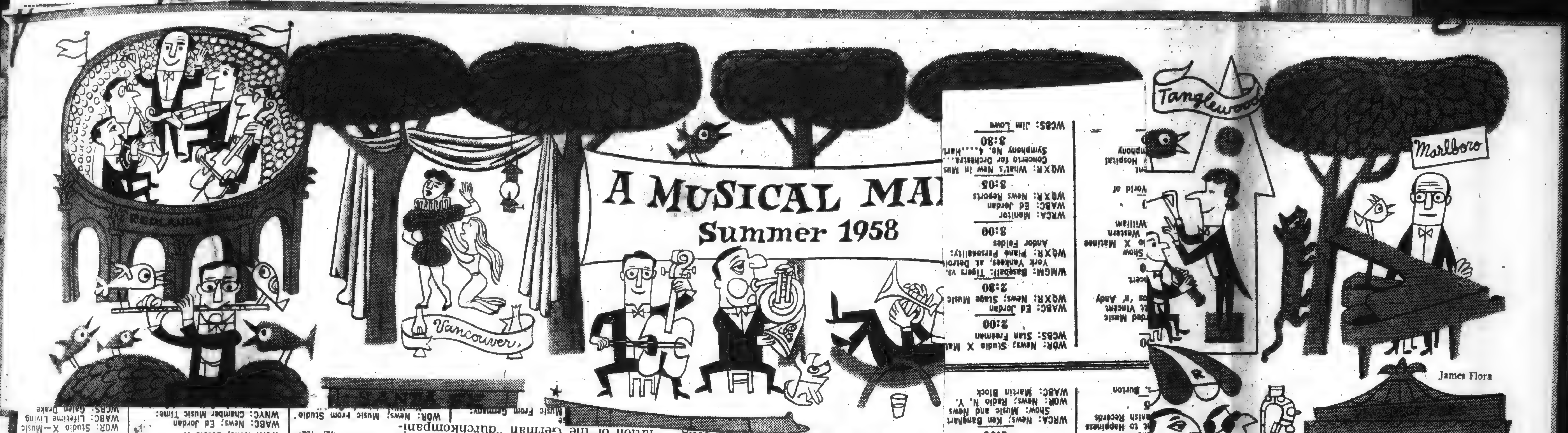

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"CAN CAN" DANCERS will kick up a sparkling heel in "Offenbach in the Underworld," when the National Ballet of Canada visits the Opera House on Friday and Saturday evenings.

[251]

AUSTIN, TEX.
AMERICAN
Circ. D. 34,163

JUN 11 1958

Music in Air

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ST. JOSEPH, MO.
NEWS-PRESS

JUN 10 1958

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And added to the summer music treats are Kansas City's Starlight Theater and St. Louis' municipal opera at Forest Park. Here at home we have our own municipal band concerts in the beautiful Krug Park Bowl. And these are free too.

EAU CLAIRE WIS.
DAILY TELEGRAM

JUN 10 1958

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Reformer &
Vermont Phoenix (e)
BRATTLEBORO, Vt.
Independent
Circ. 7,268

JUN 11 1958

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AMARILLO, TEX.
NEWS
Circ. D. 41,916

JUN 17 1958

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SALEM, N. J.
Standard & Jerseyman
Circ. W. 3,474

JUN 12 1958

Washington, Pa.
The Reporter
June 11, 1958

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Box 2078, Boston 6 • RIchmond 2-4200

HUDSON, N. Y.
REGISTER-STAR
D.

JUL 29 1958

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The concerts of the Boston Symphony Orchestra are held in the Tanglewood Music Shed, a fan shaped structure, built in 1938, that remotely resembles the style of construction used in baseball stadii. The Shed shelters the 5,893 reserved seats but the surrounding lawns are traditionally covered with people lying resting on blankets listening to the concerts.

Also located on the Tanglewood lawns are a music store, a snack bar, the administrative offices of the Berkshire Music Center, a theater concert hall, a replica of the home of Nathaniel Hawthorne, a chamber music hall, an art gallery, and a rehearsal stage.

The most picturesque view at Tanglewood is found at the Hemlock Gardens, a series of terraces and hedges that overlook Lake Mahkeenac.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 31 1958

Perry Relates History of BSO And Tanglewood

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Mr. Perry reviewed the history of the BSO and Tanglewood. The orchestra was founded in 1881 by Henry Higginson, a banker who had studied music in Vienna. He supported the orchestra almost entirely alone until 1918, when he turned the organization over to a board of trustees, Mr. Perry said.

In regard to the history of the Berkshire Music Festival, Mr. Perry related that Miss Gertrude Robinson Smith of Glendale spearheaded its establishment. In 1934, a concert was held at the old Hanna Farm, now Stockbridge School, by an orchestra made up largely of members of the New York Philharmonic. In 1937, concerts by the BSO were given on the estate which is now Foxhollow School. The following year, the concerts were given at Tanglewood, where the Shed was built in 1938 and the school started in 1940.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

MAY 11 1958

"The Shed" at Tanglewood where music fills the Summer air.

Music Is Everywhere At Famed Tanglewood

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Undoubtedly the biggest force in this rural transformation is Tanglewood in Lenox, home of the Boston Symphony Orchestra's Berkshire Music Festival. ~~First held in 1934~~ at the Dan Hanna estate at Stockbridge, it attracted a total attendance of about 5000—most of them people of social distinction.

Since then it has become the outstanding Summer music festival of the United States—for all people—drawing a huge and heterogenous public from all over.

Last year's total attendance at festival concerts was 162,936.

The Boston Symphony did not fully enter the Berkshire Music Festival scene until 1936 when it gave three concerts at Holmwood in Stockbridge, the estate of Mrs. Margaret Emerson.

That Winter the estate of Tanglewood in Lenox was presented to the orchestra, and full-scale concerts got under way the following Summer, Serge Koussevitzky conducting.

By 1938, a permanent auditorium, designed by Finnish architect Eliel Saarinen and known as "The Shed," was erected on the 210-acre estate and attendance reached 38,000.

In addition to its concerts, Tanglewood boasts the Berkshire Music Center, established by Dr. Koussevitzky in 1940.

This is a school for the training of performers through performance, and annually draws musicians from all over the world for a Summer of unique musical experience, both stimulating and practical.

The center has been called the United Nations of music.

Music is everywhere, it comes from the Shed, from every window of the Main House, the Chamber Music Hall, the Theater Concert Hall, the Red Cottage, the Barn.

Charles Munch, music director of the Boston Symphony, is director of the center, and Aaron Copland is chairman of the faculty, which now numbers almost 40.

This year's Music Festival starts July 2, continuing through Aug. 10.

For the 1958 Festival, Dr. Munch will emphasize the music of one of the great composers each weekend and will include important works on the programs of the last four weeks.

During the last four weeks he will be joined by Pierre Monteux, who will be making his seventh annual visit to Tanglewood as guest conductor.

Outstanding young American pianists, who will appear as soloists, include Eugene Istomin, Lukas Foss, Byron Janis, Leonard Pennario, Seymour Lipkin and Leon Fleisher.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

New Englander
BOSTON, Mass.
Monthly
Circ. 12,558

AUG 1958

"SUMMER center of classical music in the United States." That's what they're calling Tanglewood these days after completion of another noteworthy Berkshire Festival season—its 25th—in a series that has charmed music lovers from all over the country, as well as some foreign nations.

When the festival was first held in 1934 (on the Dan Hanna estate in Stockbridge, Mass.) total attendance was 5,000. Now it draws much more than that to a single performance and plays host to more than 150,000 in its four weekends of major concerts. (Last year the figure was 162,936.)

Since 1936 it's been the summer home of the Boston Symphony Orchestra. That famed group played in a tent in its early concerts at the huge Tanglewood estate, Lenox, Mass., but a severe thunderstorm in the midst of one of its performances provided the impetus for the building of a permanent concert hall, designed by the noted Finnish architect, Eliel Sarrinen.

This hall, known as "The Shed," seats 6,000. The pie-shaped building is enclosed only in the rear portion housing the stage. The rest of the pie opens onto

Tanglewood's beautifully landscaped lawns where thousands of enthusiasts drink in the soft strains of music and the superb Berkshire scenery simultaneously.

Next year Tanglewood will be the focal point of a major Hollywood production—"A Tanglewood Story"—to be filmed during the festival season.

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[252]

[251]

AUSTIN, TEX.
AMERICAN
Circ. D. 34,163

JUN 11 1958

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New England Newsclip Agency, Inc.

HUDSON, N. Y.
REGISTER-STAR
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Independent
Circ. 28,354

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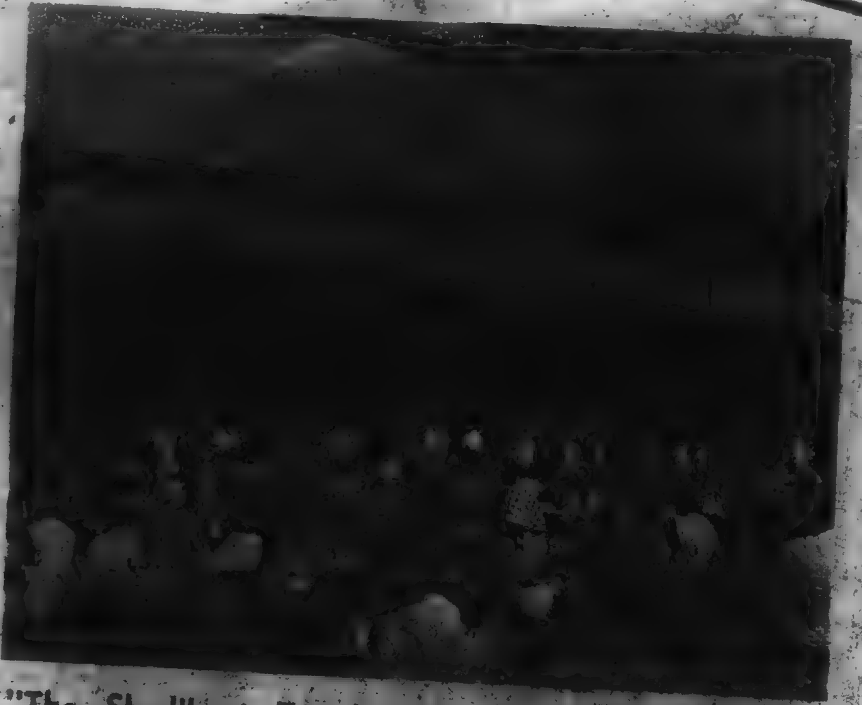
In regard to the history of the Berkshire Music Festival, Mr. Perry related that Miss Gertrude Robinson Smith of Glendale spearheaded its establishment. In 1934, a concert was held at the old Hanna Farm, now Stockbridge School, by an orchestra made up largely of members of the New York Philharmonic. In 1937, concerts by the BSO were given on the estate which is now Foxhollow School. The following year, the concerts were given at Tanglewood, where the Shed was built in 1938 and the school started in 1940.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

MAY 11 1958



"The Shed" at Tanglewood where music fills the Summer air.

Music Is Everywhere At Famed Tanglewood

In recent years the Berkshire Hills have been dubbed the "Belt of Culture," because of the many and varied programs it offers to visitors.

Undoubtedly the biggest force in this rural transformation is Tanglewood in Lenox, home of the Boston Symphony Orchestra's Berkshire Music Festival.

~~First held in 1934~~ on the Dan Henna estate at Stockbridge, it attracted a total attendance of about 5000—most of them people of social distinction.

Since then it has become the outstanding Summer music festival of the United States—for all people—drawing a huge and heterogenous public from all over.

Last year's total attendance at festival concerts was 162,936.

The Boston Symphony did not fully enter the Berkshire Music Festival scene until 1936 when it gave three concerts at Holmwood in Stockbridge, the estate of Mrs. Margaret Emerson.

That Winter the estate of Tanglewood in Lenox was presented to the orchestra, and full-scale concerts got under way the following Summer, Serge Koussevitzky conducting.

By 1938, a permanent auditorium, designed by Finnish architect Eliel Saarinen and known as "The Shed," was erected on the 210-acre estate and attendance reached 38,000.

In addition to its concerts, Tanglewood boasts the Berkshire Music Center, established by Dr. Koussevitzky in 1940.

This is a school for the training of performers through performance, and annually draws musicians from all over the world for a Summer of unique musical experience, both stimulating and practical.

The center has been called the United Nations of music.

Music is everywhere, it comes from the Shed, from every window of the Main House, the Chamber Music Hall, the Theater Concert Hall, the Red Cottage, the Barn.

Charles Munch, music director of the Boston Symphony, is director of the center, and Aaron Copland is chairman of the faculty, which now numbers almost 40.

This year's Music Festival starts July 2, continuing through Aug. 10.

For the 1958 Festival, Dr. Munch will emphasize the music of one of the great composers each weekend and will include important works on the programs of the last four weeks.

During the last four weeks he will be joined by Pierre Monteux, who will be making his seventh annual visit to Tanglewood as guest conductor.

Outstanding young American pianists, who will appear as soloists, include Eugene Istomin, Lukas Foss, Byron Janis, Leonard Pennario, Seymour Lipkin and Leon Fleisher.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4300

New Englander
BOSTON, Mass.
Monthly
Circ. 12,558

AUG 1958

"SUMMER center of classical music in the United States." That's what they're calling Tanglewood these days after completion of another noteworthy Berkshire Festival season—its 25th—in a series that has charmed music lovers from all over the country, as well as some foreign nations.

When the festival was first held in 1934 (on the Dan Hanna estate in Stockbridge, Mass.) total attendance was 5,000. Now it draws much more than that to a single performance and plays host to more than 150,000 in its four weekends of major concerts. (Last year the figure was 162,936.)

Since 1936 it's been the summer home of the Boston Symphony Orchestra. That famed group played in a tent in its early concerts at the huge Tanglewood estate, Lenox, Mass., but a severe thunderstorm in the midst of one of its performances provided the impetus for the building of a permanent concert hall, designed by the noted Finnish architect, Eliel Sarrinen.

This hall, known as "The Shed," seats 6,000. The pie-shaped building is enclosed only in the rear portion housing the stage. The rest of the pie opens onto

Tanglewood's beautifully landscaped lawns where thousands of enthusiasts drink in the soft strains of music and the superb Berkshire scenery simultaneously.

Next year Tanglewood will be the focal point of a major Hollywood production—"A Tanglewood Story"—to be filmed during the festival season.

INCORRECT PAGINATION

[254]

WFMT
ARTS

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FINE ARTS CALENDAR 9

Concerts 9
Theatre 11
Dance 13
Jazz and Folk Music 13
Special Events 14
Tours 14
Zoos and Conservatories 14
Libraries 16
For the Children 17
Museums 18
Art Galleries 20

WFMT PROGRAM GUIDE 23

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By DELOS SMITH

United Press Staff Correspondent

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For further information, contact the festival office at Lenox.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,393

JUN 2 1958

Around The Clock

Something For Everyone Tanglewood's Formula

By WAYNE A. SMITH

Tanglewood promises to retain its popularity as it moves this year into its third decade. There will be something for everyone and just about everyone will be there for it.

Attendance since World War II has soared to heights undreamed. And with few exceptions they have continued to surpass the year before. Upward of 10,000 is no novelty for one single concert. Sometimes there have been even more.

Such support must be deserved. There are few occasions like it in this country, few, in fact anywhere in the world. Other festivals court wider interests and therefore get greater patronage. But Tanglewood is strictly music on a very high plane. Its basic character is orchestral with an occasional bow to a chorus and sometimes opera.

Munch Guiding Spirit

The man currently behind and in front of the scenes is Dr. Charles Munch, who succeeded Director Serge Koussevitsky several years ago as conductor of Boston Symphony Orchestra. Upon him rests much of the responsibility for success or failure at Tanglewood.

Dr. Munch is a dynamic personality with a touch of Gallic to add spice and zest. His programs reflect this bit of tang.

For the forthcoming season, which will consist of six week-ends, the festival will include six outstanding young American pianists. Dr. Munch and Pierre Monteux, familiarly known as "Papa", again will share the podium.

The opening concert on Wednesday, July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D Major, Op. 64, No. 5; Bartok's Quartet No. 1 in A Minor, Op. 7; and Beethoven's Quartet No. 8 in E Minor, Op. 59 No. 2. The Beaux Arts Trio of New York will be heard at the concert of July 9; the New York Pro Musica Antiqua, on July 16. On July 23 Adele Addison, soprano, will present a program of songs and on July 30 and Aug. 6 the Kroll Quartet will play.

During the Bach and Mozart week-ends in the theater-concert hall, Lukas Foss will appear in the Bach Piano Concerto in D-Minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D Minor, K. 466 by Mozart on Sunday afternoon, July 13.

All-Star Lineup

At the concert of Saturday evening, July 12, which will be in the Music Shed, Foss and Lipkin will be soloists in Mozart's two-piano Concerto in E-flat. During the four following week-ends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D-minor; Byron Janis, performing Bachmininoff's Piano Concerto No. 3, on Saturday evening, July 26; Leonard Pennario on Saturday evening, Aug. 2, in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing week-end devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor", will be performed by Eugene Istomin on Friday evening, Aug. 8.

The noted violinist, Zino Francescatti, will appear at the concert of Sunday afternoon, July 27, as soloist in the Tschaikovsky Violin Concerto.

Margaret Harshaw, soprano, will be heard in the "Love Death" from "Tristan and Isolde", and the Immolation Scene from "Gotterdammerung" at the concert of Friday evening, Aug. 1.

Choral works will include a special performance of Bach's B-Minor Mass on Sunday afternoon, July 6, in the Music Shed.

G. Wallace Woodworth, director of the Harvard Glee Club for the past 25 years, will conduct the concert which will be performed by the Boston Symphony Orchestra, Harvard Glee Club which this year is noting its 100th anniversary, and the Radcliffe Choral Society, and soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

Gramm also will be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera and the festival chorus will be prepared by Hugh Ross.

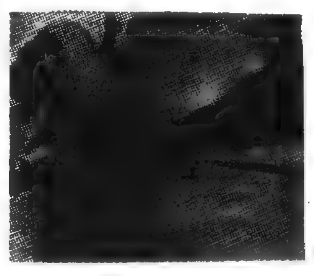
Final Concert Aug. 10

The chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season, Sunday afternoon, Aug. 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert on Sunday afternoon, July 13, in the theater-concert hall.

The music of a great composer will be featured on each of the six week-ends and special works to be heard, in addition to those with soloists, include: Bach, suites 1, 2, 3, 4; the Art of Fugue; by Mozart, "Eine Kleine Nachtmusic", "Linz" Symphony, Symphony No. 40 in G minor; by Brahms, Symphony No. 4, by Debussy, La Mer; by Ravel, "Daphnis and Chloe", Suite No. 2; by Wagner, Prelude to "Meistersinger", Siegfried Idyll, Siegfried's Rhine Journey; by Beethoven, Symphony No. 4.

During this past winter Charles Munch fulfilled a long-standing promise to conduct concerts of the Israel Philharmonic Orchestra. During his stay in Israel he directed five concerts in the newly built Frederic R. Mann Auditorium in Tel Aviv, one in Haifa and one in Jerusalem. On his return he spoke at Symphony Hall, Boston, on some of his impressions of the trip.

Recently he completed a series of guest conducting appearances in Strasbourg, the town of his birth, before returning to this country this week to take up his duties at Tanglewood where he will conduct 13 of the festival concerts. A special performance of Bach's D Minor Mass, July 6, will be directed by G. Wallace Woodworth. Hugh Ross will share the concert of July 13 with Dr. Munch. Pierre Monteux will be guest conductor on July 20, 25 and Aug. 3 and 9.



The opening of
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Bach, composer of "Passacaglia" and other musical classics, began as a Lutheran church organist.

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In celebration of
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marks the open-
of these events.

The second festival held at Silvermine, Connecticut, attracts 40,000 music lovers. Concerts are given both during the day and evenings.

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WFMT FINE ARTS GUIDE

A MONTHLY MAGAZINE DEVOTED TO CHICAGO CULTURAL ACTIVITIES, ART FEATURES, AND THE PROGRAMMING OF RADIO STATION WFMT

CONTENTS
AUGUST 1958 Volume 7, No. 8

FEATURES

1958 Berkshire Festival at Tanglewood 5
Chicago Artist Etcher: James Swann 7
Highlights of the Month 8

FINE ARTS CALENDAR 9

Concerts 9
Theatre 11
Dance 13
Jazz and Folk Music 13
Special Events 14
Tours 14
Zoos and Conservatories 14
Libraries 16
For the Children 17
Museums 18
Art Galleries 20

WFMT PROGRAM GUIDE 23

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Independent
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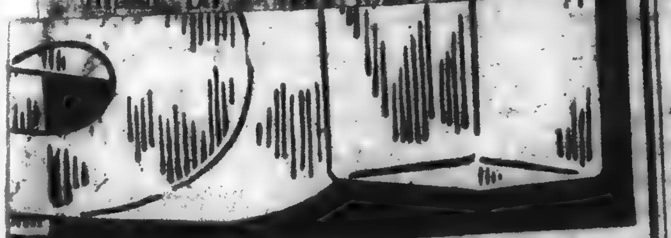

esday for boys whose fathers re unable to attend last night.

CHT CLUB BURNS

VINTHROP, Mass. (AP) — A eral alarm fire destroyed the in building at the Pleasant cht Club yesterday. Fire Chief niel Cash estimated damage at ,000.

he blaze, out of control for half hour, was fought by firefighters m Boston, Chelsea, Revere and nthrop.

E. JOBS AT LEVEL

ITTSFIELD, Mass. (AP) — neral Electric Co. announced terday that its employment el will remain about the same the next three months, with ossible upturn in the last quar of the year. The company said employment level rose this ek for the second straight week first upturn since January, 7.

W DRAINAGE BIDDERS

SPRINGFIELD, Mass. (AP) — gers, Bennett & Meade Inc. of ymour, Conn., were apparent v bidders with $4,250 for addi ns and alterations to a drainage stem at the Westport, Conn., mily housing area of the Bridge t defense area, the Springfield ice of the Army Engineers re rted yesterday.

E. A. Berman Co. of Boston was only bidder, with $6,973 for erations and additions to an air nditioning system in the opera ns building at the North Con rd, Vt., Air Force Station.

were placed on probation for the washroom beating of a fellow student, Patricia A. White, 13.

Judge Charles R. Alberti adjudged the two girls delinquents for assault and battery, but suspended sentences to custody of the Youth Service Board on probation for four years.

AUCTION ARTICLES SOUGHT

Anyone with articles to be picked up for the Robbins Memorial Church Council auction, July 1, have been asked to notify Mrs. Kenneth Sweet or Mrs. John Anderson who will arrange for collection this afternoon and on Monday afternoon and evening.

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BARRETT & BAKER
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MUSICAL AMERICA
NEW YORK, N. Y.

JUL 1958

In the news 20 years ago

At a Lewisohn Stadium in New York are (left to right) Albert Spalding, Jose Iturbi with his granddaughter, Maria Teresa Hero, and Massimo Freccia

The opening of the fifth annual Berkshire music festival at Tanglewood is marked by the dedication of the new music shed. An audience estimated at 6,000 attended the dedicatory concert and ceremonies.

•

At the gigantic Estonia Music Festival, held in Tallinn, more than 20,000 people take part as performers, attracting daily audiences of 60,000 listeners. There are 472 mixed choruses, 52 men's choruses, 27 women's choruses, and 85 orchestras and bands. Estonia has a little over 1,000,000 population, so that this folk festival is truly representative of national culture.

•

The State Opera in Munich gives the world premiere of Richard Strauss's opera "Der Friedenstag" on July 24. It is hailed as a "masterpiece" by leading critics and musicians.

•

In celebration of the 125th anniversary of the birth of Richard Wagner, the State Library in Berlin is holding an exhibition of Wagneriana that includes priceless manuscripts, letters, photographs and other material. Tantalizing is an unpublished excerpt from "Mein Leben" in which Wagner asserts that Hanslick once confessed to him, with tears in his eyes, that his attacks were caused by incomprehension and not by malice.

•

The Hollywood Bowl launches its 17th season with a performance of Wagner's "Die Walkuere" under the baton of Richard Hageman, who makes his debut at the bowl. Maria Jeritza is heard as Bruennhilde, Paul Althouse as Siegmund, and Friedrich Schorr as Wotan.

•

At the fourth annual Maggio Musicale in Florence, three short operas provide the most attractive evening. They are Haydn's "L'Isola disabitata"; a medieval mystery, "Le vergini savie e le vergini folli"; and Vecchi's "L'Amfiparnasso".

•

A tribute to Sir Henry Wood, conductor of London's Promenade Concerts since 1895, marks the opening of the 46th season of these events.

•

The second festival held at Silvermine, Connecticut, attracts 40,000 music lovers. Concerts are given both during the day and evenings.

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ABBREVIATIONS

b	bass	fh	french horn	Phil	Philharmonic
bn	bassoon	g	guitar	p-t	playing time
br	baritone	h	harp	s	soprano
c	contralto	hc	harpsichord	sx	saxophone
ce	cembalo	l	lute	Sym	Symphony
cho	chorus, choir, chorale	ms	mezzo-soprano	T	tape recording
cl	clarinet	n	narrator	t	tenor
cond	conductor	o	organ	tb	trombone
db	double bass	ob	oboe	tr	trumpet
dir	director	Orch	Orchestra	ty	tympani
eh	english horn	p	piano	v	violin
f	flute	per	percussion	vc	violoncello
		ph	posthorn	vi	viola

Capital letters indicate major keys; small letters, minor keys.

CHARLES MUNCH CONDUCTING THE BOSTON SYMPHONY ORCHESTRA AT TANGLEWOOD

1958 Berkshire Festival at Tanglewood

On August 20th at 8 pm WFMT will present the first in a series of 12 weekly broadcasts of concerts by the Boston Symphony Orchestra given at the 1958 Berkshire Festival at Tanglewood in Lenox, Massachusetts. Conductors for the series will be the Orchestra's Music Director, Charles Munch, and Pierre Monteux. Choral performances of Bach and Mozart will be conducted by G. Wallace Woodworth and Hugh Ross.

Some of the concert highlights are the Bach Mass in B Minor, the Brahms "Ein Deutsches Requiem," and the Beethoven Choral Symphony.

The Berkshire Festival grew from a local Berkshire county project for outdoor concerts in Lenox, Massachusetts, undertaken in 1934. The first two seasons, an orchestra from the New York Philharmonic-Symphony Society was engaged under the direction of Henry Hadley. In 1936, the Festival Committee invited the Boston Symphony Orchestra and its conductor, Serge Koussevitzky. Three concerts were given with an attendance of almost 15,000.

In the winter of 1936, the 210-acre estate of "Tanglewood" was presented to the Boston Symphony Orchestra, and in 1937 the Festival was moved there and increased from one to two weeks with six concerts being presented.

Rainy weather during the second week spurred a subscription effort on the part of the Committee to

CHARLES MUNCH

PIERRE MONTEUX

make possible a permanent auditorium. Eighty thousand dollars was raised and the present Music Shed was erected and in readiness for the Festival

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MUSICAL AMERICA
NEW YORK, N. Y.

JUL 1958

In the news 20 years ago

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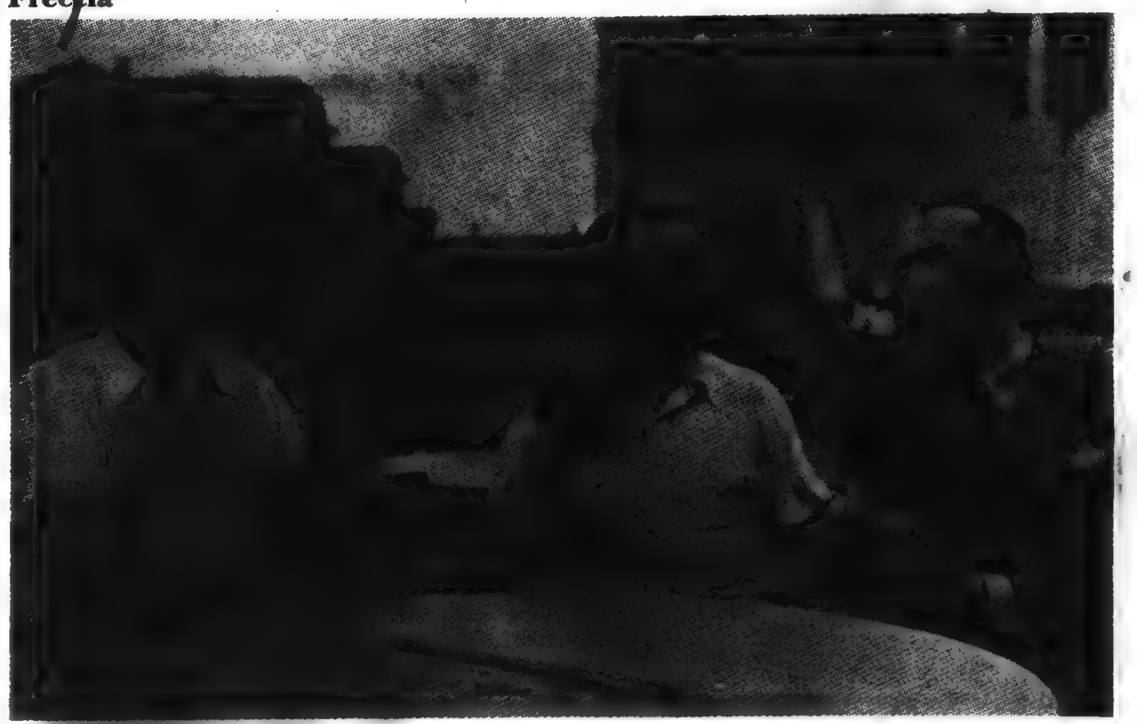

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of 1938.

The famous Finnish architect Eliel Saarinen drew up the original plans for the Shed, and Prof. Richard D. Fay of the Massachusetts Institute of Technology devised the acoustics--with remarkable results. The capacity of the Shed is 6,037.

In 1940, the Boston Symphony, in fulfillment of a plan that had occupied Koussevitzky's mind for many years, established the Berkshire Music Center at Tanglewood. Primarily a school of music, the Center also was to be a gathering place for all of the arts. Koussevitzky was appointed director.

By 1942 when the Festival was temporarily abandoned because of the war, nine concerts were being presented in a three week season with an attendance of about 95,000.

The Berkshire Music Festival Committee in 1945 presented the Music Shed and full control of future festivals at Tanglewood to the Boston Symphony Orchestra. The next year the Festival and the Music Center resumed activities on a full pre-war scale with the addition of chamber orchestra and chamber music concerts.

THE MUSIC SHED AT TANGLEWOOD

Charles Munch became conductor of the Boston Symphony Orchestra following Koussevitzky's retirement in 1949, and was appointed Director of the Berkshire Music Center in 1951 after the sudden death of Koussevitzky who had continued his activities at Tanglewood.

Today the Berkshire Festival and Music Center operates for six weeks from July through early August offering orchestral, choral, or chamber music concerts almost daily. Some of these are performed in the Theatre-Concert Hall and the Chamber Music Hall, both of which are smaller than the Music Shed. Attendance at Festival concerts now numbers approximately 163,000.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,393

JUN 2[illegible] 1958

Around The Clock

Somethin Tanglewo

By WAYNE A. SMITH

Tanglewood promises [illegible] tain its popularity [illegible] this year into its third de[illegible] There will be something everyone and just about eve[illegible] will be there for it.

Attendance since Wo[illegible] War II has soared to [illegible] undreamed. And with few [illegible] ceptions they have contin[illegible] to surpass the year be[illegible] Upward of 10,000 is no [illegible] ty for one single conc[illegible] Sometimes there have b[illegible] even more.

Such support must be [illegible] served. There are few occa[illegible] like it in this country [illegible] fact anywhere in the world [illegible] er festivals court wider inter[illegible] and therefore get greater [illegible] age. But Tanglewood is str[illegible] music on a very high [illegible]

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esday for boys whose fathers re unable to attend last night.

CHT CLUB BURNS

VINTHROP, Mass. (AP) — A eral alarm fire destroyed the in building at the Pleasant cht Club yesterday. Fire Chief niel Cash estimated damage at ,000.

The blaze, out of control for half hour, was fought by firefighters m Boston, Chelsea, Revere and nthrop.

E. JOBS AT LEVEL

ITTSFIELD, Mass. (AP) — neral Electric Co. announced terday that its employment el will remain about the same the next three months, with ossible upturn in the last quar- of the year. The company said employment level rose this ek for the second straight week, first upturn since January, 7.

W DRAINAGE BIDDERS

SPRINGFIELD, Mass. (AP) — gers, Bennett & Meade Inc. of ymour, Conn., were apparent v bidders with $4,250 for addins and alterations to a drainage stem at the Westport, Conn., nily housing area of the Bridgert defense area, the Springfield ice of the Army Engineers rerted yesterday.

E. A. Berman Co. of Boston was only bidder, with $6,973 for erations and additions to an air nditioning system in the operans building at the North Conrd; Vt., Air Force Station.

PICTURE FRAMING
BARRETT & BAKER
310 MAIN ST.

A Davis Laid Floor
Is The Best Laid Floor
Davis Linoleum Shop
9 Mohawk Trail PR 3-7268

were placed on probation for the washroom beating of a fellow student, Patricia A. White, 13.

Judge Charles R. Alberti adjudged the two girls delinquents for assault and battery, but suspended sentences to custody of the Youth Service Board on probation for four years.

AUCTION ARTICLES SOUGHT

Anyone with articles to be picked up for the Robbins Memorial Church Council auction, July 1, have been asked to notify Mrs. Kenneth Sweet or Mrs. John Anderson who will arrange for collection this afternoon and on Monday afternoon and evening.

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He leave Lucia Russ Potter; a len; a gra and a gra Allen, all

Private be conduc Cemetery R. Henley tional Chu under dire al Home,

CAR KILL

BILLER Karen L. daughter Clegg, wa bile in he

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NEW YORK POST, TUESDAY, JUNE 10,

Chamber Music Concerts Listed for Tanglewood

The first of the six Wednesday night chamber music concerts of the Berkshire Festival, Tanglewood, Lenox, Mass., will be given July 2 by the Budapest String Quartet, in quartets by Haydn, Bartok and Beethoven. The others follow:

July 9, The Beaux Arts Trio of N. Y., in works by Beethoven, Faure and Mendelssohn; July 16, the Pro Music Antiqua, presenting a program of music of Flanders and Spain; July 23, Margaret Harshaw, soprano, in a program of German and English songs; July 30 and Aug. 6, the Kroll Quartet, in works by Mozart, Haydn, Beethoven, Brahms and Bartok.

For further information, contact the festival office at Lenox.

PARAMUS, N. J.
CLARION

MAY 15 1958

MUSIC

By DELOS SMITH

United Press Staff Correspondent

NEW YORK — (UP) — The Berkshire Festival of the Boston Symphony, which probably is the best established of the many summer musical enterprises, will be solidly based upon the old masters this year. The so-called "modern" composers are to get in as after-thoughts, so to speak.

No criticism is intended. The schedule only reflects how the big musical public, which supports summer festivals as it does everything else musical, feels about the composers. The old masters draw, the new masters don't. And you have to have a lot of "draw" to induce even musical crowds to travel to some small town to listen to music in a rural setting.

Lenox, Mass., is the small town where the Boston holds forth summer week ends. The festival starts this year on July 4 and ends Aug. 8.

The first week end it will be Bach, the second Mozart, the third Brahms. With the fouth begins the mixing of the old-but-less old masters—Debussy, Ravel, Tchaikovsky, Rachmaninoff, with a bare touch of the modern, Stravinsky, Milhaud, Bartok.

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Highlights of Berkshire Fete at Tanglewood

B. Herald-June 8

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Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt, and Rachmaninoff.

Violinists will include Zino Francescatti, Beri Senofsky; and Ruth Posselt and Joseph de Pasquale, viola. Mr. de Pasquale will be soloist in the Piston Viola Concerto which was written especially for him.

Margaret Harshaw, soprano, will appear in two Wagner concerts and Hilde Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahm's "Requiem."

The annual Tanglewood-on-Parade benefit concert will take place on August 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

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The concerts of July 18-19-20 will feature music of Brahm; July 25-26-27 music of Deubssy, Ravel and Tchaikovsky; August 1-2-3 music of Wagner; and August 8-9-10 music of Beethoven. Six concerts of Chamber Music will be presented on Wednesday evenings and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua, and Margaret Harshaw, soprano, in a song recital.

SPACIOUS LAWNS

Single tickets for all concerts are available at the Festival Office, Tanglewood, Lenox, Masachusetts.

Visitors to the Berkshire Festival may attend concerts in the intimate Theatre-Concert Hall or in he Music Shed, or may enjoy the music from Tanglewood's spacious lawns.

Many events of the Boston Symphony's summer school of musical performance, the Berkshire Music Center, are open to Friends of the Center, including student performance of Orchestra, chamber music, choral music and opera.

Tanglewood and the surrounding area of the Berkshire Hills, which offer many attraction to the visitor, is easily reached by the Massachusetts Turnpike, the New York Thruway and Route 7 from New York City. Single tickets to all concerts and further information about events open to the Friends are available at the Festival Office, Tanglewood, Lenox.

Storrs, Conn.

WEDNESDAY, OCTOBER 29, 1958

Connecticut Daily Campus

A Vacation Report

Tanglewood Festival As Hawthorne Sees It

(Editor's Note: Although the Daily CAMPUS stops publishing during a vacation, its coverage of topics of interest to the Storrs community need not halt. From time to time, therefore, The CAMPUS will offer articles on events or activities which will occur, or have occurred, during a vacation.

The first of these articles is on the Tanglewood Music Festival, held every summer near Lenox, Mass. The writer graduated from Uconn last June, was Managing Editor of the Daily CAMPUS, Editor of the Corkscrew, and Executive Director of the International Centrifugal Bumple-Puppy League. He is currently serving as an Air Force radar officer, and has been assigned to Morocco. He is a descendant of Nathaniel Hawthorne, whose haunt the Tanglewood area once was.)

* * *

by MARK HAWTHORNE

You just lie there on the grass, listening to music which you never thought you'd enjoy so much, and pretty soon you notice a sound which you doubt Tchaikovsky included in the original score, and you open your eyes and they are met by the intense gaze of a seven-year-old with emotionally disturbed hair, a "Camp Ted Mack" T-shirt, and green shorts, enthusiastically worrying a generous portion of Beeman's Pepsin with his jaws—saying nothing—just kind of staring at you.

So you say hello very nicely (for all you know he is a "spitter"), and, sensing that he is one of the seven-year-olds who require three minutes to manage even the simplest of vocal responses, you close your eyes. The chewing sound has ceased, but Charles Munch and the Boston Symphony continue. At the end of three minutes you open your eyes, Camp Ted Mack mumbles "hi" through his accumulated reserves of Beeman's Pepsin, resumes chewing, and churns happily off over the Tanglewood lawns, his aim in life fulfilled. Tchaikovsky, Charles Munch and the Boston Symphony continue.

There's no doubt that this is the Tanglewood Music Festival.

Although classical music is the keynote of the annual Tanglewood Festival, it is presented in such a nonchalant setting that you'll enjoy it even if you never thought you liked "long-hair" music before.

Like Newports' Jazz Festival, informality is the pass-word, and the result is a memorable weekend, well worth a trip up the Massachusetts Turnpike at least once during the summer series.

The Festival features six weekend concerts and rehearsal programs. There are concerts on Friday and Saturday evenings, and on Sunday afternoon. In addition, there is a renearsal Saturday morning. Admission prices are reasonable, although tickets must be purchased for each concert.

The Boston Symphony with its conductor Charles Munch summers in the Tanglewood area, and forms the backbone for the concerts—with frequent guest performances by visiting conductors and soloists.

(For a complete advance schedule of Tanglewood's 1959 series keep your eye on the **Daily Campus** later this year.)

Just outside Lenox, Mass., Tanglewood was once the stamping ground of Nathaniel Hawthorne. As legend and the press releases have it, he roamed the area while preparing his **Tanglewood Tales, The Wonder Book,** and **The House of Seven Gables.**

The area was eventually turned into a combination music school, concert spot and lounging site. Smack in the middle of the Berkshire Summer-Camp Belt, the concerts draw as many as 13,000 persons. Attendance for the summer often tops 150,000.

There is no problem on deciding what to wear. Bermuda shorts, chemise dresses, bathing suits or formal evening outfits are all an accepted part of the scene. Since the concerts are conducted in an "open-sided" music-shed, they are easily heard on the lawns surrounding the shed. As one solemn father explained to his son Saturday morning—pointing to the then-deserted lawns: "And they **sprawl** all over here while the music is playing."

Therefore, aside from a program (free), and possibly a beer-can opener, a blanket is the most essential item for potential "sprawlers." (Don't worry about having a date—if you have the above three items you'll have a date soon enough.)

Dont' worry too much about rain — no one minds it very much — but it's a good idea to take shelter under one of the larger trees when it starts clouding up. If it's just a shower you'll be all set. If it's a heavy storm everyone will be wet anyway, so you won't notice too much. You can retreat to the shelter of the shed, but this is considered somewhat not-In.

The Tanglewood area overlooks Lake Mahkeenac, if you want to dazzle your neighbors with this knowledge when you get there. The name stems from the Indian word "Mahkeenac." The English translation of this word, incidentally, is "Mahkeenac," in case anyone asks you.

A place to sleep—like at Newport—is difficult to find, but does not present much of a problem since no one worries about it. For the tent-types and Outing Club members, October Mountain State Park has excellent camping facilities for one dollar per night. For the rest of us, it's scrabbling for a motel or hotel slot, or sacking out in the old vehicle for a couple of nights.

If you're really conscientious about it you can make reservations ahead of time, but this seems ridiculously sensible to us.

* * *

Look in tomorrow's Daily Campus for Tips and Sights at Tanglwood by Mark Hawthorne.

By CORBIN PATRICK

ston Prize

and Mrs. Easley R. Blackwood, 5656 Crestview Avenue, also has been appointed to the faculty of the University of Chicago Music School, effective Oct. 1, to teach composition.

THE DELIGHT of friends in his success would be complete, but for one discouraging feature. It does not seem likely they will get to hear Blackwood's highly regarded work in the Indianapolis Symphony Orchestra's concerts at the Murat next season. It requires 109 musicians. Our noble band has only 80-odd.

We are told the young composer was asked recently by Izler Solomon why he wrote the symphony for such a large orchestra. He replied that he didn't have any idea at the time that anybody would want to play it. Now he knows.

THE BOSTON Symphony Orchestra award has been presented most years since 1947—no award is made when the judges do not regard works under consideration deserving. Previous winners have included Aaron Copland, Walter Piston, Leonard Bernstein, Lucas Foss, Leo Smit and Andrew Imbrie.

Judges who gave the 1958 award to Blackwood's symphony were Charles Munch, conductor of the Boston orchestra; Prof. John Ward, head of the Harvard University music school, and Henry B. Cabot, president of the Boston Orchestra's board of trustees.

Blackwood's symphony also was one of two selected from a field of 55 for commercial recordings under the Recording Guarantee Project of the American International Music Fund Inc., of which Mrs. Serge Koussevitzky is president. This may be our chance to hear it.

In

by MARK HA

To at least par
the student who
attending a weeke
the Tanglewood M
next summer, he
based on previou
of things he may
in the course of

One young ma
rusack, with a
healthy look.

Two young g
blankets, raincoat
cases.

Several mother
with baby push-car

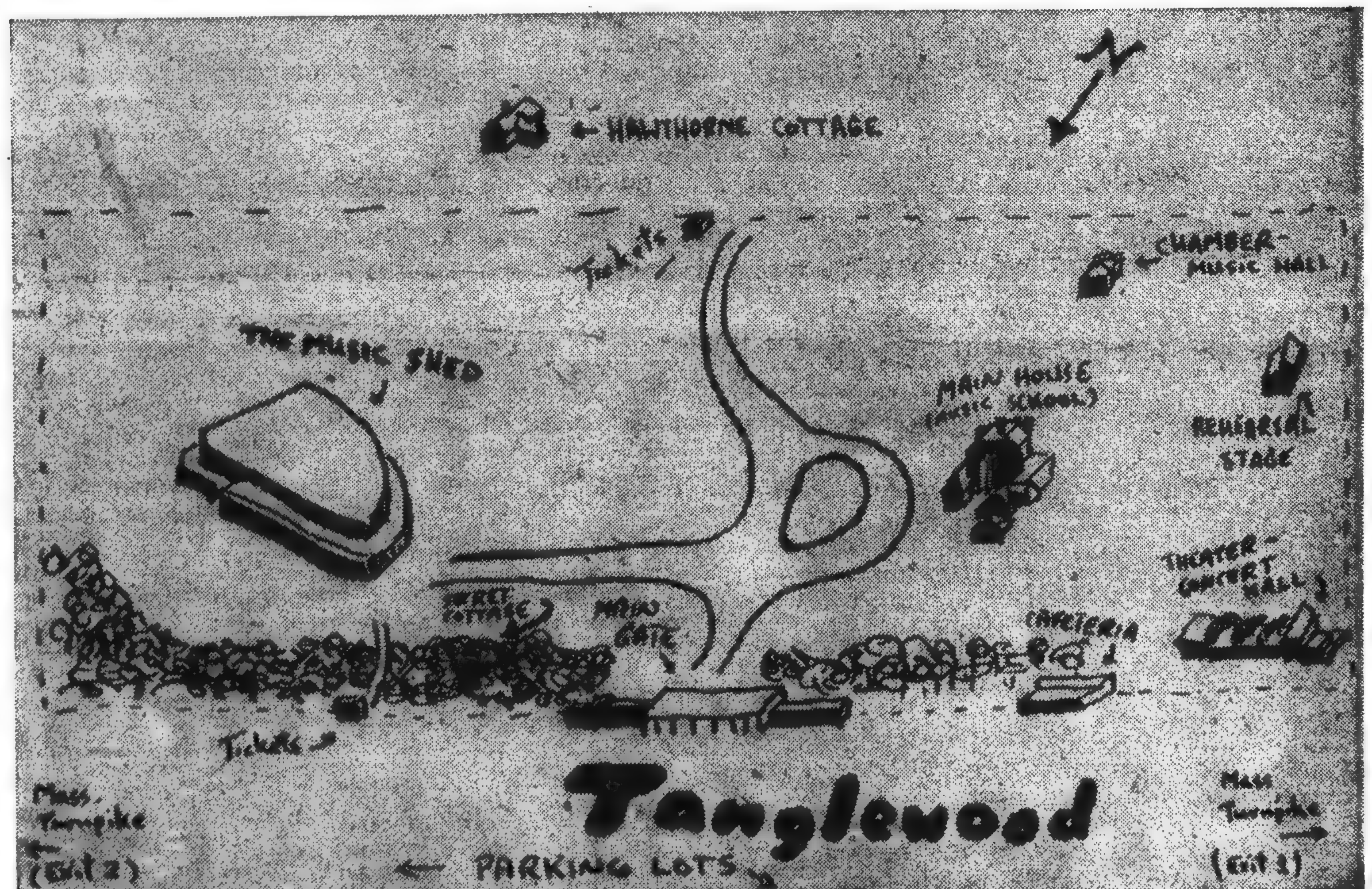
Three collegians
neck sweaters tied around their necks in what they consider is In fashion.

Innumerable Bermuda shorts.

Two girls wearing bathing suits.

One boy wearing a bathing suit.

48,097 tons of children.



have music, too!"

One elderly woman, seated on a camp-chair on the lawn, who will whisper loudly at six-minute intervals: "I just know it's going to rain."

Two Uconn students lying on a blanket with a bright-red sign proclaiming (complete

phony Manager, works in during the summer concert series.

Within perfect hearing distance of every concert, Mr. Perry is almost completely isolated from the other festival listeners.

See, now you are on the Inside of something.

Shhhhh.

[254]

Storrs, Conn.

WEDNESDAY, OCTOBER 29, 1958

A Vacation Report

Connecticut Daily Campus

Tanglewood Festival

Concert Scores Trium
As Annual Series Ope

...ten who are forced to live in ...raternity houses, the forty-...member ruling, and the desira-...ility of fraternity men living ...ogether in their own house."

THIS MOTION was also com-...ented on by IFC President ...obert Schwartz and the Exec-...tive and Administrative Vice ...residents Howard Sorensen ...d Tony Phillips, respectively.

Schwartz said, "I can seen no ...arm in setting up a committee ...o investigate the possibility of ...oving off campus. It has ...een quite sometime since fra-...ernities were required to move ...to University living facilities ...nd since times have changed, ...believe it is in order for a ...eappraisal between the admini-...tration and fraternities con-...erning these living units."

Howard Sorensen, executive ...ice-president of the IFC stated, ...this is a fine idea that has ...een discussed on and off for ...any years. However, I do not ...elieve that now is the proper ...me to present it to the Ad-...inistration. Why? First: the ...own of Mansfield is a "dry" ...own and it will probably give ...iff opposition to the acquisi-...on of any land belonging to ...e town or the townspeople. ...am not referring to the sale ...f liquor only, by using the ...ord "dry". Why haven't the ...usiness-minded people of

Henry J. O'Brien said today that "news of the election of Cardinal Roncalli as successor to Pope Pius XII is truly an announcement of great joy to all of us in the Archdiocese of Hartford."

The Archbishop said the "new Pontiff is a man of warm and genial personality . . . he

Travel By Jet

NEW YORK, Oct. 28—(UPI) —The director general of the International Air Transport Association says rapid conversion of airlines to jets promises progressive fare reductions. Sir William Hildred said the lower fares will result from lower operating costs. Hildred spoke at the takeoff of the first American commercial jet flight for Paris.

Nuclear Reactor

Washington, Oct. 28—(UPI)— The Atomic Energy Commission says it plans to give Allis-Chalmers Company a license to build an experimental nuclear reactor at Greendale, Wisconsin. Allis-Chalmers intends to use the facility for experiments in connection with a power reactor to be built for Northern States Power Company.

Governor Ribicoff also issued a statement on the election of the new pope. He said, "The people of Connecticut join with me in the prayer that God will grant Pope John XXIII the strength to continue for many years the devoted work of Pope Pius XII in the cause of worldwide peace and understanding."

New Invention

NEW YORK, Oct. 28—(UPI) — Sylvania Electric Products Incorporated has announced the development of a new type of emergency rescue radio beacon for aircraft. Sylvania's engineering laboratory developed the new semi-automatic equipment under a prime contract for the air material command.

Recession Over

NEW YORK, Oct. 28—(UPI) — Fortune magazine says it thinks the business recovery from the recent recession is going right into a boom. It listed a group of economic indicators which it says add up to a recovery- that's beginning to develop the steam of a real boom. The magazine said the gross national product probably is reaching the 1957 prosperity peak in the present quarter and probably will set new highs next year.

Highlights of Berkshire Fete at Tanglewood

B. Herald-Jnl

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INDIANAPOLIS, IND.
STAR
Circ. D. 208,258 - S. 320,603

JUN 17 1958

CONCERT HALL

By CORBIN PATRICK

Blackwood Wins Boston Prize

EASLEY BLACKWOOD JR., 25-year-old Indianapolis composer whose star has been rising fast this year, yesterday received the Boston Symphony Orchestra's merit award of $1,000.

The handsome prize was given for his Symphony No. 1, which the Boston Orchestra played for the first time in April.

Blackwood, the son of Mr. and Mrs. Easley R. Blackwood, 5656 Crestview Avenue, also has been appointed to the faculty of the University of Chicago Music School, effective Oct. 1, to teach composition.

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Inside Tanglewood

by **MARK HAWTHORNE**

To at least partially prepare the student who is considering attending a weekend concert of the Tanglewood Music Festival next summer, here is a list, based on previous experience, of things he may expect to see in the course of the weekend:

One young man wearing a rusack, with a disgustingly healthy look.

Two young girls holding blankets, raincoats and suitcases.

Several mothers, complete with baby push-carts and babies.

Three collegians with crewneck sweaters tied around their necks in what they consider is in fashion.

Innumerable Bermuda shorts.

Two girls wearing bathing suits.

One boy wearing a bathing suit.

48,097 tons of children.

Sixteen Camp Ted Mack delegates (with chewing gum).

No sign of Ted Mack.

Four Princeton students mixing gin and tonics under an oak tree.

One panic-stricken man shh-shhing people, who is in charge of the many ushers and usherettes (a job Uconn's Willard Sistare used to hold incidentally).

One collegian with his arm around a girl, seated on a blanket outside the shed, who — when the first notes of the evening's concert sound — will exclaim delightedly: "Hey, they have music, too!"

One elderly woman, seated on a camp-chair on the lawn, who will whisper loudly at six-minute intervals: "I just know it's going to rain."

Two Uconn students lying on a blanket with a bright-red sign proclaiming (complete with arrow): "Newport Jazz Festival."

Keep this quiet, but if you want to see something really **neat** while you're at Tanglewood, take a sharp left when you come through the main ticket entrance (face away from the concession stand) and you'll see a path almost hidden by the pines.

Go down this path a few feet, and nestled in the trees, not 100 yards from the music shed, you will find — no, silly, not a gingerbread house — you will find a cottage which Thomas D. Perry Jr., the Boston Symphony Manager, works in during the summer concert series.

Within perfect hearing distance of every concert, Mr. Perry is almost completely isolated from the other festival listeners.

See, now you are on the inside of something.

Shhhhh.

[254]

New England Newsclip Agency, In
Box 2078, Boston 6 • RIchmond 2-42
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
AUG 2 1958

People and things back stage seem to possess a flavor of urgency, a taste of tension, which come from a ceaseless quest of perfect performance. Reflecting this mood is Spanish dancer Angel Mancheno, making up before performing at Jacob's Pillow.

Dancer Maria Gloria during rehearsal at Jacob's Pillow.

ON THE COVER is Miss Ingrid Meighan of Old Chatham, N.Y., an apprentice at the Berkshire Playhouse in Stockbridge. Drill in hand, she's helping build the set for production of "Noah." *Photo by William H. Tague.*

Charles Munch and soloist Zino Francescatti at Tanglewood.

Back Stage

Photographed by
Constantine Manos

Jose Lopez, Spanish ballet dancer, and three shadows, Jacob's Pillow.

Brooding pianos back stage in the theater concert hall, Tanglewood.

[256]

NEW HAVEN, CONN.
REGISTER
Circ. D. 95,656 - S. 101,553

JUN 22 1958

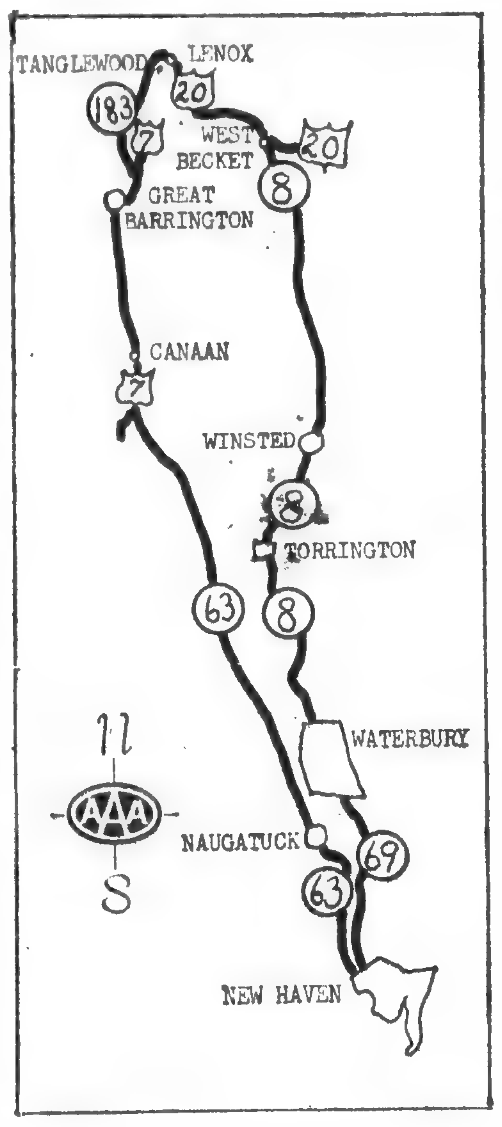
AAA WEEKEND TOURIST

Visit To Tanglewood

This AAA suggestion involves a pleasant trip to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

A round trip of 185 miles is involved for New Haven residents who take Route 63 through Naugatuck to Canaan and then U.S. Route 7 north to Great Barrington, Mass. This is both a summer and a winter resort center and, just before entering town, the party passes the fair grounds where the annual fair in September is one of the state's biggest.

A few miles beyond town Route 183 angles off to the left. After a few more miles it crosses Route 102 curves around a beautiful lake known as the Stockbridge Bowl, about three miles out of Lenox. Now the group approaches the Dixey Estate, site of the Berkshire Music Festival and the location of the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," and collected material for his "Tanglewood Tales."



On this estate is the music shed where the concerts are given. Two types of accomodations are available. Some prefer to be in the music shed itself, closer to the music and seated, but many like the beautiful grounds outside where they may loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

SPECTACULAR VIEW

The view from the grounds is close to spectacular, and the visitor might be advised to attend the concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving, the party drives into Lenox and then south on U.S. Route 20 for a dozen miles to West Becket where U.S. 20 cuts east, but the party heads south on Route 8. About 13 miles from here near New Boston is a view of Hanging Mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington River. Fragments loosened by the rain and frost do sometimes come crashing down with tremendous force.

Route 8 continues south, passing through Winsted and Torrington and into Waterbury where the party picks up Route 69 and follows it in a southerly direction back to New Haven.

New England Newsclip Agency, Inc.
Box 1078, Boston 6 • RIchmond 2-4200

Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,653

AUG 14 1958

Weekend Traveler

(Prepared by the Conn. Motor Club, AAA)

Tanglewood

This AAA suggestion involves a pleasant trip to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

A round trip of 85 miles is involved for Winsted residents who take U. S. Route 44 westerly to Canaan and then U. S. Route 7 north to Great Barrington, Mass. This is both a summer and winter resort center and, just before entering town, the party passes the fair grounds where the annual fair in September is one of the state's biggest.

A few miles beyond town Route 183 angles off to the left. After a few more miles it crosses Route 102 and curves around a beautiful lake known as the Stockbridge Bowl, about three miles out of Lenox. Now the group approaches the Dixey Estate, site of the Berkshire Music Festival and the location of the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," and collected material for his "Tanglewood Tales."

On this estate is the music shed where the concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself, closer to the music and seated, but many like the beautiful grounds outside where they may loll at ease or even walk around if it pleases them.

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Leaving, the party drives into Lenox and then south on U. S. Route 20 for a dozen miles to West Becket where U. S. 20 cuts east, but the party heads south on Route 8. About 13 miles from here near New Boston is a view of Hanging Mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington River. Fragments loosened by the rain and frost do come crashing down with tremendous force.

Route 8 continues south, leading back to Winsted.

Register (e)
TORRINGTON, Conn.
Independent Republican
Circ. 10,814

JUL 3 1958

TANGLEWOOD

This AAA suggestion involves a pleasant trip to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

A round trip of 100 miles is involved for Torrington residents who take Route 4 west to Goshen and then northerly on Route 63 to the junction with U. S. Route 7 south of Canaan. Then north on U. S. 7 to Great Barrington, Mass. This is both a summer and winter resort center and just before entering town, the party passes the fair grounds where the annual fair in September is one of the state's biggest.

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Route 8 continues south, passing through Winsted and leading back to Torrington.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - Sat. 232,097

JUN 10 1958

Travel Notes

"Money Saving World Travel Trips" is the title of a little booklet put out by **Railway Express Agency** which you can have for the asking. Write them at 219 W. 42nd St. . . . **Craftsman's Fair** on the Southern Highlands takes place July 14 at the Asheville (N. C.), Auditorium. . . . A new **Holiday on Wings** catalog, listing 97 vacation packages to almost every resort area in the U.S. plus popular foreign vacation areas, has been issued by **American Airlines.**

* * *

Swedish American Line's cruise program for the fall and winter season features eight West Indies cruises varying from seven to 10 days. . . **"The Drama of the Alamo,"** Mission San Jose Outdoor Theater, San Antonio, Tex., starts June 21. . . . **Greyhound Lines** is offering literally hundreds of preplanned tours ranging from a weekend in large cities to two-month-long vacations. . . . **The Poconos**—known as the vacation land of Pennsylvania, and a honeymoon haven—have become the No. One contender for another crown—**Golf Mecca of the East.**

This year's **Berkshire Festival** at Tanglewood, Lenox, Mass., will be run from July 2 to Aug. 10. . . . **Scandinavian Airlines System** reports that "Calling All Tourists"—an English language innovation of Radio Sweden—will be heard again this year. . . . For the first time in the history of **Asbury Park, N. J.,** all the beaches are now being operated directly by the municipality. . . .

With the introduction this month of a daily service between London and Dinard, the Viscount jet-prop fleet of **British European Airways** is now serving 58 of the major cities throughout Europe and Africa.

* * *

Pan American World Airways now offers New York-bound Puerto Ricans and vice versa a giant "thrift lift" accommodating from 430 to 650 travelers a day. . . . Americans who want to combine a summertime visit to Canada with a cruise up the St. Lawrence River should consult **Canada Steamship Lines,** c/o Wendell P. Colton, 750 Third Ave. (Oxford 7-2250.)

DAVID VESTAL

1

Starting here, CHARM'S monthly reportage on entertainment and ideas, new faces and places

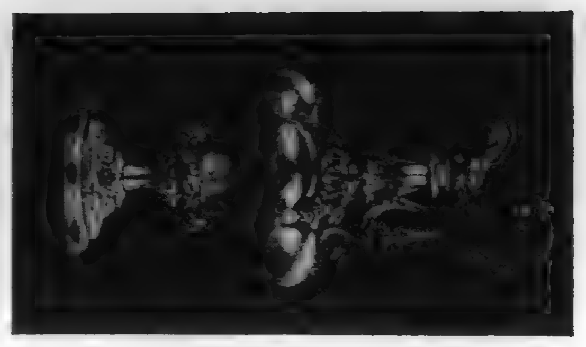
DO YOU KNOW...?

. . . that it's half past summer, but the summer's fun isn't half over? There's still time to try skin-diving (well, once anyway), buy a Fiberglas sailboat, join a bird-watching society. Some of the 8,000 Americans who have, at work (1). And it's not too late to think of adding the most fetching thing since pony carts to the family garage—the Lambretta motor scooter, equipped with a basket big enough to hold two small children.

. . . that picnics are still in season, and that for a new kind of clambake you could try mussels? They were introduced this year by the Saltwater Farm of Damariscotta, Maine, who will send them to you packed up in rockweed and ice at $4.75 a peck, enough for six hungry gourmets.

. . . that summer festivals are still happening? It's not too late to make Tanglewood, where, this month, Beethoven lovers will be sitting under the trees listening to Charles Munch and Pierre Monteux make beautiful night-music. The neighbors are busy too: Canada's Stratford Festival is making much ado about Molière (with a bright young cast of French Canadians), and the Vancouver International Festival is putting on a fine show of music, Marcel Marceau, and movies.

2



TRANSFILM, INC.

. . . that America will be facing one of its biggest sporting challenges in years next month? (Every sailing man knows, and so does his woman.) It's the yacht race for America's Cup (2), a gaudy Victorian trophy that hasn't been contended for since 1937, when we won it from England for the 17th straight time. It's nailed to its table and the table to the floor in a room of the New York Yacht Club, a testament to the U.S. view of our chances this time around.

. . . that chair design follows the fashion as the night the day, producing right now a "chemise chair," to solve the problem of the skidding-up hemline?

of the property.

lakes and ponds and friendly crests which reach their peak in

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JUN 13 1958

Tourist

Written for The Christian Science

When you come to Mas setts for a vacation you m it advantageous to start Hub. Trails in history, a entific achievement, and splendor stem from Bost

The only trouble is, on get in you find it difficult out. Not because of streets—you get to like t or of baffling thoroughfar because Boston so grips th agination that it leaves time to get beyond its bo

Let's put it this way, commonalty, not the Brah will tell you: "It has a wa it."

Boston revolves aroun Common. Like any other eyeful in the center of the Common strikes newc as a pleasant area for p pigeons, and squirrels. It is than that. It is a historic mark. Once a cow pastu recently had a happy rem of its primitive beginning men started boring unde foundations of once-stately sions and found cow tu under Park Street, leading Common. It figured in the lution and its mellow paths been trod by men whose ings have spread over the seas.

All around Boston Com you will find traces of 18 an century houses, in which who helped to lay the fou tions of America. With wives and daughters they en ained friends at parties talked in subdues tones of ing transactions. Entertai came easier then.

Dollar Stretched

The dollar had the stretc qualities of a rubber band. late as 1854 you could ge meal at a good hotel in do town Boston for less than cents. Boston Five Cents Savings Bank, which has completed more than a century in business, reports that you could get lodging at a first-rate hotel for 25 cents and a breakfast of buckwheat cakes, butter, toast, and beverage for six cents.

Most of the old buildings have disappeared. But enough are left to make a journey on foot both intersting and rewarding. Within a few hours you can see Paul Revere House, a 17th-century dwelling and the first milestone of romance; the Old North Church, where signal lanterns were hung in the Revolutionary War; Faneuil Hall and the Old South Meeting House, which resounded to the call "No taxation without representation"; Bunker Hill Monument; "Old Ironsides," the frigate Constitution, proud masts of which cast

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 703,449 - S. 882,925

JUL 6 1958

CARRIAGE TRADE . . . Everybody can qualify for the carriage trade title in the Gaspe Peninsula of Quebec Province, for this picturesque old-world region of Canada dotes on the horse and carriage. Visitors from the United States find this area picturesque and decidedly rural.

Montreal to Bermuda Air Route Planned

By JOHN WHITELEY

EAGLE Airways (Bermuda) Ltd., which began its seven-flight weekly service May 1, New York to Bermuda, plans to establish a Montreal-Bermuda route by early Fall.

The designated flag-carrier for the British Island colony, Eagle is the only airline flying the new Vickers 805 between New York and Bermuda.

Air Commodore G. J. Powell, special adviser to the airline, reports that flights have been up to schedule with arrivals and departures "on time or early" 90 per cent of the time.

Eagle's advance bookings indicate a banner season for the airline and tourist traffic to Bermuda. According to the Bermuda Trade Development Board figures, the island has been enjoying a steadily increasing number of visitors over the past 10 years. In 1956, 109,131 persons visited the resort, and last year the count rose to 120,989.

Air Commodore Powell says that the aim of Eagle is to "make the passenger feel he is in Bermuda as soon as he boards the plane at Idlewild." During the less than three-hour flight the airline serves a specially prepared afternoon tea which in parts of Britain would be described as a "high tea."

• • •

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For a single price, the railroad sells a round-trip ticket, general admission to the music shed, and round-trip bus ticket between the railroad and the scene of concerts. Trains will leave Grand Central Station at 8:20 a. m. and return at 10:12 p. m.

• • •

Flight crews of Eastern Air Lines planes operating over the Northern Division connecting New York and intermediate points with Montreal and Ottawa, Canada, have been furnished with maps and background information about the St. Lawrence Seaway.

Passengers are briefed via the public address system as the vast diggings and concrete structures unfold below them.

• • •

Ralph Herbert, a veteran Chicago automobile distributor, has been elected president of the $4,000,000 Cadillac Hotel, 40th st. and the Ocean, Miami Beach, Fla.

For the past 10 years Herbert has been associated with the automobile leasing and renting business at leading Miami Beach hotels. He has announced a complete new social program for guests of the Cadillac during the Summer season.

• • •

Ben Kaplan, executive secretary of the Sullivan County Hotel Association announces that Philip Schweid (The Pines), Charles Brown (Brown's) and Ben Posner (The Brickman) will serve as co-chairman of the second annual Sullivan County Tag Day for the United Jewish Appeal which will be held on Aug. 2.

More than 100 hotels participated in the one-day drive last year and the chairmen hope to double that number this year.

Ship to Make Shakedown Run

THE new Hamburg-Atlantic Line's S.S. Hanseatic will leave her Hamburg shipyard July 15 for a short "shakedown" run preparatory to her initial sailing July 21 from Cuxhaven, on Hamburg-Atlantic's service to New York. This is announced by Home Lines Agency, Inc., representative in North America for Hamburg-Atlantic.

[252]

. . . Do you know the nice new phrase for the words-words-words school of writing? "Verbal glut" comes out of Edmund Fuller's literate book of minority opinion, *Man and Modern Fiction.*

Tempting nonglut reading for summer days still to come: *The Hard Blue Sky,* by Shirley Ann Grau (3), a brilliant evocation of a Louisiana island world; Alex Karmel's brief, luminous *Mary Ann;* and a certain smash, coming in September, Rona Jaffe's first novel, *The Best of Everything,* a fizzy mix of sex and sentiment that could be described as the working girl's *Decameron.*

3

ELLIOT HEWITT

. . . Do you know that jazz-cum-poetry-reading has practically become a national pastime? (Latest spot for it: Dallas.) Lots of honest cats resent the voice of the poet drowning out the tenor sax, but are likely to cheer Langston Hughes backed by Red Allen's trumpet. Hear them on M-G-M's new album, "Weary Blues."

4

DAVID VESTAL

. . . Do you know that two writers can marry each other and live happily ever after? Robert Paul and Eleanor Goulding Smith, who run to such titles as *How to Do Nothing All Alone by Yourself* (his newest), and *The Absolutely Complete Book of Perfect Housekeeping* (hers—a new one is to come), combine writing and matrimony with absolutely perfect success. With their two sons and a frenetic Labrador retriever, they inhabit an unfashionably middle-aged and comfortable white house in Scarsdale, N.Y., and studiously avoid such suburban pleasures as gardening and barbecues.

Mrs. Smith, a pretty brunette who quietly admits to mismanaging most things connected with a house, works in the study. Mr. Smith does his writing in the attic, and may be the only man in Scarsdale who has a telephone that rings in his garden.

The Smiths (4) are photographed during one of the rare moments when every member of the family happens to be on the same part of the property.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JUN 13 1958

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Written for The Christian Science

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Boston revolves aroun
Common. Like any other
eyeful in the center of a
the Common strikes newc
as a pleasant area for p
pigeons, and squirrels. It is
than that. It is a historic
mark. Once a cow pastu
recently had a happy rem
of its primitive beginning
men started boring unde
foundations of once-stately
sions and found cow tu
under Park Street, leading
Common. It figured in the R
lution and its mellow paths
been trod by men whose
ings have spread over the s
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their inventive genius.

Right in the Berkshires themselves lies Tanglewood, widely known for its music festival and summer concerts, while all around is a land studded with lakes and ponds and friendly crests which reach their peak in

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 703,449 - S. 882,925

JUL 6 1958

CARRIAGE TRADE . . . Everybody can qualify for the carriage trade title in the Gaspe Peninsula of Quebec Province, for this picturesque old-world region of Canada dotes on the horse and carriage. Visitors from the United States find this area picturesque and decidedly rural.

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By JOHN WHITELEY

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Passengers are briefed via the public address system as the vast diggings and concrete structures unfold below them.

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Ralph Herbert, a veteran Chicago automobile distributor, has been elected president of the $4,000,000 Cadillac Hotel, [illegible] and the Ocean, Miami Beach, Fla.

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JUN 13 1958

Tourist Trails Radiate From Boston

Written for The Christian Science Monitor

Boston

When you come to Massachusetts for a vacation you may find it advantageous to start at the Hub. Trails in history, art, scientific achievement, and scenic splendor stem from Boston.

The only trouble is, once you get in you find it difficult to get out. Not because of narrow streets—you get to like them—or of baffling thoroughfares, but because Boston so grips the imagination that it leaves little time to get beyond its borders.

Let's put it this way, as the commonalty, not the Brahmins, will tell you: "It has a way with it."

Boston revolves around the Common. Like any other green eyeful in the center of a city, the Common strikes newcomers as a pleasant area for people, pigeons, and squirrels. It is more than that. It is a historic landmark. Once a cow pasture, it recently had a happy reminder of its primitive beginning when men started boring under the foundations of once-stately mansions and found cow tunnels under Park Street, leading to the Common. It figured in the Revolution and its mellow paths have been trod by men whose writings have spread over the seven seas.

All around Boston Common you will find traces of 18 and 19-century houses, in which men who helped to lay the foundations of America. With their wives and daughters they entertained friends at parties and talked in subdues tones of daring transactions. Entertaining came easier then.

Dollar Stretched

The dollar had the stretching qualities of a rubber band. As late as 1854 you could get a meal at a good hotel in downtown Boston for less than 15 cents. Boston Five Cents Savings Bank, which has completed more than a century in business, reports that you could get lodging at a first-rate hotel for 25 cents and a breakfast of buckwheat cakes, butter, toast, and beverage for six cents.

Most of the old buildings have disappeared. But enough are left to make a journey on foot both intersting and rewarding. Within a few hours you can see Paul Revere House, a 17th-century dwelling and the first milestone of romance; the Old North Church, where signal lanterns were hung in the Revolutionary War; Faneuil Hall and the Old South Meeting House, which resounded to the call "No taxation without representation"; Bunker Hill Monument; "Old Ironsides," the frigate Constitution, proud masts of which cast a shadow across the fleet of sleek destroyers and gunboats berthed at the Charlestown Navy Yard; Louisburg Square, where Jenny Lind was married to her accompanist; and the Boston Athenaeum, which has Washington's private library among its collections.

Research Buildings Abound

A city of patriotic landmarks, Boston is noted equally as the residence or resort of natural scientists. Along the River Charles is the "billion-dollar mile" of buildings devoted to modern research, and at a curve in the river, beautifully landscaped Science Park, equipped with a planetarium and buildings in various stages of completion that indicate a musuem of growing national dimensions.

Within a comparatively short radius of Boston the visitor will find a cluster of towns that has attracted millions of sight-seers, among the most notable being Lexington, with its famous village green once a battleground; Concord, with its historic past and associated with Thoreau, Emerson, and Hawthorne; and Quincy, the home of the second and sixth Presidents of the United States, John Adams and John Quincy Adams, his son.

Sturbridge Village

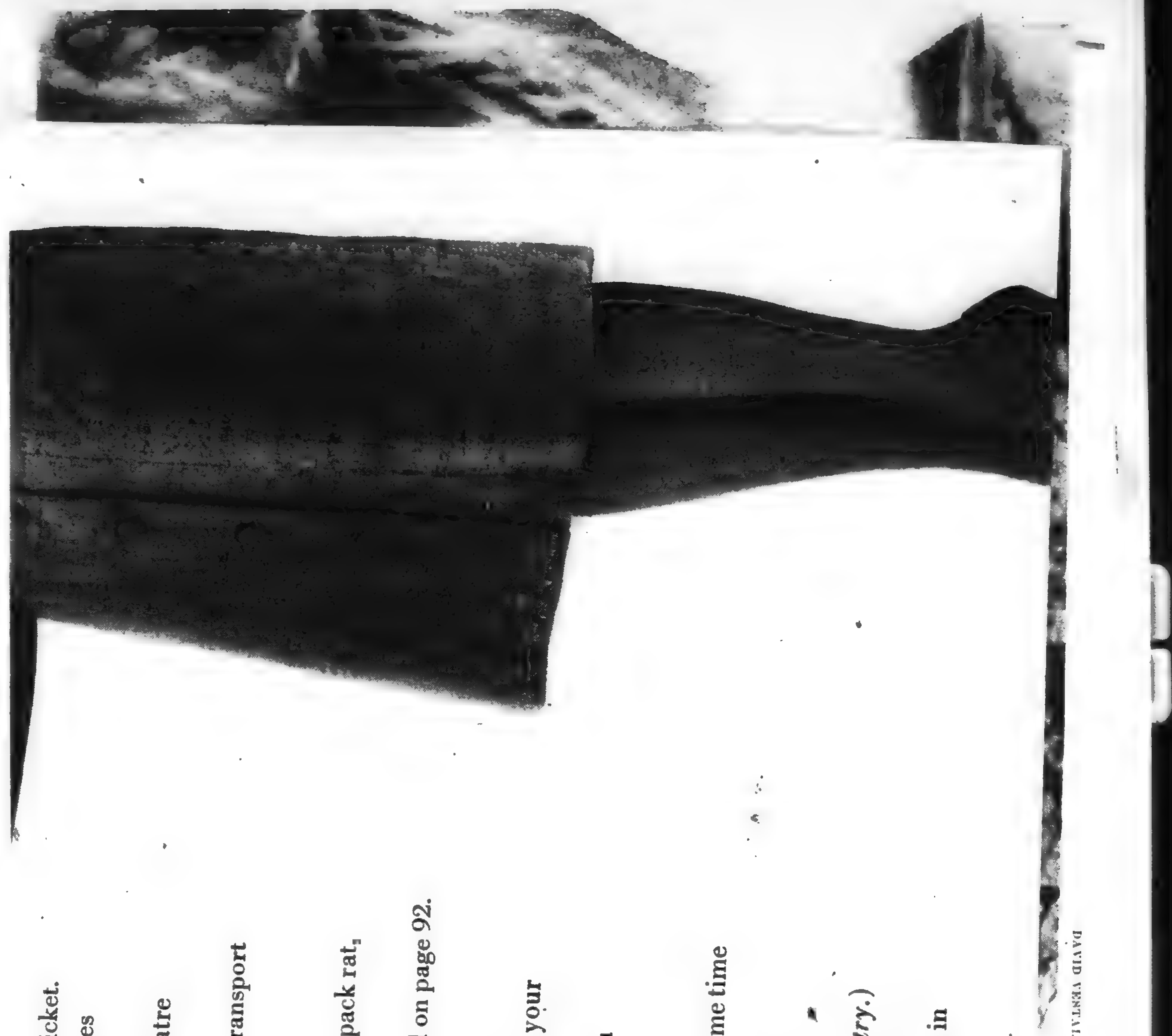
Still farther out, in the direction of the Berkshires, is a village that should not be left out of any itinerary. It is known as Old Sturbridge Village and has shops and mills operating much as they did about the year 1800. It has faithful facsimiles of a blacksmith's shop, crafts center, grist mill, and country store. It is fun to wander through these post-Revolutionary buildings and gain firsthand knowledge of how people lived when the manual arts excited their inventive genius.

Right in the Berkshires themselves lies Tanglewood, widely known for its music festival and summer concerts, while all around is a land studded with lakes and ponds and friendly crests which reach their peak in Mt. Greylock, highest mountain in the state, reached by Notch Road a mile west of North Adams.

Harvard's Popularity Gains

Nearer Boston, a town that is gaining more and more interest for visitors is Harvard, situated in the midst of widespread apple orchards. This is where Bronson Alcott attracted 19th-century notables with his project for a new social order and where, in the midst of hills and woods, you find Fruitlands, appropriately named, with its Shaker House containing documents, furniture, and costumes of the first colony of the sect in America.

Because of its wide appeal as a playground and a center of regional culture, Massachusetts is making a strong bid for tourist trade. Besides its hills, its woods, its lakes, and its opportunities for cultural pursuits, it lays claim to some of the best beaches in the country, from the white sands of Ipswich, where thousands every year like to frolic in the sun, to the scrub pine and sand hills of Cape Cod, upon which holidaymakers never cease to shower unequivocal praise.



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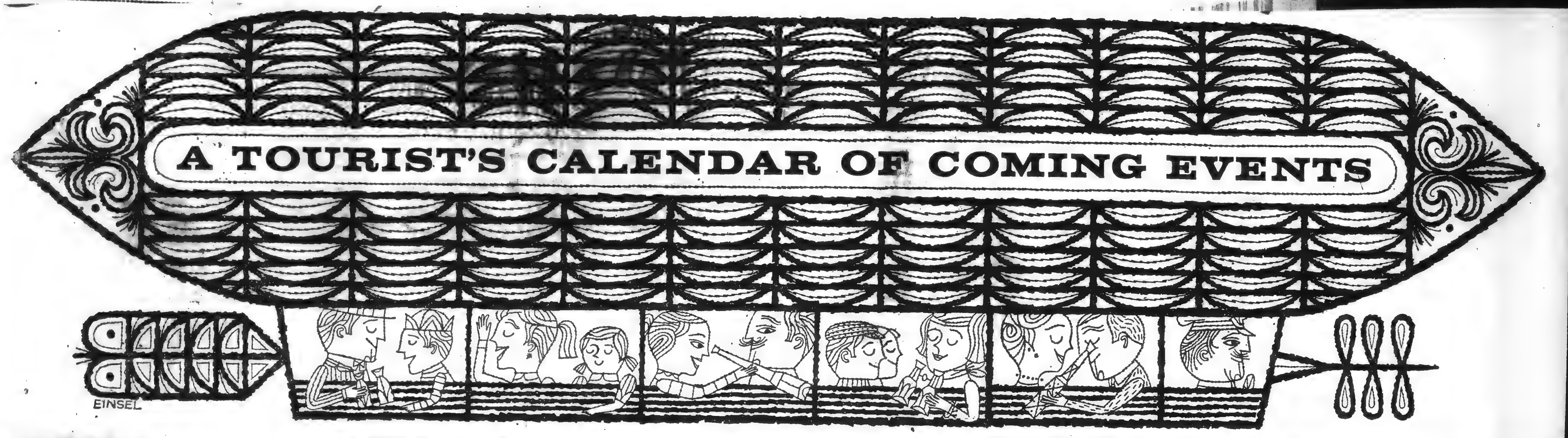
NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
MAY 11 1958

A TOURIST'S CALENDAR OF COMING EVENTS



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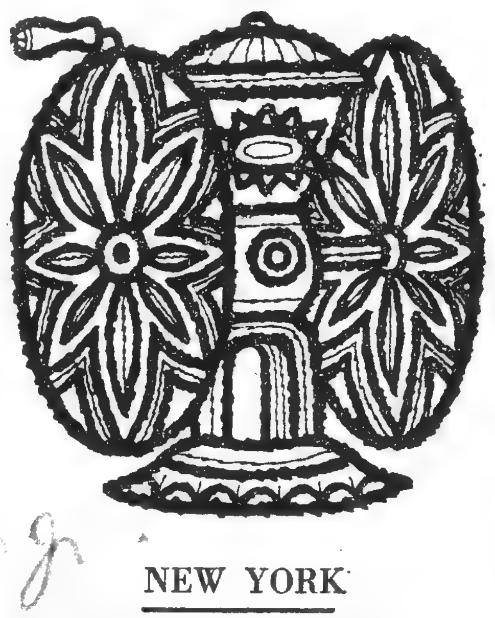

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Memorial Day, Gettysburg, May 30.

Laurel Festival, Wellsboro, June 13-15. Annual state festival.

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Hill Climb, Wilkes-Barre, July 18-19. Giants' Despair contest.

Craftsmen's Show, East Stroudsburg, July 25-27. State exhibit.

Gladiola Show, Monroeville, July 26-27.

Dutch Days, Hershey, Aug. 21-24. National plowing contest, Aug. 21-22, the main attraction.

Potato Festival, Carry, Sept. 3-6.

Flax Scutching Festival, Stahlstown, Sept. 13.

Dairy Show, Harrisburg, Sept. 18. In the big Farm Show Building.

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Tuna Tournament, Galilee, Aug. 15. United States Atlantic Tuna Tournament.

Feast of Our Lady of Fatima, Wickford, Sept. 14. Candle procession in the evening.

VERMONT

Beauty Contest, Burlington, June 7. Select Miss Vermont.

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Antiques Shows: Burlington, July 22-27. Woodstock, Aug. 6-9.

Cracker Barrel Bazaar, Newbury, July 30-Aug. 10. Art exhibit featured.

Golf, Burlington, Aug. 4-6. State women's tournament.

Lumberjack Roundup, Lake Dunmore, Aug. 15-16.

Fair, Rutland, Sept. 1.

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War; Faneuil Hall and the Old
South Meeting House, which
resounded to the call "No taxation
without representation".

TRAVEL MAGAZINE
NEW YORK, N. Y.
Circ. Mo. 147,005

JUN 1958

CALENDAR JOTTINGS OF WORLDWIDE INTEREST IN JULY

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1-6. Barnum Festival................Bridgeport, Conn.
1-Aug. 10. Palace Courtyard Opera..Copenhagen, Denmark
1-Aug. 20. Summer Festival...........Split, Yugoslavia
2-5. Henley Regatta.........Henley-on-Thames, England
2-Aug. 10. Berkshire Music Festival.......Lenox, Mass.
3-5. Bit & Spur Rodeo.......................Tooele, Utah
3-5. Water Wonderland Festival.......Menominee, Mich.
4. Le Losange d'Or Boat Competition
                                  Monte Carlo, Monaco
4-5. Mountain State Festival.........Glenville, W. Va.
4,24. Ute Indian Sun Dances...........Roosevelt, Utah
6. Midsummer Giant Slalom Race.....Tahoe City, Calif.
6-17. St. Firmin Festival.............Pamplona, Spain
7-11. Organists' Competition.........Haarlem, Holland
7-12. Stampede...................Calgary, B.C., Canada
8-13. Intl. Musical Eisteddfod......Llangollen, Wales
9-11. Cherry Festival..................Manistee, Mich.
10-12. Hell's Canyon Rodeo...............Weiser, Idaho
10-13. Pawnee Indian Powwow...............Pawnee, Okla.
11-27. Ballet Festival...................Nervi, Italy
11-31. San Ignacio de Loyola Celeb....Guanajuato, Mex.
12-13. Lightning Champ. Regatta
                            Lake Winnipesaukee, N.H.
12-13. Medieval Tilting Tournaments.Sondeborg, Denmark
12-16. Song of Songs Pageant............Haifa, Israel
12-19. Trials for Sloop Cup Race.........Newport, R.I.
13. Highland Games & Clan Gatherings....Linville, N.C.
13-15. Wild Horse Festival...........Haramachi, Japan
13-19. Red River Valley Fair............Fargo, N. Dak.
14-18. Craftsmen's Fair of So. Highlands
                                       Asheville, N.C.
14-20. Show Boat.......................Chesaning, Mich.
16-Aug. 12. Petrus de Dacia Miracle Play.Visby, Sweden
17-19. Dinosaur Roundup.......................Vernal, Utah
17-20. Schubert Festival...............Vienna, Austria
17-Sept. 15. Swiss Women's Exposition...Zurich, Switz.
18-20. Koshare Indian Festival.........La Junta, Colo.
18-21. Indian Days.................Banff, Alta., Canada
19-Aug. 17. 800th Anniv. Celeb.........Munich, Germany
20. Water Skiing Show.................Lewiston, Mich.
20. Outboard Marathon.................Cheboygan, Mich.
20. Intl. Folklore Festival...St. Jean-de-Luz, France
20-21. Boat Race Regatta...........Guntersville, Ala.
21-26. Frontier Days Celebration........Cheyenne, Wyo.
22. Ranchero Days......................Torrance, Calif.
23-30. Lotus Festival..............Virginia Beach, Va.
23-Aug. 25. Richard Wagner Opera Festival
                                   Bayreuth, Germany
24-26. La Semana Santiaguera....................All Cuba
24-Sept. 21. Design Cavalcade....Hameenlinna, Finland
25. Children's Folk Dance Festival.....Waikiki, Hawaii
25-27. Intl. Roundup Cavalcade.........Pawhuska, Okla.
25-Aug. 31. Performing Arts Festival..Santander, Spain
26. Yacht Club Regatta........................Bristol, R.I.
26-28. Deep Sea Fishing Rodeo.....Dauphin Island, Ala.
26-Aug. 31. Music & Art Festival.....Salzburg, Germany
27. Zulu Dance Festival................Natal, S. Africa
27. Pilgrimage....................Croagh Patrick, Ireland
27-Aug. 3. Open-Air Theatre Festival.Wiltz, Luxembourg
27-Aug. 3. Sandhamn Regatta & Cup Races
                                   Stockholm, Sweden
27-Aug. 3. Yachting Regatta Week....St. Moritz, Switz.
27-Aug. 3. Gymnastics Festival.........Munich, Germany
28-31. North Dakota State Fair..........Minot, N. Dak.
30. Pony Penning & Roundup....Chincoteague Island, Va.
31-Aug. 3. Mother Lode Fair & Rodeo..Yuba City, Calif.
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TRAVEL, JUNE, 1958

[258]

NEW YORK, N. Y.
TIMES
Circ. D. 567,244 - S. 1,189,293
MAY 11 1958

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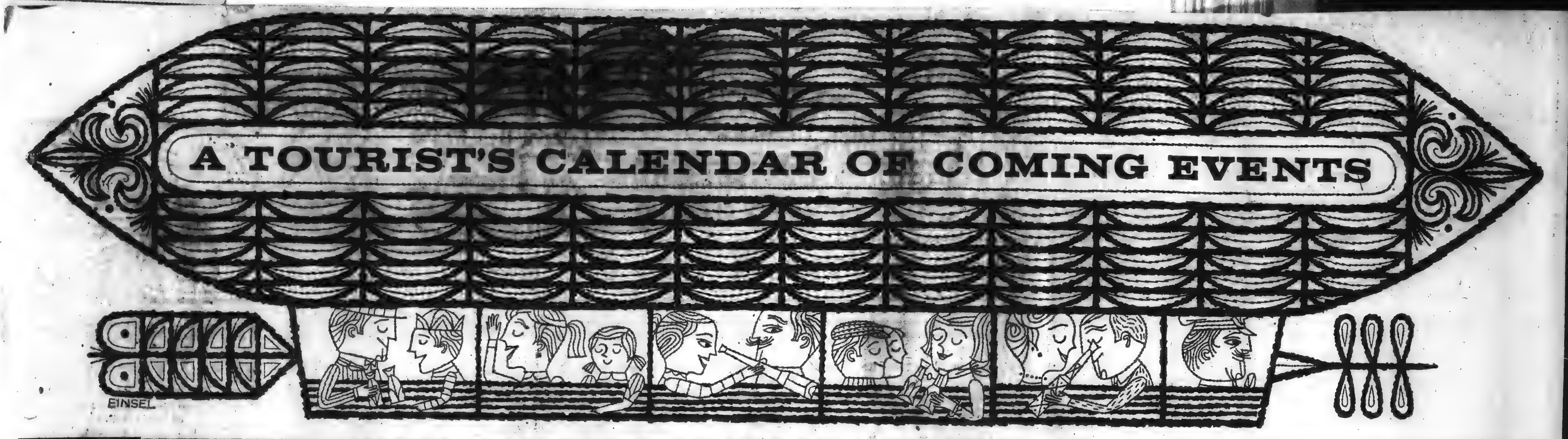

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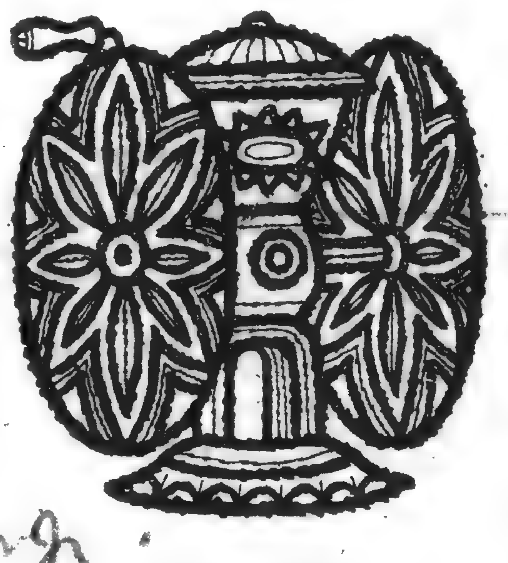

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War; Faneuil Hall and the Old
South Meeting House, which
resounded to the call "No taxa-

TRAVEL MAGAZINE
NEW YORK, N. Y.
Circ. Mo. 147,005
JUN 1958

CALENDAR JOTTINGS OF WORLDWIDE INTEREST IN JULY

1-6. Barnum Festival..................Bridgeport, Conn.
1-Aug. 10. Palace Courtyard Opera..Copenhagen, Denmark
1-Aug. 20. Summer Festival...........Split, Yugoslavia
2-5. Henley Regatta..........Henley-on-Thames, England
2-Aug. 10. Berkshire Music Festival.......Lenox, Mass.
3-5. Bit & Spur Rodeo.......................Tooele, Utah
3-5. Water Wonderland Festival........Menominee, Mich.
4. Le Losange d'Or Boat Competition
Monte Carlo, Monaco
4-5. Mountain State Festival.........Glenville, W. Va.
4,24. Ute Indian Sun Dances............Roosevelt, Utah
6. Midsummer Giant Slalom Race......Tahoe City, Calif.
6-17. St. Firmin Festival..............Pamplona, Spain
7-11. Organists' Competition..........Haarlem, Holland
7-12. Stampede...................Calgary, B.C., Canada
8-13. Intl. Musical Eisteddfod.......Llangollen, Wales
9-11. Cherry Festival..................Manistee, Mich.
10-12. Hell's Canyon Rodeo...............Weiser, Idaho
10-13. Pawnee Indian Powwow..............Pawnee, Okla.
11-27. Ballet Festival....................Nervi, Italy
11-31. San Ignacio de Loyola Celeb....Guanajuato, Mex.
12-13. Lightning Champ. Regatta
Lake Winnipesaukee, N.H.
12-13. Medieval Tilting Tournaments.Sondeborg, Denmark
12-16. Song of Songs Pageant.............Haifa, Israel
12-19. Trials for Sloop Cup Race.........Newport, R.I.
13. Highland Games & Clan Gatherings....Linville, N.C.
13-15. Wild Horse Festival............Haramachi, Japan
13-19. Red River Valley Fair............Fargo, N. Dak.
14-18. Craftsmen's Fair of So. Highlands
Asheville, N.C.
14-20. Show Boat.......................Chesaning, Mich.
16-Aug. 12. Petrus de Dacia Miracle Play.Visby, Sweden
17-19. Dinosaur Roundup....................Vernal, Utah
17-20. Schubert Festival................Vienna, Austria
17-Sept. 15. Swiss Women's Exposition...Zurich, Switz.
18-20. Koshare Indian Festival.........La Junta, Colo.
18-21. Indian Days...............Banff, Alta., Canada
19-Aug. 17. 800th Anniv. Celeb.........Munich, Germany
20. Water Skiing Show..................Lewiston, Mich.
20. Outboard Marathon.................Cheboygan, Mich.
20. Intl. Folklore Festival....St. Jean-de-Luz, France
20-21. Boat Race Regatta.............Guntersville, Ala.
21-26. Frontier Days Celebration........Cheyenne, Wyo.
22. Ranchero Days.....................Torrance, Calif.
23-30. Lotus Festival...............Virginia Beach, Va.
23-Aug. 25. Richard Wagner Opera Festival
Bayreuth, Germany
24-26. La Semana Santiaguera...................All Cuba
24-Sept. 21. Design Cavalcade.....Hameenlinna, Finland
25. Children's Folk Dance Festival.....Waikiki, Hawaii
25-27. Intl. Roundup Cavalcade.........Pawhuska, Okla.
25-Aug. 31. Performing Arts Festival..Santander, Spain
26. Yacht Club Regatta.....................Bristol, R.I.
26-28. Deep Sea Fishing Rodeo.....Dauphin Island, Ala.
26-Aug. 31. Music & Art Festival.....Salzburg, Germany
27. Zulu Dance Festival.................Natal, S. Africa
27. Pilgrimage...................Croagh Patrick, Ireland
27-Aug. 3. Open-Air Theatre Festival.Wiltz, Luxembourg
27-Aug. 3. Sandhamn Regatta & Cup Races
Stockholm, Sweden
27-Aug. 3. Yachting Regatta Week....St. Moritz, Switz.
27-Aug. 3. Gymnastics Festival.........Munich, Germany
28-31. North Dakota State Fair..........Minot, N. Dak.
30. Pony Penning & Roundup....Chincoteague Island, Va.
31-Aug. 3. Mother Lode Fair & Rodeo..Yuba City, Calif.

TRAVEL, JUNE, 1958

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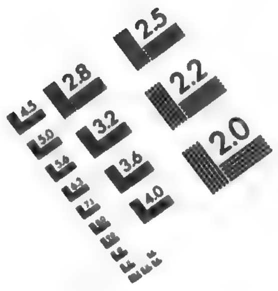
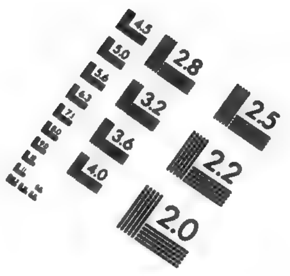

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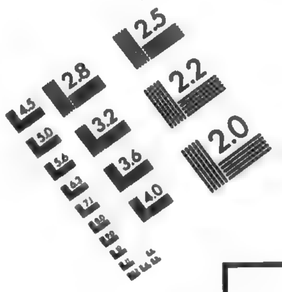
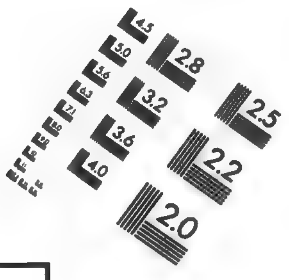

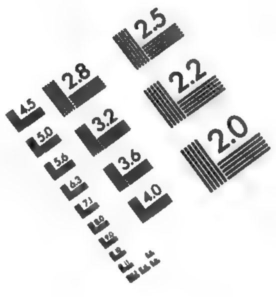
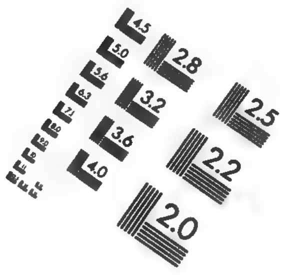

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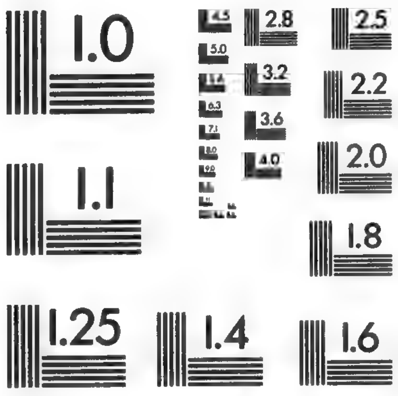

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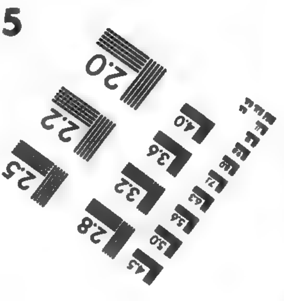

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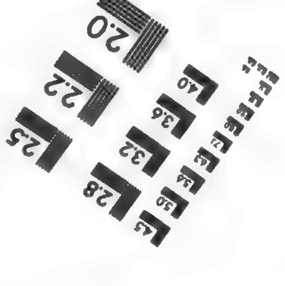
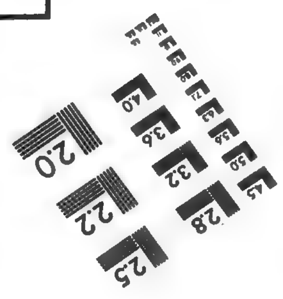

PRECISION℠ RESOLUTION TARGETS

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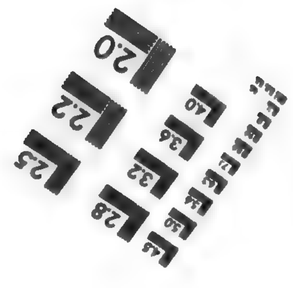

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NEW YORK, N. Y.
TIMES
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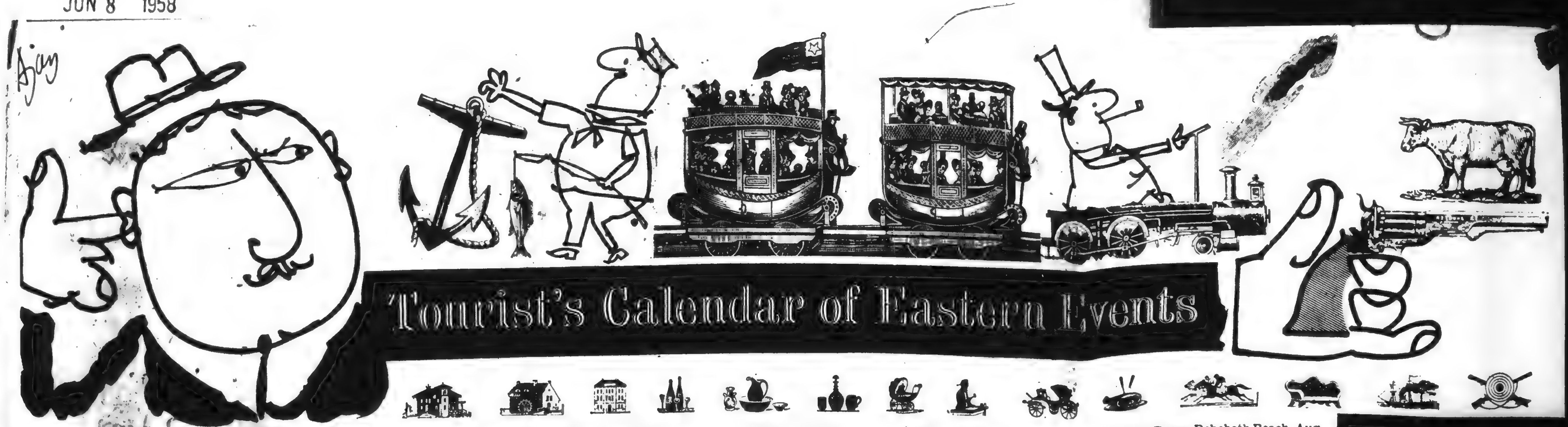
JUN 8 1958



Tourist's Calendar of Eastern Events

MAINE

Strawberry Festival, Wiscasset, June 28. Hobby and Craft Show.

Birthday Celebration, Scarborough, July 4-10. The 300th anniversary of the community.

Broiler Festival, Belfast, July 11-12. Chicken barbecue a highlight.

Boat Races, Augusta, July 12-13. Kennebec River marathon.

Bazaar, Boothbay Harbor, July 21. At the Opera House.

Flower Show, Boothbay Harbor, July 24-25.

Seafood Festival, Rockland, Aug. 1-3. Lobster a specialty.

Millionth Visitor Celebration, Portland, Aug. 7-9.

Fishing Derby, Old Orchard Beach, Aug. 15-17.

NEW HAMPSHIRE

Antiques Show, Exeter, June 5-7.

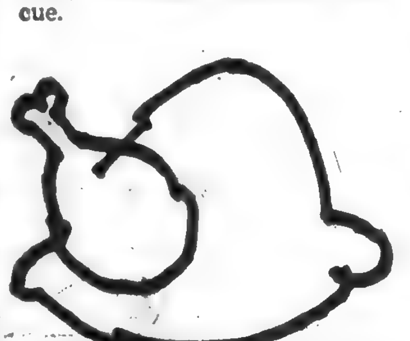
Mountain Laurel Tour, Peterborough, June 15-30. Routes posted.

Motorcycle Race, Lanconia, June 22. One hundred mile National Dirt Track Championship.

Jubilee Week, Portsmouth, June 29-July 6.

Festival of Seven Arts, Pike, July 3-15. Cultural leaders hold lakeshore discussions.

Wing-Ding, Greenfield, July 4. Parade, clambake, chicken barbecue.



Jubilee Days, Jaffrey, July 4-6. Water sports, old house tours.

"Old Homestead," Swanzey, July 11-13. Old melodrama presented in the Potash Bowl.

Trapshooting Tournament, Dover, July 18-20. State Championships.

Founders' Day, Hancock, July 19. Homes to be open for visitors.

Craftsmen's Fair, Gilford, Aug. 5-9.

Cracker Barrel Americana, Pike, Aug. 11-25.

Bi-Centennial Festival, Temple, Aug. 15-17.

Art Show, Franconia Notch, Aug. 20-26. Admission free.

Arts, Crafts Festival, Greenfield, Aug. 23.

VERMONT

Model Airplane Contest, Burlington, June 14-15. Held at airport.

Antiques Shows: Weathersford Center, June 26-28; Burlington, July 22-27; Woodstock, Aug. 6-9.

Strawberry Festivals: Londonderry, June 30; Grafton, July 5.

House Tours: Warren, July 4. Middleburg, July 9. Manchester, July 17. Londonderry, Aug. 3. Stannard, Aug. 3. South Londonderry, Aug. 9-10. Craftsbury Common, Aug. 12. Brownington, Aug. 17. Warren, Aug. 31.

Horse Shows: Warren, July 4. Montpelier, July 19-20. Stowe, July 27. South Woodstock, Aug. 1-3. Arlington, Aug. 10. Windsor, Aug. 23-24. South Woodstock, Sept. 6.

Daniel Webster Day, Staratton, July 6.

Flower Show, Brownsville, July 8.

Sugar on Snow Party, Morgan, July 9.

Soap Box Derby, Burlington, July 13

Tennis, Burlington, July 14-19. State Jr. Championships.

Baseball, Brattleboro, July 19. State Tournament opens.

Sidewalk Art Exhibit, Barre, July 25-26.

Town Festival, Wallingford, July 25-26. General celebration.

Water Show, Burlington, July 25-27. Northeast Waterama.

Trail Rides: Woodstock, July 25-27; South Woodstock, Aug. 27-30.

Coolidge Pilgrimage, Plymouth, July 27.

"Vermontiana," Manchester, July 26.

Cracker Barrel Bazaar, Newbury, July 30-Aug. 10. Art Exhibit a feature.

Golf, Burlington, Aug. 4-6. State Women's Tournament.

Colonial Day, Castleton, Aug. 6.

Fair, Bradford, Aug. 8-10. Conn. Valley Exposition.

Lumberjack Roundup, Lake Dunmore, Aug. 15-16.

Gladiolus Show, Barre, Aug. 17.

SVA Exhibition, Manchester, Aug. 23-Sept. 1. Twenty-ninth annual.

Champlain Valley Exposition, Essex Junction, Aug. 25-30.

Field Day, Peacham, Sept. 1.

Fair, Rutland, Sept. 1.

MASSACHUSETTS

Dairy Festival, Boston, June 8-14. Held at Boston Common.

Boston Arts Festival, Boston, June 8-22. Drama, dance, concerts scheduled.

Striped Bass Derby, Cape Ann, June 8-Oct. 31. Weekly prizes awarded.

Charity Ball, Osterville, June 13. Tenth annual.

Marathon Boat Races: Lowell, June 14. Weymouth, Aug. 3.

Blessing of the Fleet, Gloucester, June 15. Annual Portuguese ceremony.

Fishing Derby, Ipswich Bay, June 15-Oct. 1. Tuna tournament.

Golf, Williamstown, June 22-28. National Collegiate championships.

Berkshire Music Barn, Lenox, June 29-Sept. 1. Concerts Saturday, Sunday.

Fishermen Memorial, Provincetown, June 29. Blessing of the fleet.

Jacob's Pillow Dance Festival, Lee, July 1-Aug. 30.

Berkshire Music Festival, Lenox, July 2-Aug. 10. Bach, Mozart, Brahms to be played at week-end concerts.

Baseball, Haverhill, July 15. Start of the state championships.

Horse Shows: Northampton, July 25-27. Brockton, Sept. 12-14. Springfield, Sept. 19-21. Medfield, Sept. 28.

Golf, West Newton, Aug. 8-9. Curtis Cup match.

New England Folk Festival, Medford, Aug. 11-13.

Tennis, Manchester, Aug. 11-17. Invitational tournament.

Tuna Tournament, Barnstable, Sept. 7-10.

Flower Show, Monmouth, Sept. 11-15.

Fair, Springfield, Sept. 13-21. Eastern States Exposition.

RHODE ISLAND

Iris Show, Greenville, June 1-20. Tours of iris gardens.

Strawberry Festival, North Scituate, June 14. Held at Community House.

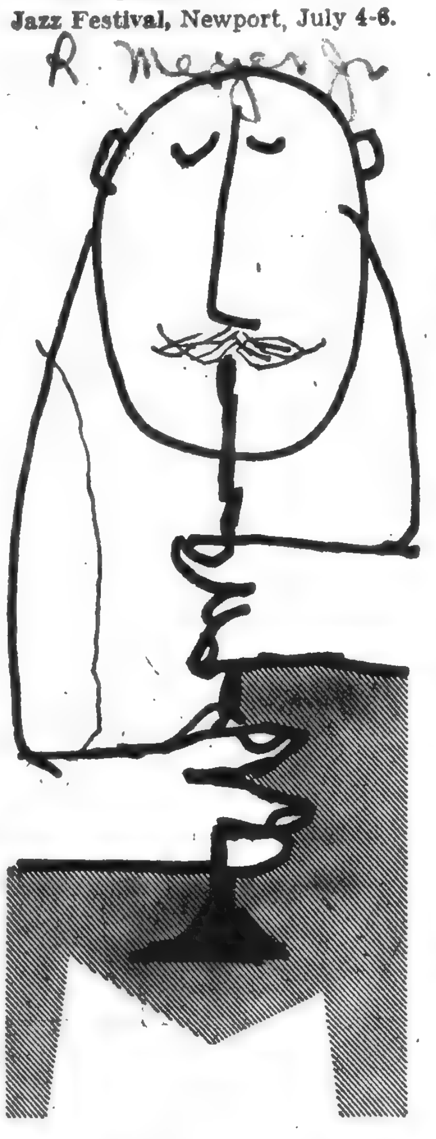
Yachting, Newport: Bermuda Race, June 14. Preliminary Trials American Cup Race, July 12-19. Astor Cup and Queens Cup Race, Aug. 1-9. America's Cup Races, Sept. 20.

Auto Festival, Newport, June 20-22. Antique, Custom-built and sports cars on display.

Boat Races: Barrington, June 28. Newport, July 12-13. Liverton, July 19. Touisset, July 20. Bristol, July 26. Cranston, Aug. 9-10. East Greenwich, Aug. 17. Barrington, Aug. 23-24.

Parade, Chepachet, July 4. Children's parade.

Jazz Festival, Newport, July 4-6.



Barbecue, Little Compton, July 12. Annual chicken feast.

All-Navy Tennis Tournament, Newport, Aug. 8-11.

Powwow, Charlestown, Aug. 9-10. Narragansett Indian celebration.

House, Garden Tour, Washington, Aug. 13-17.

Tuna Tournament, Galilee, Aug. 15. U. S. Atlantic Championship.

Clambake, Warren, Aug. 31.

Religious Feast, Wickford, Sept. 14. Candlelight procession in the evening.

Fishermen's Ball, Sakonnet Point, Sept. 20. Admission, one fish.

Pilgrimage, South Kingstown, Sept. 21. Indians trek to Great Swamp Memorial.

CONNECTICUT

Painting Exhibition, New Canaan, June 8-July 10. Ninth annual Silvermine artists show.

Fair, Ridgefield, June 10-14. Antiques show, sale.

House, Garden Tours: Stonington, June 12. Westport, June 13. Cornwall, July 5. Litchfield, July 12.

Horse Shows: Darien, June 13-15. Westport, June 19-22. Litchfield, Aug. 9. New Canaan, Aug. 16-17. Bethlehem, Aug. 17. Westport, Aug. 22-24. Easton, Sept. 7.

Yale-Harvard Regatta, New London, June 14. Race on Thames River.

Festival of Art, New Haven, June 17-21.

Shakespeare Festival, Stratford, June 19-Sept. 1. American company to present "Hamlet," "Midsummer Nights' Dream," "Winter's Tale."

Pistol Tournament, Rocky Hill, July 11-13. North Atlantic championships.

Girls' Junior Golf Championships, Greenwich, Aug. 11-15.

American Dance Festival, New London, Aug. 14-17. At Conn. College.

Women's Amateur U. S. G. A. Golf Championship, Darien, Aug. 18-23.

Women's Softball Championship, Bridgeport, Aug. 30-Sept. 5.

NEW YORK

Horse Shows: Port Washington, June 8. Port Jervis, June 8. Woodstock, June 15. Syosset, June 28. Troy, July 4-6. Manlius, July 13. Cortland, July 19-20. Southampton, Aug. 9. Orangeburg, Aug. 16-17. Syracuse, Aug. 28-Sept. 1. Stony Brook, Sept. 4-6. Mount Kisco, Sept. 7. Middletown, Sept. 20.

Tennis: Eastern Men's Intercollegiate Championship, Hamilton, June 9-14. State Men's Championship, Bayside, June 28-July 6. Men's Invitational Tournament, Southampton, July 29-Aug. 3. U. S. L. T. A. National Men's and Women's Championships, Aug. 29-Sept. 7.

Marathon Boat Racing: Poughkeepsie, June 15. Buffalo, July 13. Grand Island, July 27.

Caramoor Festival, Katonah, June 14-July 5. Soloists and orchestra.

Rose Festival, Newark, June 15-29. National arrangement competition, June 25.

Intercollegiate **Rowing Championship Regatta**, Syracuse, June 21.

Sports Car Race, Watkins Glen, June 28. Grand Prix classic.

House Tour, Hurley, July 12. Old Stone House Day.

Art Show, Saranac Lake, July 14-Aug. 2. Fifth Adirondack exhibition.

Sesquicentennial, Castile, July 18-20. Old-timers parade, pageant.

Ceremonial, Niagara Falls, July 19. Six Nations Indian Border Crossing.

Antiques Show and Sale, Saranac Lake, N. Y., July 29-31.

Baseball, Cooperstown, Aug. 4. Hall of Fame game.

Religious Pageant, Palmyra, Aug. 7-9. Performed by members of the Mormon Church.

Woodmen's Field Day, Tupper Lake, Aug. 7-9. Lumberjack contests featured.

Aqua Nite, Schroon Lake, Aug. 8-10. Historical pageant.

Indian Pageant, Ticonderoga, Aug. 15. To be performed at the fort.

Craft Fair, Ithaca, Aug. 21-23. State exhibit.

Boat Race, Buffalo, Sept. 6-7.

Archery Tournament, Connecticut Hill, Sept. 6-7. State championships.

Muzzle-Loading Shoot, Ticonderoga, Sept. 12-14.

Maid of the Mist Festival, Niagara Falls, Sept. 14-21. Authentic Indian Village, ceremonials, parades, pageants.

NEW JERSEY

Rose Day, Glen Ridge, June 8.

Eastern Clay Court Tennis Championships, Hackensack, June 21-29.

Horse Shows: Little Falls, June 20-22. Far Hills, June 21. Summit, June 28-29. Hanover, July 25-27. Branchville, Aug. 4-9. New Brunswick, Aug. 15-17. Oceanport, Aug. 22-24. Chester, Sept. 1. Moorestown, Sept. 6. New Vernon, Sept. 6. Summit, Sept. 28.

Hydrangea Festival, Atlantic City, July 1-31.

Regattas: Mays Landing, July 4. Beach Haven, Aug. 24.

Water Ski Championships, Red Bank, July 5-6. State tournament.

Old House Tours, Cape May, July 11.

Miss America Pageant, Atlantic City, Sept. 2-6.

Antiques Fair, Upper Montclair, Sept. 22-26.

PENNSYLVANIA

Horse Shows: Sewickley, June 13-14. Malvern, June 21. New Cumberland, June 22. Lewis Run, June 27-29. Bedford, July 4-6. Washington, July 30-Aug. 2. Williamsport, Aug. 1-3. Clarks Summit, Aug. 16-17. Hershey, Aug. 21-23. Quentin, Aug. 30-Sept. 1. Corner, Sept. 1. Media, Sept. 6. Newton Square, Sept. 12-14. Devon, Sept. 28.

State Laurel Festival, Wellsboro, June 13-15.

Public Fountain Display, Kennett Square, June 18; July 2, 16, 30; Aug. 13, 27.

Garden Fete, Hazleton, June 19.

Pennsylvania Dutch Folk Festival, Kutztown, July 2-6.

Giants Despair Hill Climb, Wilkes-Barre, July 18-19. Auto race.

State Craftsmen Show, East Stroudsburg, July 25-27.

Gladiolas Show, Monroeville, July 26-27.

National Plowing Contest, Hershey, Aug. 21-22, Part of Dutch Days celebration.

Potato Festival, Corry, Sept. 3-6.

Kipona Day, Harrisburg, Sept. 8.

Flax Scutching Festival, Stahlstown, Sept. 13.

Junior Dairy Show, Harrisburg, Sept. 18.

Garden Show, Monroeville, Sept. 20.

Bicentennial, Ligonier, Sept. 21-22.

Autumn Leaf Festival, Clarion, Oct. 4.

DELAWARE

Regattas, Hallendale: June 1, July 4, Aug. 3, Sept. 14.

Stake Races, Delaware Park: $10,000 Tom Roby Handicap, June 9. $10,000 Georgetown Handicap, June 13. $10,000 Christiana Stakes, June 14. $20,000 Diamond Stake Handicap, June 21. $10,000 Indian River Handicap, June 27. $35,000 Vanity Handicap, June 28. $25,000 Sussex Turf Handicap, July 5. $35,000 Delaware Oaks, July 12. $25,000 The New Castle, July 19. $110,000 Delaware Handicap, July 26.

Tennis: Parks Tournament, New Castle, June 14-28. Mixed Doubles tournament, Wilmington, June 20-22. Junior tournament, New Castle, June 21-26. Middle States Clay Court championships, Wilmington, June 23-28. State Junior championships, Wilmington, June 25-30. State championships, Wilmington, July 3-12. Girls' Grass Courts championships, Wilmington, Aug. 5-10. Junior Tennis tournament, Newark, Aug. 18-23. City championships, Wilmington, Sept. 6-14.

Flower Arrangement, Rehoboth Beach, July 9. Lecture and demonstration.

Flower Show, Rehoboth Beach, July 14-17.

Kent-Sussex Fair, Harrington, July 21-26. Exhibits, harness racing are major attractions.

Picnic, Wilmington, July 30. Oldtimers celebration.

Cottage Art Tour, Rehoboth Beach, Aug. 6-7.

Ocean Races, Rehoboth Beach, Aug. 22-23. South Atlantic A. A. U. Swimming Championships.

Antiques Show, Newark, Sept. 23-26.

MARYLAND

Horse Show, Bel Air, June 13-15. Rising Sun, June 26-29. Timonium, July 11-13. Frederick, Aug. 8-9. Easton, July 23. Timonium, Sept. 8-13. Marlboro, Sept. 20-21.

Delmarva Chicken Festival, Denton, June 26-28.

Anniversary, Baltimore, Sept. 12. Reenactment of the bombardment of Fort Henry.

Observance, Antietam, Sept. 17. Commemoration of a major Civil War battle.

Livestock Show, Princess Anne, Oct. 3-4.

WASHINGTON, D. C.

Sports Car Race, June 7-8.

Boat Race, Sept. 20-21. President's Cup Regatta

Vt., July 14-19. U. S. L. T. A. Clay Courts Championships, Chicago, July 14-20. Tournament, Kalamazoo, Mich., July 28-Aug. 2.

Muskie Days, Nevis, Minn., July 8-9.

National Cherry Festival, Traverse City, Mich., July 9-11. Pie-eating contest a feature.

Men's Softball Series, Phoenix, Ariz., July 11-12.

ing, sculpture, crafts, photography, folk dancing and concerts.

Antiques Show, Saranac Lake, N. Y., July 29-31.

Pony Penning, Chincoteague Island, Va., July 30-31. Pony round-up.

Cracker Barrel Bazaar, Newbury, Vt., July 30-Aug. 10. Art exhibit a highlight.

—Compiled by ROBERT MEYER Jr.

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to executive office . . . Same goes for the **William Murphy** family, all of whom have maintained active interest in VFW affairs . . . **Gail Cunningham** was Miss VFW of 1957. Her mother, **Ruth**, once held executive office in the VFW . . . State Service Officer **Lewis Piccirillo** entered this work because of an injury received in a mission of war, as an Air Force Bomber . . . **Tom Morison, Henry Pinchera** and **Angelo De Mio** are all so interested in it . . . And many, many others you can see around the Statler-Hilton lobby these days.

The Royal Diner Had A Grand opening. All refurbished. Ready to go!

De Nino's, Right Off Main St., is sporting record stars for floor shows. **The Johnny Mastrio Quartet** plays for happy patrons.

Tanglewood Is Now Running In high through Aug. 10 . . . What concerts! The classics! . . . Worth the trip to Lenox, Mass., any time.

Have You Stopped In At Cowboy Valley in Killingworth? Just like the gay early frontier days in the west when shootin' em cowboy was an order instead of an expression . . . 16 pioneer buildings. A sight to see.

Saw A Crowd Coming Out Of the Hartford Skating Palace the other night. Chartered buses taking them home after a night of fun . . . **Tony Pastor** was due for a visit in town yesterday. Tony has plenty of relatives to visit.

Bob Maule Has A Young Beagle and he says he never knew a dog

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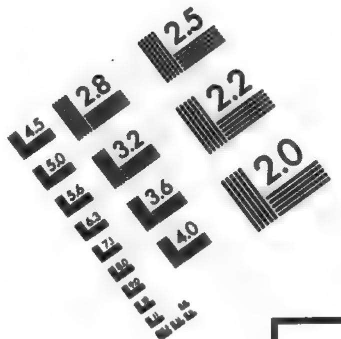

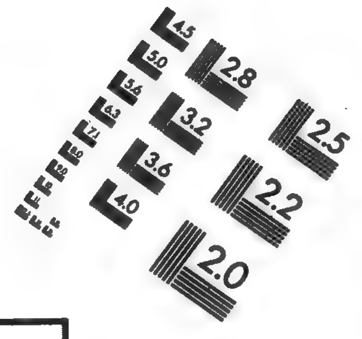

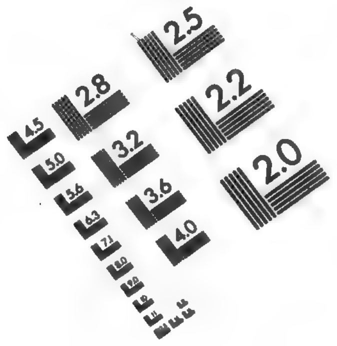

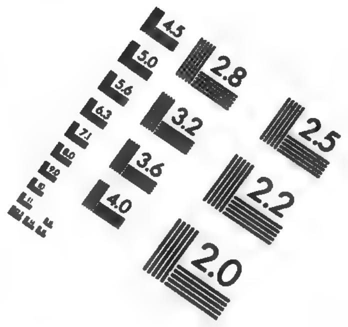

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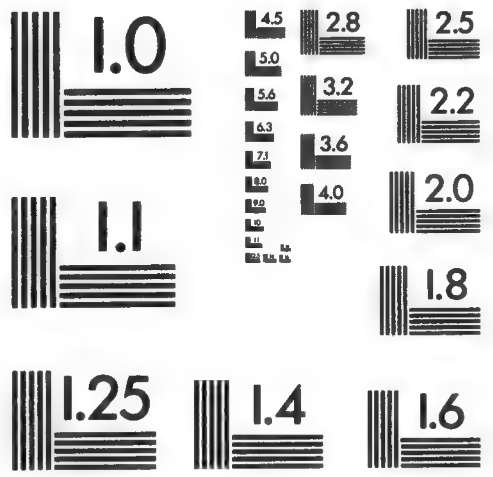

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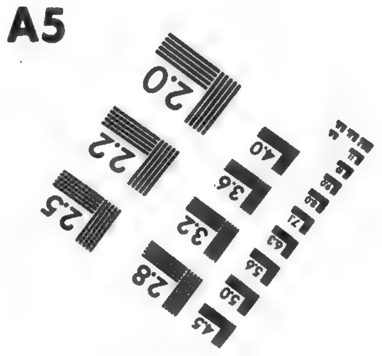

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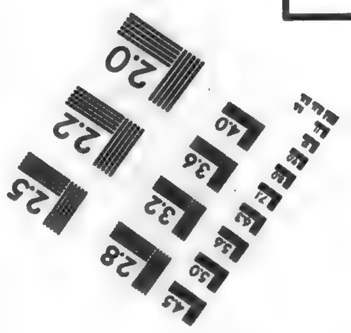

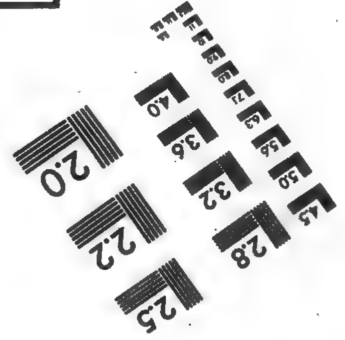

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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUN 8 1958

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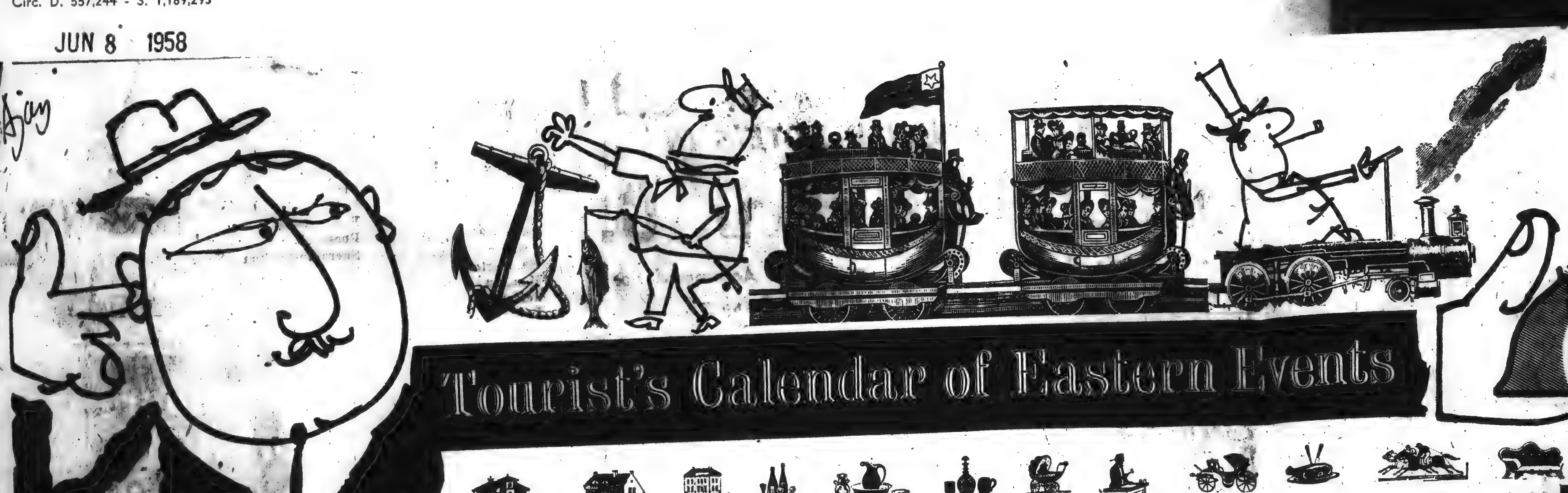


Tourist's Calendar of Eastern Events

1 Sist Symphony

MAINE

Strawberry Festival, Wisasset, June 28. Hobby and Craft Show.

Birthday Celebration, Scarborough, July 4-10. The 300th anniversary of the community.

Broiler Festival, Belfast, July 11-12. Chicken barbecue a highlight.

Boat Race, Augusta, July 12-13. Kennebec River marathon.

Bazaar, Boothbay Harbor, July 21. At the Opera House.

Flower Show, Boothbay Harbor, July 24-25.

Seafood Festival, Rockland, Aug. 1-3. Lobster a specialty.

Millionth Visitor Celebration, Portland, Aug. 7-9.

Fishing Derby, Old Orchard Beach, Aug. 15-17.

NEW HAMPSHIRE

Antiques Show, Exeter, June 5-7.

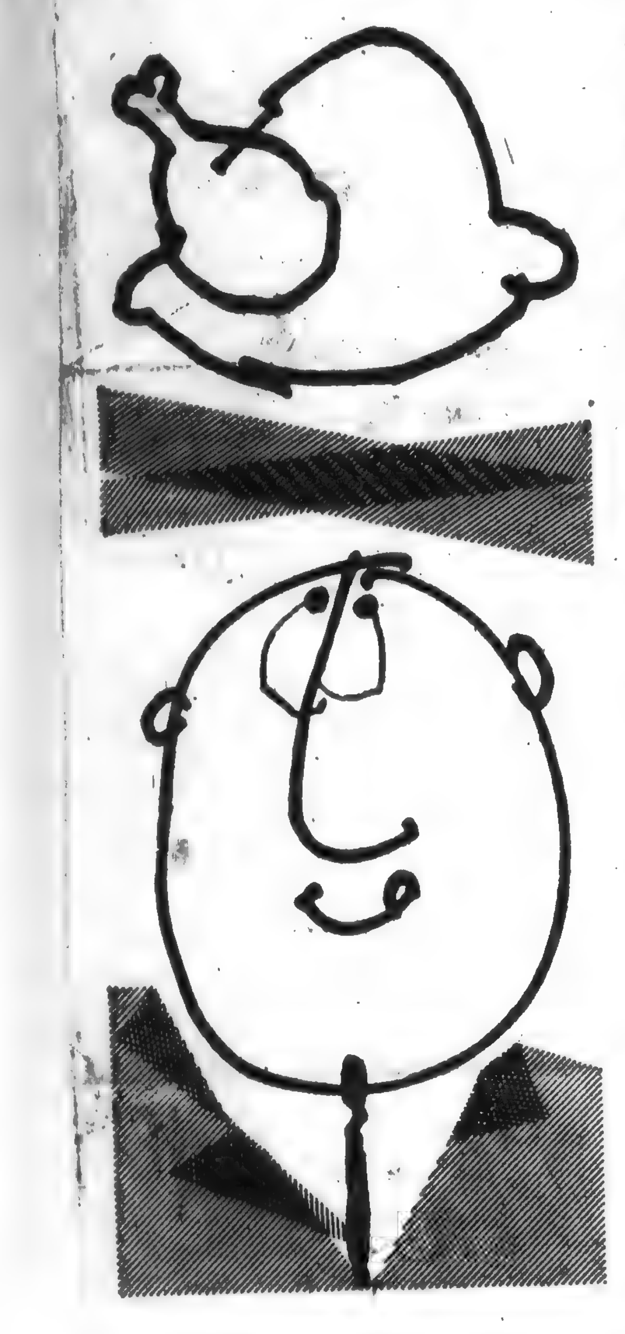
Mountain Laurel Tour, Peterborough, June 15-30. Routes posted.

Motorcycle Race, Lanconia, June 22. One hundred mile National Dirt Track Championship.

Jubilee Week, Portsmouth, June 29-July 6.

Festival of Seven Arts, Pike, July 8-15. Cultural leaders hold lakeshore discussions.

Wing-Ding, Greenfield, July 4. Parade, clambake, chicken barbecue.



Jubilee Days, Jaffrey, July 4-6. Water sports, old house tours.

"Old Homestead," Swanzey, July 11-13. Old melodrama presented in the Potash Bowl.

Trapshooting Tournament, Dover, July 18-20. State Championships.

Founders' Day, Hancock, July 19. Homes to be open for visitors.

Craftsmen's Fair, Gilford, Aug. 5-9.

Cracker Barrel Americana, Pike, Aug. 11-25.

Bi-Centennial Festival, Temple, Aug. 15-17.

Art Show, Franconia Notch, Aug. 20-26. Admission free.

Arts, Crafts Festival, Greenfield, Aug. 23.

VERMONT

Model Airplane Contest, Burlington, June 14-15. Held at airport.

Antiques Shows: Weathersford Center, June 20-28; Burlington,

Common, Aug. 12. Brownington, Aug. 17. Warren, Aug. 31.

Horse Shows: Warren, July 4. Montpelier, July 19-20. Stowe, July 27. South Woodstock, Aug. 1-3. Arlington, Aug. 10. Windsor, Aug. 23-24. South Woodstock, Sept. 6.

Daniel Webster Day, Staratton, July 6.

Flower Show, Brownsville, July 8.

Sugar on Snow Party, Morgan, July 9.

Soap Box Derby, Burlington, July 13

Tennis, Burlington, July 14-19. State Jr. Championships.

Baseball, Brattleboro, July 19. State Tournament opens.

Sidewalk Art Exhibit, Barre, July 25-26.

Town Festival, Wallingford, July 25-26. General celebration.

Water Show, Burlington, July 25-27. Northeast Waterama.

Trail Rides: Woodstock, July 25-27; South Woodstock, Aug. 27-30.

Coolidge Pilgrimage, Plymouth, July 27.

"Vermontiana," Manchester, July 26.

Cracker Barrel Bazaar, Newbury, July 30-Aug. 10. Art Exhibit a feature.

Golf, Burlington, Aug. 4-6. State Women's Tournament.

Colonial Day, Castleton, Aug. 6.

Fair, Bradford, Aug. 8-10. Conn. Valley Exposition.

Lumberjack Roundup, Lake Dunmore, Aug. 15-16.

Gladiolus Show, Barre, Aug. 17.

SVA Exhibition, Marchester, Aug. 23-Sept. 1. Twenty-ninth annual.

Champlain Valley Exposition, Essex Junction, Aug. 25-30.

Field Day, Peacham, Sept. 1.

Fair, Rutland, Sept. 1.

MASSACHUSETTS

Dairy Festival, Boston, June 8-14. Held at Boston Common.

Boston Arts Festival, Boston, June 8-22. Drama, dance, concerts scheduled.

Striped Bass Derby, Cape Ann, June 8-Oct. 31. Weekly prizes awarded.

Charity Ball, Osterville, June 13. Tenth annual.

Marathon Boat Races: Lowell, June 14. Weymouth, Aug. 3.

Blessing of the Fleet, Gloucester, June 15. Annual Portuguese ceremony.

Fishing Derby, Ipswich Bay, June 15-Oct. 1. Tuna tournament.

Golf, Williamstown, June 22-28. National Collegiate championships.

Berkshire Music Barn, Lenox, June 29-Sept. 1. Concerts Saturday, Sunday.

Fishermen Memorial, Provincetown, June 29. Blessing of the fleet.

Jacob's Pillow Dance Festival, Lee, July 1-Aug. 30.

Berkshire Music Festival, Lenox, July 2-Aug. 10. Bach, Mozart, Brahms to be played at week-end concerts.

Baseball, Haverhill, July 15. Start of the state championships.

Horse Shows: Northampton, July 25-27. Brockton, Sept. 12-14. Springfield, Sept. 19-21. Medfield, Sept. 28.

Golf, West Newton, Aug. 8-9. Curtis Cup match.

New England Folk Festival, Medford, Aug. 11-13.

Tennis, Manchester, Aug. 11-17. Invitational tournament.

Tuna Tournament, Barnstable, Sept. 7-10.

Flower Show, Monmouth, Sept. 11-15.

Fair, Springfield, Sept. 13-21. Eastern States Exposition.

RHODE ISLAND

Iris Show, Greenville, June 1-20.

Aug. 1-9. America's Cup Races, Sept. 20.

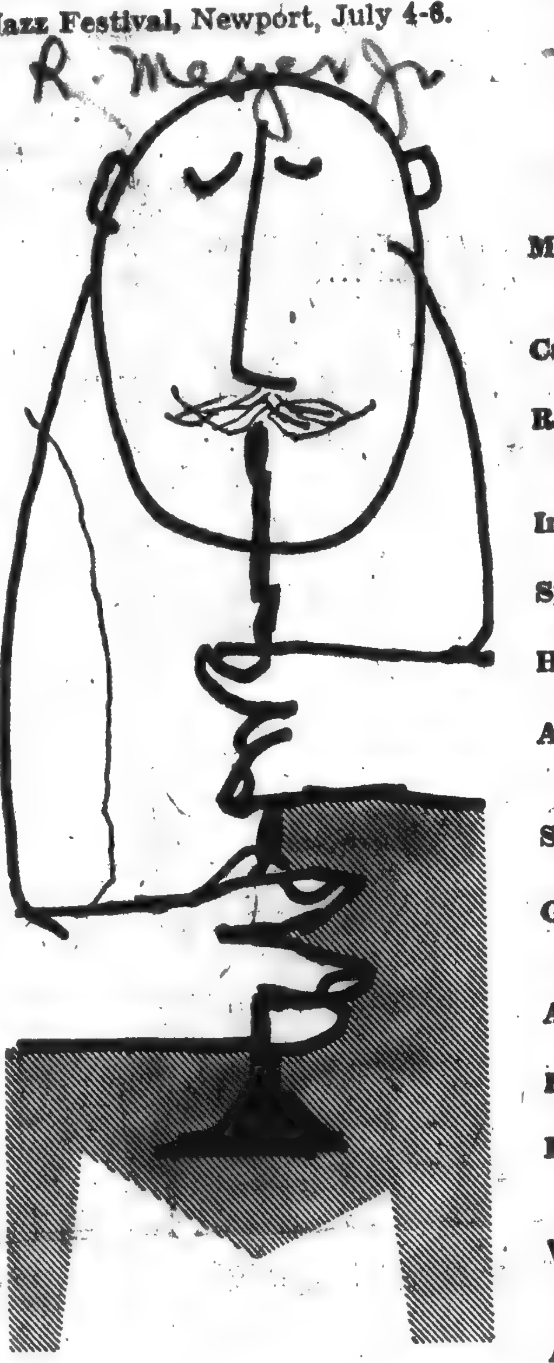
Auto Festival, Newport, June 20-22. Antique, Custom-built and sports cars on display.

Boat Races: Barrington, June 28. Newport, July 12-13. Liverton, July 19. Touisset, July 20. Bristol, July 26. Cranston, Aug. 9-10. East Greenwich, Aug. 17. Barrington, Aug. 23-24.

Parade, Chepachet, July 4. Children's parade.

Jazz Festival, Newport, July 4-6.

R. Meyer Jr



Barbecue, Little Compton, July 12. Annual chicken feast.

All-Navy Tennis Tournament, Newport, Aug. 8-11.

Powwow, Charlestown, Aug. 9-10. Narragansett Indian celebration.

House, Garden Tour, Washington, Aug. 13-17.

Tuna Tournament, Galilee, Aug. 15. U. S. Atlantic Championship.

Clambake, Warren, Aug. 31.

Religious Feast, Wickford, Sept. 14. Candlelight procession in the evening.

Fishermen's Ball, Sakonnet Point, Sept. 20. Admission, one fish.

Pilgrimage, South Kingstown, Sept. 21. Indians trek to Great Swamp Memorial.

CONNECTICUT

Painting Exhibition, New Canaan, June 8-July 10. Ninth annual Silvermine artists show.

Fair, Ridgefield, June 10-14. Antiques show, sale.

House, Garden Tours: Stonington, June 12. Westport, June 13. Cornwall, July 5. Litchfield, July 12.

Horse Shows: Darien, June 13-15. Westport, June 19-22. Litchfield, Aug. 9. New Canaan, Aug. 16-17. Bethlehem, Aug. 17. Westport, Aug. 22-24. Easton, Sept. 7.

Yale-Harvard Regatta, New London, June 14. Race on Thames River.

Festival of Art, New Haven, June 17-21.

Shakespeare Festival, Stratford, June 19-Sept. 1. American company to present "Hamlet," "Midsummer Nights' Dream," "Winter's Tale."

Pistol Tournament, Rocky Hill, July 11-13. North Atlantic championships.

Girls' Junior Golf Championships, Greenwich, Aug. 11-15.

NEW YORK

Horse Shows: Port Washington, June 8. Port Jervis, June 8. Woodstock, June 15. Syosset, June 28. Troy, July 4-6. Manlius, July 13. Cortland, July 19-20. Southampton, Aug. 9. Orangeburg, Aug. 16-17. Syracuse, Aug. 28-Sept. 1. Stony Brook, Sept. 4-6. Mount Kisco, Sept. 7. Middletown, Sept. 20.

Tennis: Eastern Men's Intercollegiate Championship, Hamilton, June 9-14. State Men's Championship, Bayside, June 28-July 6. Men's Invitational Tournament, Southampton, July 29-Aug. 3. U. S. L. T. A. National Men's and Women's Championships, Aug. 29-Sept. 7.

Marathon Boat Racing: Poughkeepsie, June 15. Buffalo, July 13. Grand Island, July 27.

Caramoor Festival, Katonah, June 14-July 5. Soloists and orchestra.

Rose Festival, Newark, June 15-29. National arrangement competition, June 25.

Intercollegiate Rowing Championship Regatta, Syracuse, June 21.

Sports Car Race, Watkins Glen, June 28. Grand Prix classic.

House Tour, Hurley, July 12. Old Stone House Day.

Art Show, Saranac Lake, July 14-Aug. 2. Fifth Adirondack exhibition.

Sesquicentennial, Castile, July 18-20. Old-timers parade, pageant.

Ceremonial, Niagara Falls, July 19. Six Nations Indian Border Crossing.

Antiques Show and Sale, Saranac Lake, N. Y., July 29-31.

Baseball, Cooperstown, Aug. 4. Hall of Fame game.

Religious Pageant, Palmyra, Aug. 7-9. Performed by members of the Mormon Church.

Woodmen's Field Day, Tupper Lake, Aug. 7-9. Lumberjack contests featured.

Aqua Nite, Schroon Lake, Aug. 8-10. Historical pageant.

Indian Pageant, Ticonderoga, Aug. 15. To be performed at the fort.

Craft Fair, Ithaca, Aug. 21-23. State exhibit.

Boat Race, Buffalo, Sept. 6-7.

Archery Tournament, Connecticut Hill, Sept. 6-7. State championships.

Muzzle-Loading Shoot, Ticonderoga, Sept. 12-14.

Maid of the Mist Festival, Niagara Falls, Sept. 14-21. Authentic Indian Village, ceremonials, parades, pageants.

NEW JERSEY

Rose Day, Glen Ridge, June 8.

Eastern Clay Court Tennis Championships, Hackensack, June 21-29.

Horse Shows: Little Falls, June 20-22. Far Hills, June 21. Summit, June 28-29. Hanover, July 25-27. Branchville, Aug. 4-9. New Brunswick, Aug. 15-17. Oceanport, Aug. 22-24. Chester, Sept. 1. Moorestown, Sept. 6. New Vernon, Sept. 6. Summit, Sept. 28.

Hydrangea Festival, Atlantic City, July 1-31.

Regattas: Mays Landing, July 4. Beach Haven, Aug. 24.

Water Ski Championships, Red Bank, July 5-6. State tournament.

Old House Tours, Cape May, July 11.

Miss America Pageant, Atlantic City, Sept. 2-6.

Antiques Fair, Upper Montclair, Sept. 22-26.

PENNSYLVANIA

Horse Shows: Sewickley, June 13-14. Malvern, June 21. New Cumberland, June 22. Lewis Run, June 27-29. Bedford, July 4-6. Washington, July 30-Aug. 2. Williamsport, Aug. 1-3. Clarks

Public Fountain Display, Kennett Square, June 18; July 2, 16, 30; Aug. 13, 27.

Garden Fete, Hazleton, June 19.

Pennsylvania Dutch Folk Festival, Kutztown, July 2-6.

Giants Despair Hill Climb, Wilkes-Barre, July 18-19. Auto race.

State Craftsmen Show, East Stroudsburg, July 25-27.

Gladiolas Show, Monroeville, July 26-27.

National Plowing Contest, Hershey, Aug. 21-22. Part of Dutch Days celebration.

Potato Festival, Corry, Sept. 3-6.

Kipona Day, Harrisburg, Sept. 8.

Flax Scutching Festival, Stahlstown, Sept. 13.

Junior Dairy Show, Harrisburg, Sept. 18.

Garden Show, Monroeville, Sept. 20.

Bicentennial, Ligonier, Sept. 21-22.

Autumn Leaf Festival, Clarion, Oct. 4.

DELAWARE

Regattas, Hallendale: June 1, July 4, Aug. 3, Sept. 14.

Stake Races, Delaware Park: $10,000 Tom Roby Handicap, June 9. $10,000 Georgetown Handicap, June 13. $10,000 Christiana Stakes, June 14. $20,000 Diamond Stake Handicap, June 21. $10,000 Indian River Handicap, June 27. $35,000 Vanity Handicap, June 28. $25,000 Sussex Turf Handicap, July 5. $35,000 Delaware Oaks, July 12. $25,000 The New Castle, July 19. $110,000 Delaware Handicap, July 26.

Tennis: Parks Tournament, New Castle, June 14-28. Mixed Doubles tournament, Wilmington, June 20-22. Junior tournament, New Castle, June 21-26. Middle States Clay Court championships, Wilmington, June 23-28. State Junior championships, Wilmington, June 25-30. State championships, Wilmington, July 3-12. Girls' Grass Courts championships, Wilmington, Aug. 5-10. Junior Tennis tournament, Newark, Aug. 18-23. City championships, Wilmington, Sept. 6-14.

Flower Arrangement, Rehoboth Beach, July 9. Lecture and demonstration.

Flower Show, Rehoboth Beach, July 14-1".

Ocean Races, Rehoboth Beach, Aug. 22-23. South Atlantic A. A. U. Swimming Championships.

Antiques Show, Newark, Sept. 23-26.

MARYLAND

Horse Show, Bel Air, June 13-15. Rising Sun, June 26-29. Timonium, July 11-13. Frederick, Aug. 8-9. Easton, July 23. Timonium, Sept. 8-13. Marlboro, Sept. 20-21.

Delmarva Chicken Festival, Denton, June 26-28.

Anniversary, Baltimore, Sept. 12. Reenactment of the bombardment of Fort Henry.

Observance, Antietam, Sept. 17. Commemoration of a major Civil War battle.

Livestock Show, Princess Anne, Oct. 3-4.

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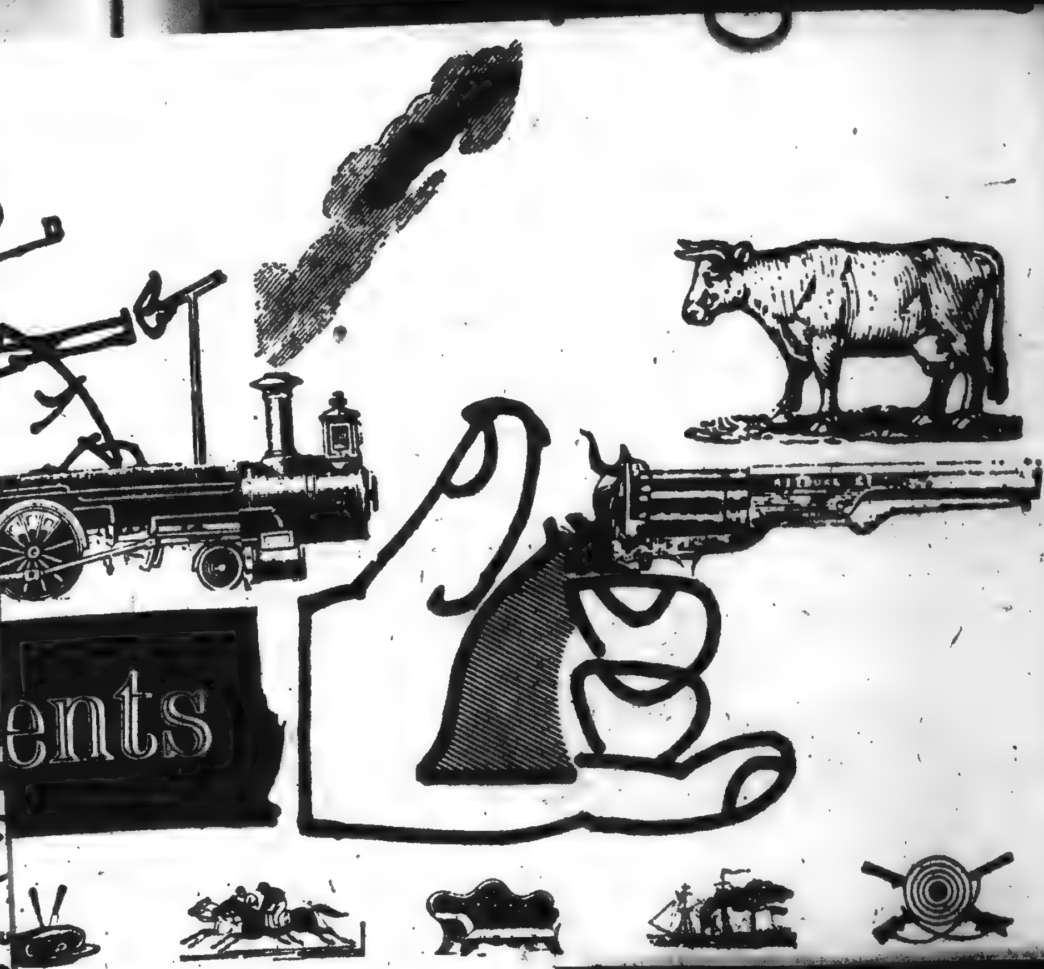
Sports Car Race, June 7-8.

Boat Race, Sept. 20-21. President's Cup Regatta.



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HARTFORD, CONN.
COURANT
Circ. D. 97,224 - S. 143,181

JUL 12 1958

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Dave Macaky, At The Heublein, has a very individual style of pianoing. . . . What's "Red" Richman's real first name? Even the phone book lists it as "Red."

M. Oakley Stafford's popular column appears daily and Sunday in The Courant.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUN 29 1958

JULY TOURIST EVENTS

Ravinia Music Festival, Chicago, July 1-Aug. 10. Symphony, jazz, chamber music concerts.

Jacob's Pillow Dance Festival, Lee, Mass., July 1-Aug. 30.

Music Barn, Lenox, Mass., July 1-Sept. 1. Concerts Saturday, 3:30; Sunday, 8:30.

Outdoor Dramas: "Man's Reach," Ambridge, Pa., July 1-Aug. 30. Theodore Roosevelt Centennial Pageant, Dickinson, N. D., July 4-6. "The Story of Paul," Lawton, Okla., July 5. "The Stephen Foster Story," Bardstown, Ky., July 4-Sept. 1. "The Founders," Williamsburg, Va., July 8-Aug. 31. "Old Homestead," Swanzey, N. H., July 11-13. No performances on Monday.

Timber Carnival, Albany, Ore., July 2-4.

Pennsylvania Dutch Folk Festival, Kutztown, Pa., July 2-[illegible].

Music Festival, Lenox, Mass., July 2-Aug. 10. Bach, Mozart, Brahms to be played weekends at Berkshire Music Festival.

Homecoming, Maryville, Tenn., July 3-5. Hillbilly celebration.

All Indian Pow-wow, Flagstaff, Ariz., July 3-6.

Deep Sea Fishing Rodeo, Gulfport, Miss., July 3-6.

Roaring Stoney Days, Ely, Minn., July 3-6.

Festival of Seven Arts, Pike, N. H., July 3-17. Leaders in cultural fields conduct discussions on lakeshore.

Water Carnival, Batesville, Ark., July 4-5. Catfish fry a feature.

Folk Festival, Glenville, W. Va., July 4-5.

Jazz Festival, Newport, R. I., July 4-6. Mahalia Jackson, Dave Brubeck, Louis Armstrong, Benny Goodman to perform.

Water Ski Championship, Red Bank, N. J., July 5-6. State tournament.

Boat Race, Clayton, N. Y., July 6. International Canadian and American outboard races.

Golf: Amateur Public Links Tournament, Orland Park, Ill., July 7-12. Caddies competition for Melville Ezra In-

Broiler Festival, Belfast, Me., July 11-12.

North Atlantic Pistol Championship, Rocky Hill, Conn., July 11-13.

Women's Softball Series, Clearmont, Fla., July 11-13.

Open House, Litchfield, Conn., July 12.

Marathon Outboard Racing, Miami, July 12-13. One hundred and thirty-mile race.

Montcalm Celebration, Fort Ticonderoga, N. Y., July 12-13. The 200th anniversary of the Battle of Ticonderoga.

Theatre Festival, Steamboat Springs, Colo., July 12-Aug. [illegible].

Highland Games, Linville, N. C., July 13. Contest at gathering of Scottish-Americans.

Flower Show, Rehoboth Beach, Del., July 16-17.

Open House, Camden, Me., July 17.

Giants Despair Hill Climb, Wilkes-Barre, Pa., July 18-19. Auto race.

Peach Festival, Clarksville, Ark., July 18-19. Johnson County annual celebration.

Kosharo Indian Festival, Le Junta, Colo., July 18-20. Boy Scouts perform traditional dances and ceremonials.

Aquatennial, Minneapolis, July 18-27. Aqua Follies July 16-27, torchlight parade July 23.

Shakespearean Festivals: San Diego, Calif., July 18-31. Ashland, Ore., July 28-Sept. 4.

Indian Ceremonials, Niagara Falls, N. Y., July 19. Six nations Indian border crossing.

Soap Box Derby, Trenton, Mo., July 20.

Kent-Sussex Fair, Harrington, Del., July 21-26. Exhibits, harness racing.

Pageant of the Masters, Laguna Beach, Calif., July 19-Aug 17. Townsfolk re-create famous paintings.

Lotus Festival, Virginia Beach Va. Visits to gardens a major attraction.

Fiesta, Hart, Mich., July 25-26 Mexican festival.

Deep Sea Fishing Rodeo, Mobile, Ala., July 25-27, $10,000 in prizes.

Cavalcade, Pawhuska, Okla., July 25-27. International

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Arlene Zakalaski Is Following her Mom's footsteps in aspiring to executive office . . . Same goes for the **William Murphy** family, all of whom have maintained active interest in VFW affairs . . . **Gail Cunningham** was Miss VFW of 1957. Her mother, **Ruth,** once held executive office in the VFW . . . State Service Officer **Lewis Piccirillo** entered this work because of an injury received in a mission of war, as an Air Force Bomber . . . **Tom Morison, Henry Pinchera** and **Angelo De Mio** are all so interested in it . . . And many, many others you can see around the Statler-Hilton lobby these days.

The Royal Diner Had A Grand opening. All refurbished. Ready to go!

De Nino's, Right Off Main St., is sporting record stars for floor shows The **Johnny Mastrio Quartet** plays for happy patrons.

Tanglewood Is Now Running In high through Aug. 10 . . . What concerts! The classics! . . . Worth the trip to Lenox, Mass., any time!

Have You Stopped In At Cowboy Valley in Killingworth? Just like the gay early frontier days in the west when shoot' em cowboy was an order instead of an expression! . . . 16 frontier buildings. A sight to see.

Saw A Crowd Coming Our Of the Hartford Skating Palace the other night. Chartered buses taking them home after a night of fun . . . **Tony Pastor** was due for a visit in town yesterday. Tony has plenty of relatives to visit.

Bob Maule Has A Young Beagle and he says he never knew a dog would own him. Only people who don't have dogs think people own them. Definitely the dog is boss. It's love that gives them power over the owner.

"The Key" Is Running Strong at E.M. Loew's. Everyone is talking about **Sophia Loren's** acting as the girl who walks in a fog until the man she loves breaks the spell.

Comments Upon The Maurice Landerman Trio in the Terrace Room at the Statler-Hilton would delight brother **Paul's** ears. Localites love their own!

Dave Macaky, At The Heublein, has a very individual style of pianoing . . . What's "Red" Richman's real first name? Even the phone book lists it as "Red."

M. Oakley Stafford's popular column appears daily and Sunday in The Courant.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUN 29 1958

JULY TOURIST EVENTS

Ravinia Music Festival, Chicago, July 1-Aug. 10. Symphony, jazz, chamber music concerts.

Jacob's Pillow Dance Festival, Lee, Mass., July 1-Aug. 30.

Music Barn, Lenox, Mass., July 1-Sept. 1. Concerts Saturday, 3:30; Sunday, 8:30.

Outdoor Dramas: "Man's Reach," Ambridge, Pa., July 1-Aug. 30. Theodore Roosevelt Centennial Pageant, Dickinson, N. D., July 4-6. "The Story of Paul," Lawton, Okla., July 5. "The Stephen Foster Story," Bardstown, Ky., July 4-Sept. 1. "The Founders," Williamsburg, Va., July 8-Aug. 31. "Old Homestead," Swansey, N. H., July 11-13. No performances on Monday.

Timber Carnival, Albany, Ore., July 2-4.

Pennsylvania Dutch Folk Festival, Kutztown, Pa., July [illegible].

Music Festival, Lenox, Mass., July 2-Aug. 10. Bach, Mozart, Brahms to be played weekends at Berkshire Music Festival.

Homecoming, Maryville, Tenn., July 3-5. Hillbilly celebration.

All Indian Pow-wow, Flagstaff, Ariz., July 3-6.

Deep Sea Fishing Rodeo, Gulfport, Miss., July 3-6.

Roaring Stoney Days, Ely, Minn., July 3-6.

Festival of Seven Arts, Pike, N. H., July [illegible]-17. Leaders in cultural fields conduct discussions on lakeshore.

Water Carnival, Batesville, Ark., July 4-5. Catfish fry a feature.

Folk Festival, Glenville, W. Va., July 4-5.

Jazz Festival, Newport, R. I., July 4-6. Mahalia Jackson, Dave Brubeck, Louis Armstrong, Benny Goodman to perform.

Water Ski Championship, Red Bank, N. J., July 5-6. State tournament.

Boat Race, Clayton, N. Y., July 6. International Canadian and American outboard races.

Golf: Amateur Public Links Tournament, Orland Park, Ill., July 7-12. Caddies competition for Melville Ezra Ingalls Trophy, Hot Springs, Va., July 28-Aug. 3. Northwest Amateur Tournament, Spencer, Iowa, July 31-Aug. 4.

Tennis: U. S. L. T. A. Senior Clay Court Championship, St. Louis, July 7-13. State Junior Championships, Burlington, Vt., July 14-19. U. S. L. T. A. Clay Courts Championships, Chicago, July 14-20. Tournament, Kalamazoo, Mich., July 28-Aug. 2.

Muskie Days, Nevis, Minn., July 8-9.

National Cherry Festival, Traverse City, Mich., July 9-11. Pie-eating contest a feature.

Men's Softball Series, Phoenix, Ariz., July 11-12.

Broiler Festival, Belfast, Me., July 11-12.

North Atlantic Pistol Championship, Rocky Hill, Conn., July 11-13.

Women's Softball Series, Clearmont, Fla., July 11-13.

Open House, Litchfield, Conn., July 12.

Marathon Outboard Racing, Miami, July 12-13. One hundred and thirty-mile race.

Montcalm Celebration, Fort Ticonderoga, N. Y., July 12-13. The 200th anniversary of the Battle of Ticonderoga.

Theatre Festival, Steamboat Springs, Colo., July 12-Aug. [illegible].

Highland Games, Linville, N. C., July 13. Contest at gathering of Scottish-Americans.

Flower Show, Rehoboth Beach, Del., July 16-17.

Open House, Camden, Me., July [illegible].

Giants Despair Hill Climb, Wilkes-Barre, Pa., July 18-19. Auto race.

Peach Festival, Clarksville, Ark., July 18-19. Johnson County annual celebration.

Koshare Indian Festival, Le Junta, Colo., July 18-20. Boy Scouts perform traditional dances and ceremonials.

Aquatennial, Minneapolis, July 18-27. Aqua Follies July 16-27, torchlight parade July 23.

Shakespearean Festivals: San Diego, Calif., July 18-31. Ashland, Ore., July 28-Sept. 4.

Indian Ceremonials, Niagara Falls, N. Y., July 19. Six nations, Indian border crossing.

Soap Box Derby, Trenton, Mo., July 20.

Kent-Sussex Fair, Harrington, Del., July 21-26. Exhibits, harness racing.

Pageant of the Masters, Laguna Beach, Calif., July 19-Aug 17. Townsfolk re-create famous paintings.

Lotus Festival, Virginia Beach, Va. Visits to gardens a major attraction.

Fiesta, Hart, Mich., July 25-26. Mexican festival.

Deep Sea Fishing Rodeo, Mobile, Ala., July 25-27, $10,000 in prizes.

Cavalcade, Pawhuska, Okla., July 25-27. International amateur Western show.

Gold Discovery Days, Custer, S. D., July 25-27.

Anniversary, Harpswell, Me., July 26-Aug. 1. Two-hundredth birthday celebration.

Festival of Arts, Gloucester, Mass., July 27-Aug. 10. Painting, sculpture, crafts, photography, folk dancing and concerts.

Antiques Show, Saranac Lake, N. Y., July 29-31.

Pony Penning, Chincoteague Island, Va., July 30-31. Pony round-up.

Cracker Barrel Bazaar, Newbury, Vt., July 30-Aug. 10. Art exhibit a highlight.

—Compiled by ROBERT MEYER Jr.

LOOK MA! ONE-FINGER TUNING! Because kids have trouble tuning...this set has (1) an exclusive Automatic Fine Tuning bar that pops in perfect picture and sound automatically.

New! A set with 7 special features for families with little kids!

YIPPEE! For good viewing a nose away from the set...(2) a special picture-sharpener built right into the tube itself! And, to protect young eyes, (3) a shatter-resistant, glare-resistant safety glass.

The pictures on this page prove what every parent knows: Kids have their own peculiar way of watching TV...and the set sometimes comes off second best. So in their '59 line, Westinghouse has designed a special set (with the 7 features described here) to protect kids and the family TV from each other! You can own one of these sets now for as little as $239.95. See your Westinghouse dealer. *There's a special WESTINGHOUSE TV...for that special family of yours.*

WESTINGHOUSE TV

HIGH NOON... SPECIAL BRIGHTNESS! For daytime hours, when kids watch most, (4) a stepped-up brightness control for clearer viewing. And, (5) dials recessed where kids can't twist them off!

JAM SESSION... JELLY-PROOF FINISH! Another special feature, (6) a special finish that resists jam, jelly and other familiar trade marks. And (7) the famous Westinghouse Trouble-Free TV chassis that means longer life... with fewer service calls!

YOU CAN BE SURE...IF IT'S **Westinghouse**

They Came Home from Tanglewood with Pictures

TANGLEWOOD, the Boston Symphony's lovely summer theater of operations in the Berkshires, was invaded last month by a group of graphic artists. They spent a weekend sketching and painting and, naturally, listening to music. Today, some of the results of the invasion go on exhibition at the Providence Art Club.

The Tanglewood expedition was the idea of J. Spencer Crooks, Cranston commercial artist. Mr. Crooks is a tenor who spent the seasons of 1947 and '48 at the opera school at Tanglewood, his second summer under an RCA scholarship. In 1948, he designed the sets for a production of La Boheme at Tanglewood and his scenery later was used when the opera was presented at New York's Civic Center.

"My love for Tanglewood started me thinking about all this," Mr. Crooks says, "and I wrote to the symphony management suggesting the sketching expedition. They welcomed the idea and up we went."

The Providence Art Club show, which will run through Saturday, includes about 20 paintings and several black-and-whites. The pictures reproduced here are representative of the show.

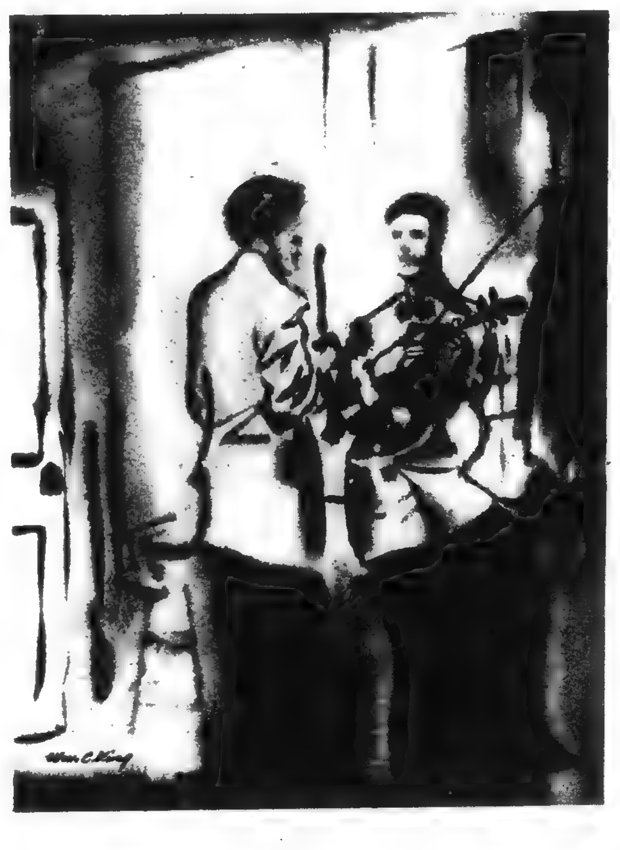
Mr. Crooks is confident that later in the season an even larger exhibition of the Tanglewood pictures will be displayed in the Symphony Hall gallery in Boston. The artists, he says, propose to donate one-third of the purchase price of each painting sold at the Boston show to the Tanglewood revolving scholarship fund. There is a possibility that the exhibit will go out as a traveling show after the Boston display.

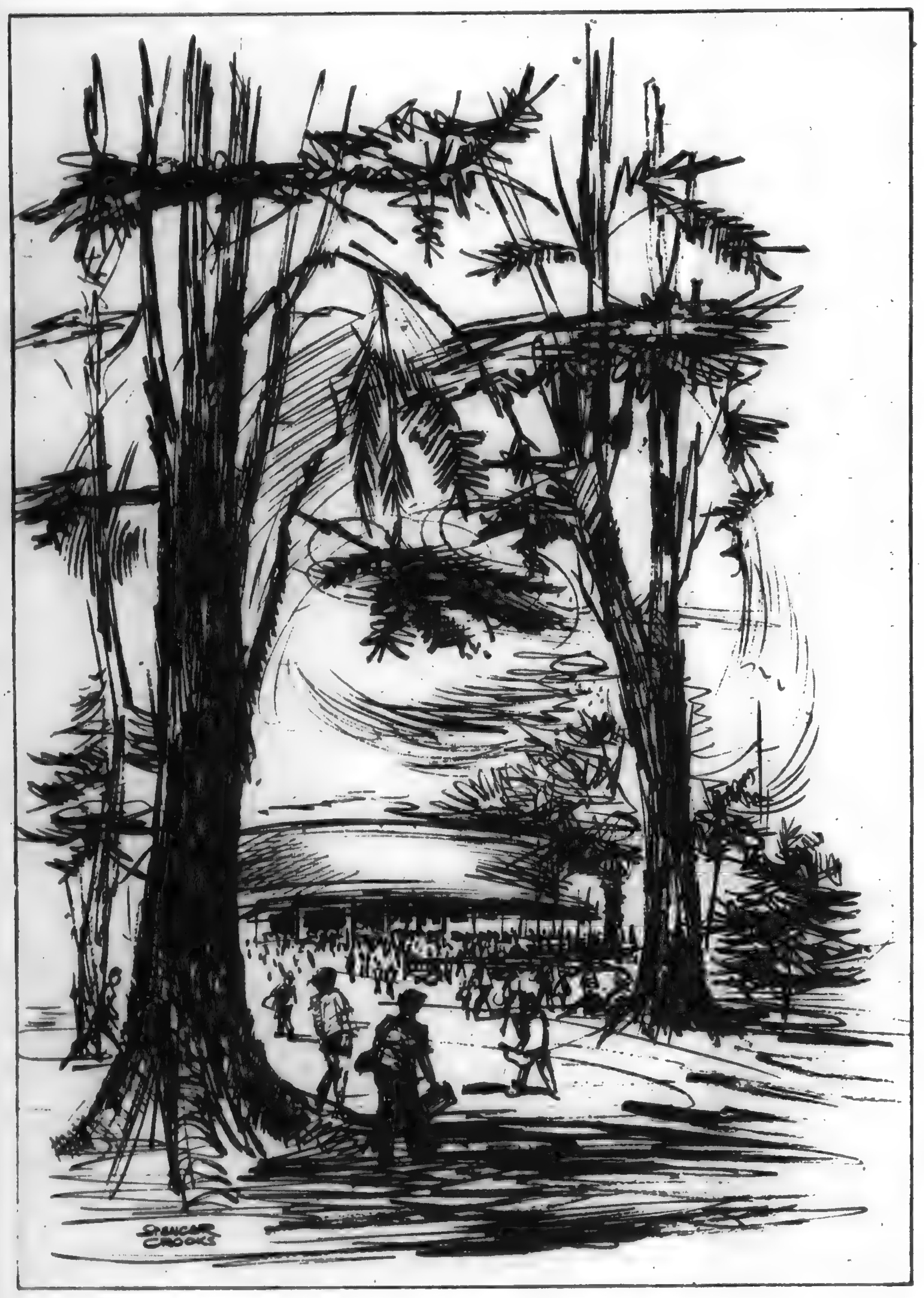
Looking ahead, Mr. Crooks hopes that when 20th Century-Fox begins shooting on location for "Tales of Tanglewood," a film scheduled for 1960 release, he and his companions can return to the music center in the Berkshires and do sketches of the movie-making.

The following accompanied Mr. Crooks on the Tanglewood invasion: Evald J. Albrektson of West Warwick, an advertising art director; William C. King of Jamestown, commercial artist; Maxwell Mays of Coventry, a manufacturer; Robert J. Pailthorpe of Cranston, a commercial artist; Harve Stein of Noank, Conn., an illustrator and member of the RISD faculty; and James T. Wainwright of Pawtucket, an industrial designer and engineer.

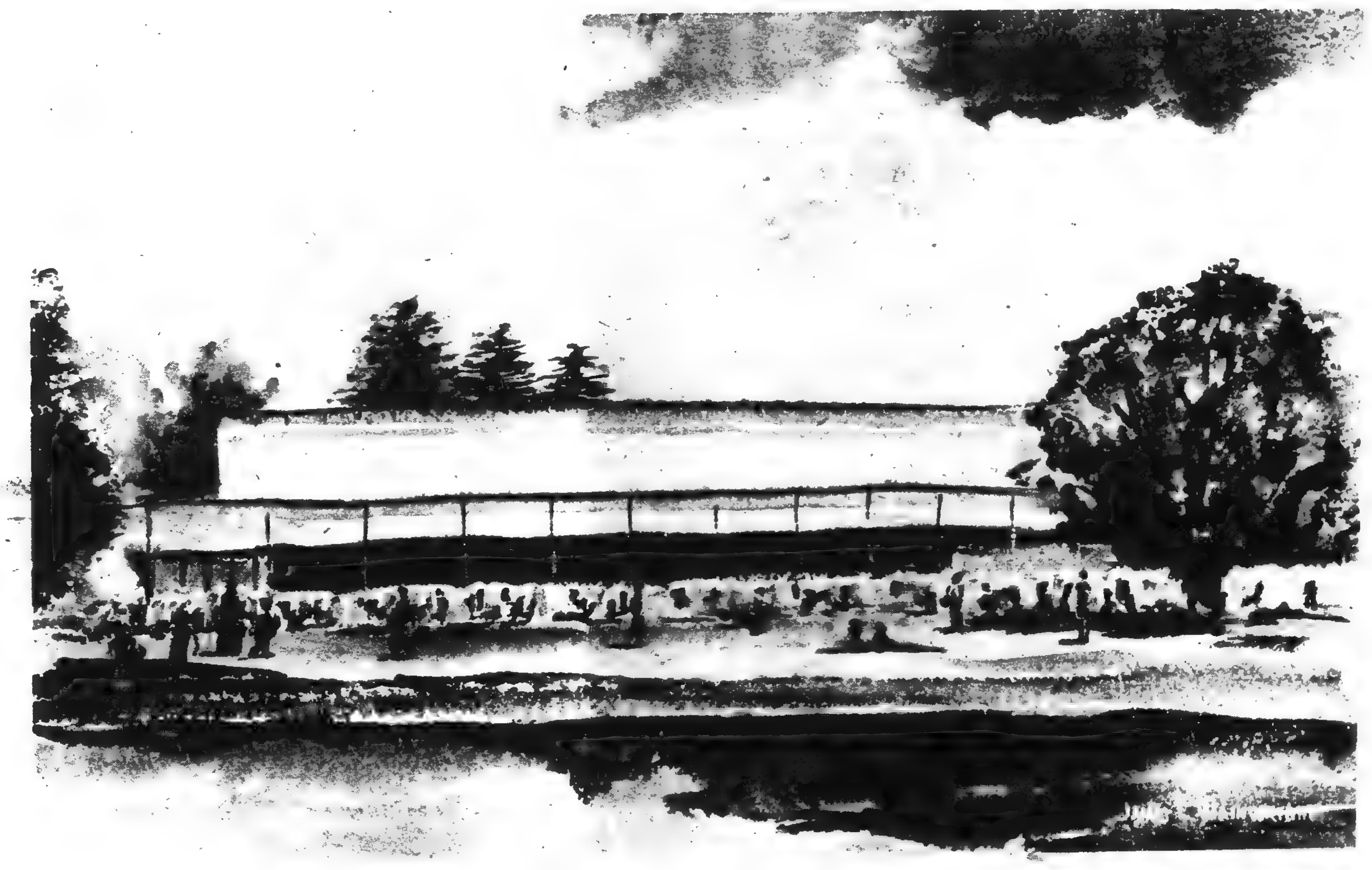
The results of a sketching weekend in the Berkshires make a show opening here today

INTERMISSION back stage in the Shed (right), water color by Mr. King.

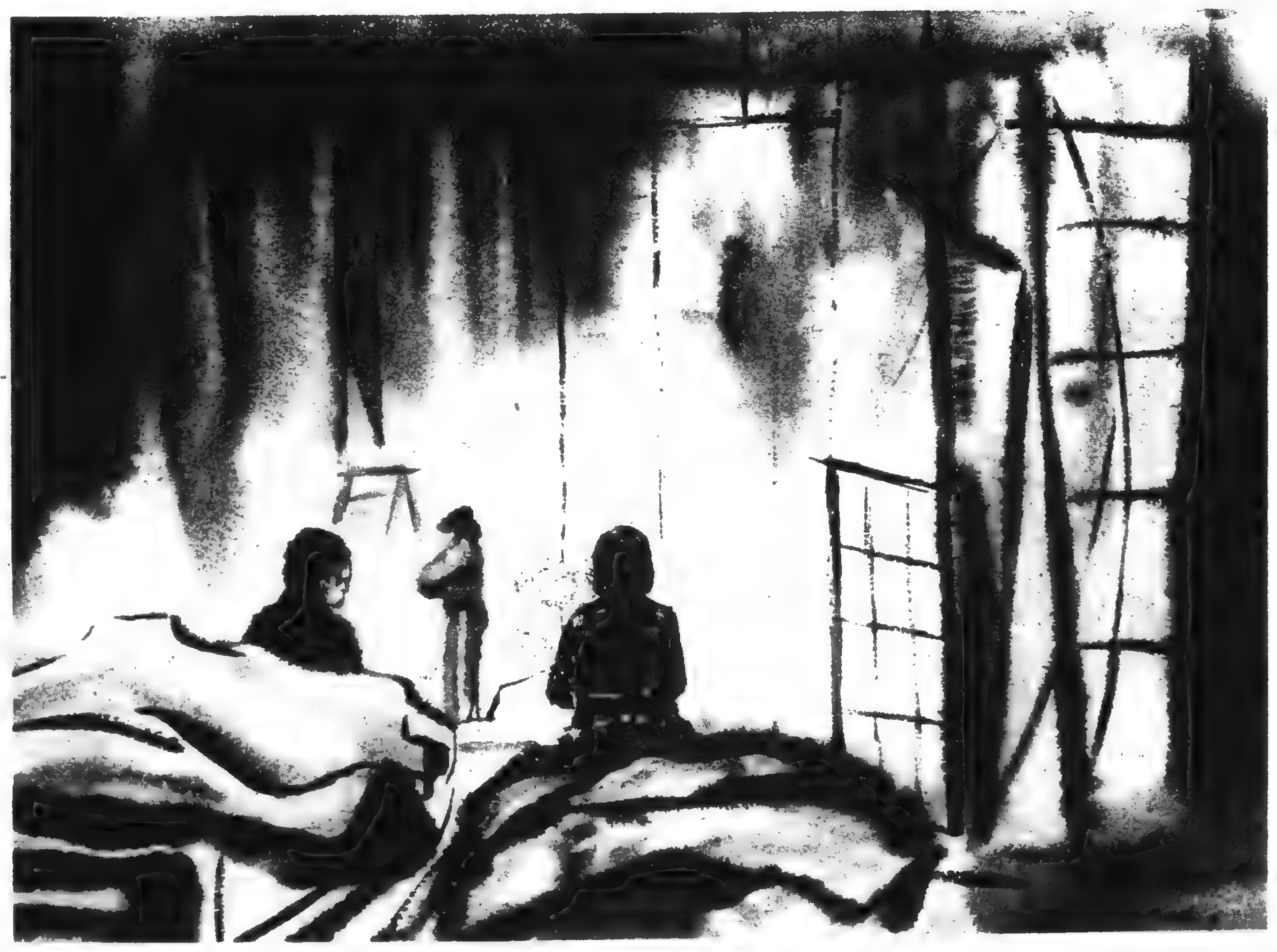




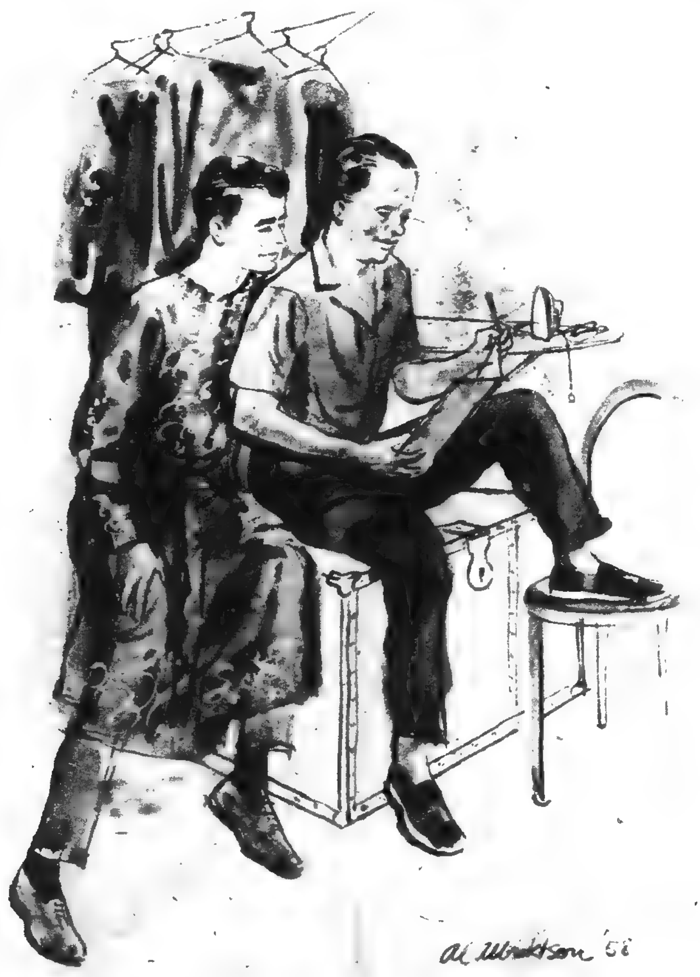
DISTANT VIEW of the Music Shed (above) by Mr. Crooks, done as a black-and-white.



SUNLIGHT suffuses this Shed view (right), water color by Mr. Wainwright.



BACK STAGE in the opera shed during rehearsal (right), water color by Mr. King.



IN COSTUME SHED, tenor John McCollum and opera director Boris Goldovsky. Sketch by Mr. Albrektson.

INSIDE THE MAIN GATE at Tang

Tanglewood with Pictures

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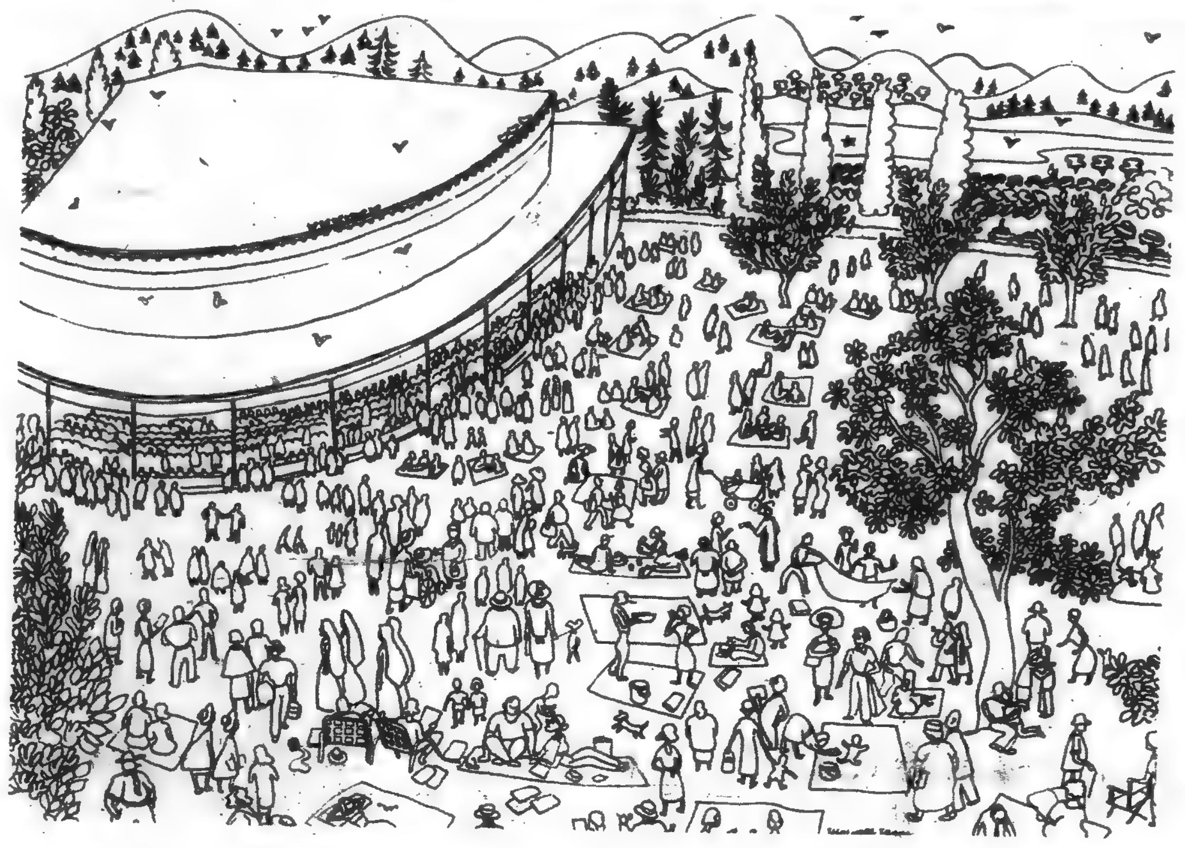
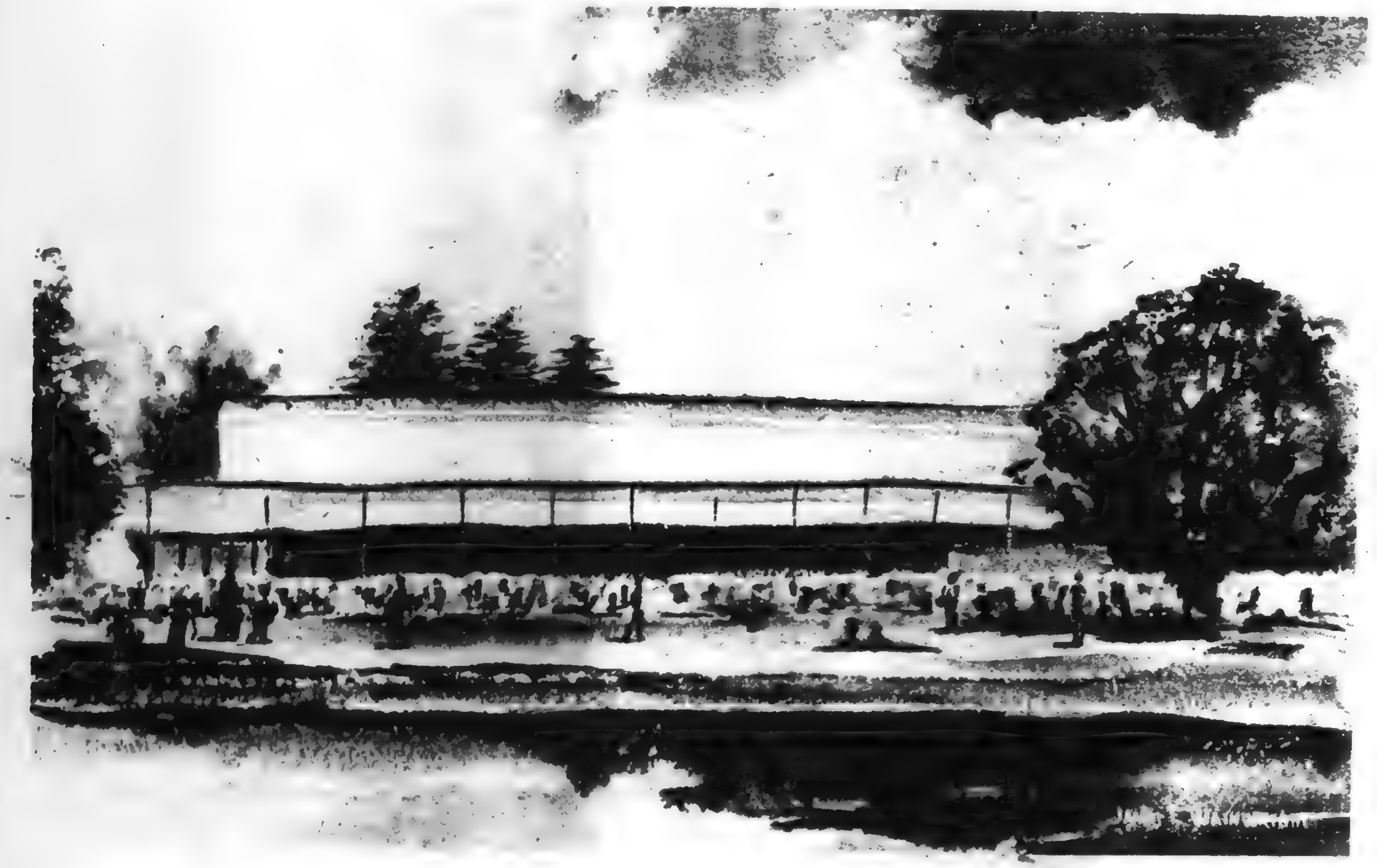
—Photo by Whitestone

MEN AT WORK. Sketching near the Shed are (l-r): Messrs. Crooks, King, an artist not a member of the party, Mays, Albrektson and Wainwright.



INFINITE VARIETY of a matinee audience is captured amusingly by Maxwell Mays in a line drawing (left).



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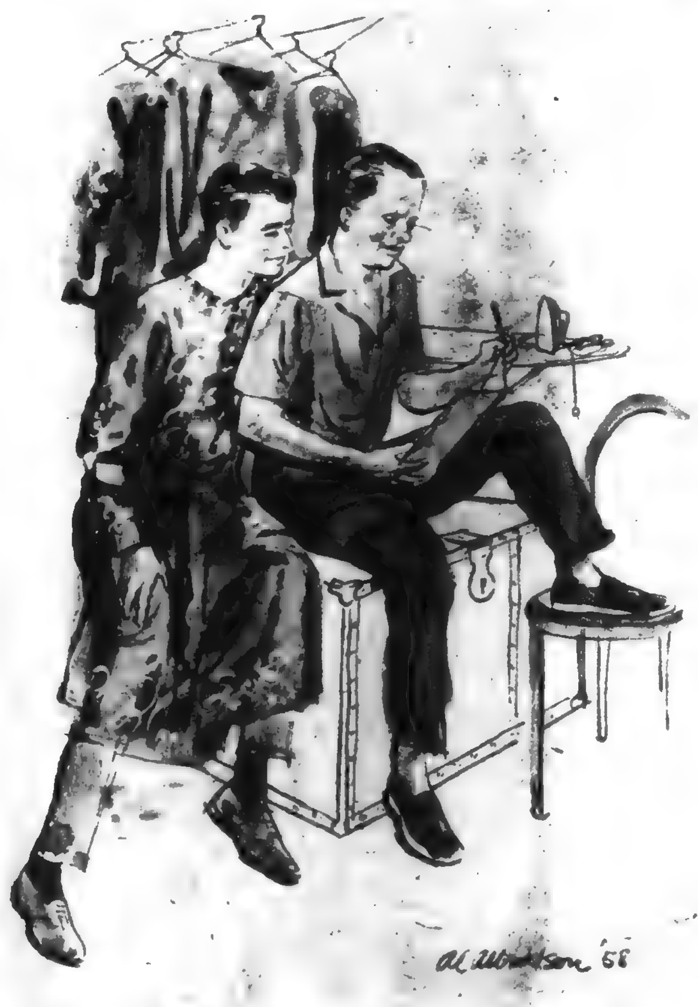

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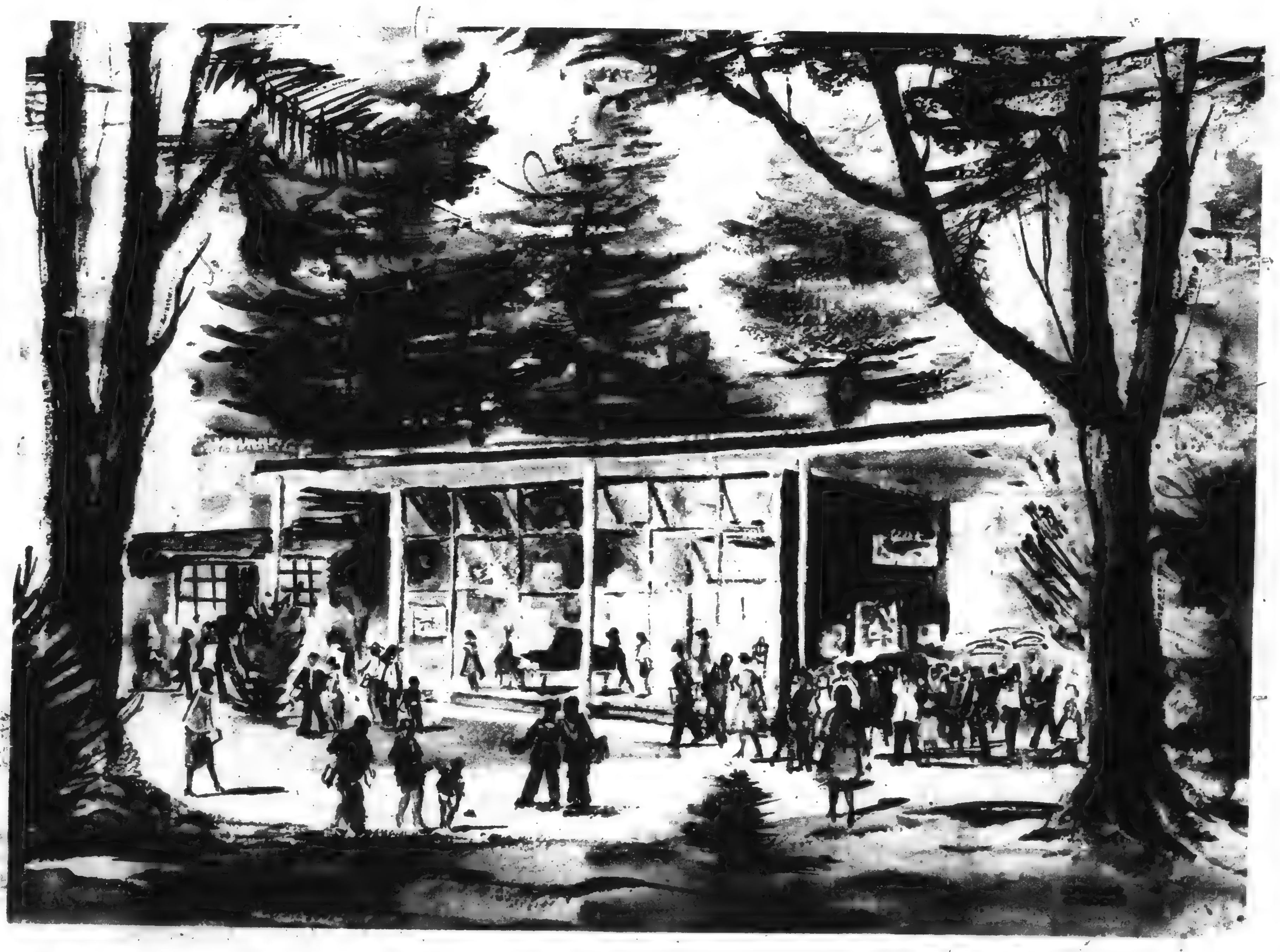
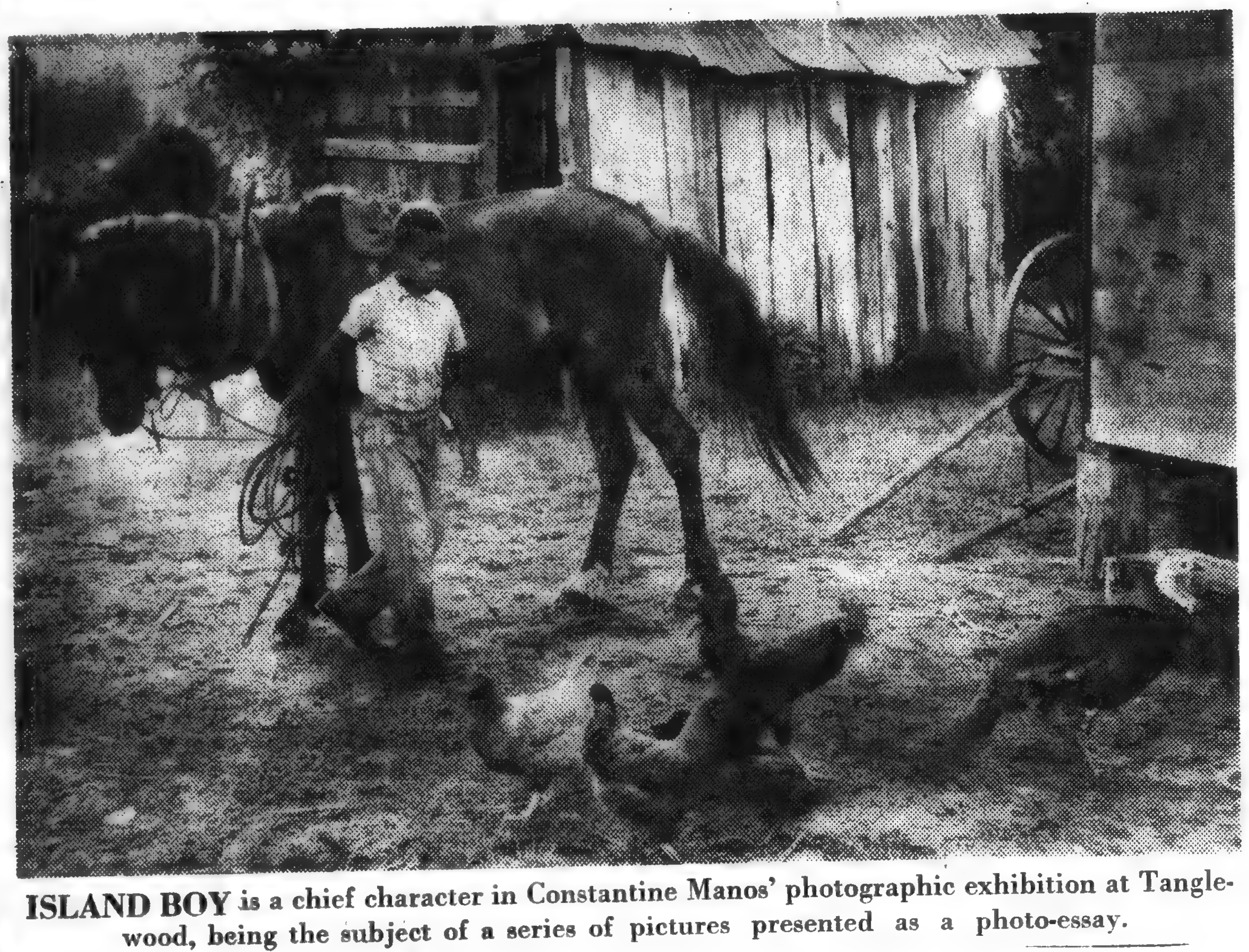


INSIDE THE MAIN GATE at Tanglewood, a water color by Mr. Crooks.



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For Manos this has been a third summer of work at Tanglewood. Now 23, he is a native of Columbia, S.C., and has been a professional photographer since he was 14. After working during the summers of 1954 and 1955 in the publicity department at Tanglewood, he served in the Army as a photographer. Returning to the Berkshires in June, he divided this summer between The Eagle and Tanglewood.

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Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 6,225

JUL 29 1958

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 7 - 1958

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Where are the cultured people of Pittsfield when the Boston Symphony Orchestra comes to Tanglewood? Are they all on vacation or too busy with guests or watching TV?

In any case, they are outnumbered by citizens of other towns and states, and it is sad indeed to see empty seats. The musicians are working their fingers off to give us programs arranged to please all tastes. Should we not reward them with better audiences?

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Pittsfield.

Item (e)
LYNN, Mass.
Republican
Circ. 23,603

JUN 24 1958

Music In the Outdoors

Music under the stars or in the outdoor atmosphere of a pleasant Summer afternoon may be Lynn's latest cultural and entertainment venture.

The proposal comes from Rolland Tapley, conductor of the North Shore Philharmonic Orchestra. At the organization's recent annual meeting, he suggested outdoor concerts by the Philharmonic at Lynn's natural amphitheatre at the Pennybrook Road entrance to Lynn Woods.

Recalling the outstanding success of a musicale presented several years ago under the auspices of The Item Quota Club and the American Legion's Forty and Eight for the benefit of the Essex County Polio Committee's Camp Sea Haven, one can see tangible as well as aesthetic merit in Mr. Tapley's proposal.

Lynn is singularly blessed in having so naturally beautiful an amphitheatre as the one at the entrance to Lynn Woods. Expenses could be financed by a free-will offering. There is ample land for the development of an adequate parking area. The success of the Hatch Memorial Shell concerts in Boston and that of the programs given annually at Tanglewood in the Berkshires shows that there is hunger for outdoor music. The Tapley proposal should be given careful consideration.

CINCINNATI, OHIO
ENQUIRER
D. 205.461 S. 278.485

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BOSTON, Mass.
Independent
Circ. 186,306

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 12 1958

Stockbridge

Tel. Eagle Office Lee 683-W or Stockbridge 673-J

Parade, Dancing, Fireworks To Be Featured at Regatta

STOCKBRIDGE — Dr. Robert J. Grand-Lienard, chairman of the annual regatta to be sponsored by the Stockbridge Bowl Assn. Saturday, will also be master of ceremonies for the several events to be held.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, has contributed on behalf of the orchestra a box at Tanglewood for any performance next year. The box will be given as a prize for the best flotilla in the boat-decoration contest.

All those planning to enter decorated boats or flotillas should call at the town beach Saturday between 9 a.m. and 1 p.m. to receive a registration number. Only boats which bear numbers will be judged.

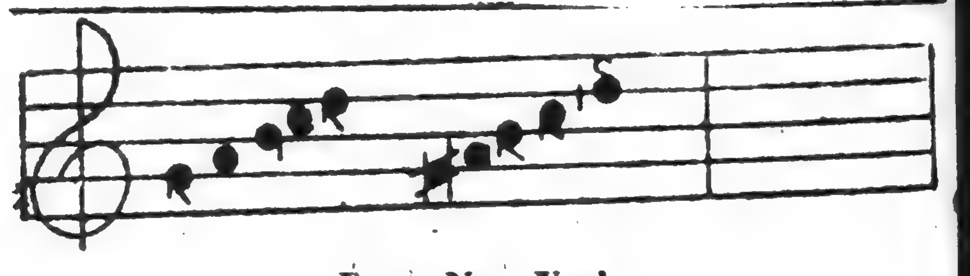
The parade of decorated boats and the judging of them will begin at 5 p.m. off the town beach. A box lunch will follow. Everyone is invited to bring a lunch and participate.

A five-piece band directed by Normal Soule of Stockbridge will play during the lunch and for square dancing to follow on the beach. The program will end with a fireworks display at nightfall.

William Bottieri of the North Adams Fireworks Co. of Schenectady will be in charge of the display. Contributions for the fireworks have been made by the Bowl Assn., Mahkeenac Boating Club, Camp Mahkeenac, the Stockbridge School Summer Workshop and other communities in the bowl area, including Mahkeenac Heights, Mahkeenac Terrace and Beechwood.

SAN FRANCISCO, CALIF.
Progress (Sunset Ed.)
W.

JUL 23 1958



From New York
By ROGER HARRIS

New York has changed little. The buildings are even higher, the traffic busier with even less effectual rush hour facilities, and it is as fascinating as ever. Musically things are quiet in New York since the temperature in midsummer hardly tempts one to go to a concert in the city. The festivals such as Tanglewood are the substitute, drawing upon the best talent not only in the East but from elsewhere. These festivals moreover allow the young composer and performer who is ready for his debut a chance to show what he has. Just as the summer stock companies all over the vacation areas around here give many an actor his first chance to appear with experienced players and producers, so the local music festivals help the young musician. Of course the bigger the festival the more established the tyro must be. Yet even Tanglewood still continues in modified form the tradition of encouraging the young that Koussevitsky established when he was at Boston.

Orchestral Possibilities

Looking to the coming season, the New York Philharmonic carries the brunt of the orchestral burden since the loss of the NBC Orchestra. Under Mitropoulos the orchestra improved considerably and now that it is THE New York Orchestra again its popular support has increased. As well, there are visits from other orchestras planned which will be hard to get tickets for. Local orchestras giving occasional performances may be heard in some of the boroughs. Instrumental concerts are on a very large scale.

The biggest change will be the tearing down of Carnegie Hall, the old, dingy red-bricked landmark on 7th Ave. This was the center of New York's concert life for many years, and the debut at Carnegie Hall was the high point of many an artist's career.

This will be a great loss sentimentally, but realistically it is a good thing. Associations with the past are not enough to make up for poor acoustics and uncomfortable seating. It is to be hoped that the new concert facilities will be far more conductive to comfortable listening to better sound.

Sentimental Attachment

Perhaps this change represents the rational approach to our sentimental attachment to a place with tradition: when it is beautiful or useful, it should be retained; when it is historic but neither good to look at nor possible to use, it should either become a museum, or with regrets abandoned.

The rest of the picture in New York is the Ballet, now a world famous company, the Opera, and the visiting firemen. The Ballet company is coming of age and is in every way comparable to other great ballet companies of the world. The accent now is on American music, choreographers and dancers.

No longer does Mary Lou Smith have to be called Olga Kruschevovich. The Opera, on the other hand, has become a little bit weary, according to my friends. "Spectacular but stylized" and "the prescription as before" are some of the comments I heard about last season. Certainly the San Francisco Company, despite a shorter season, seems to have been more ambitious and less traditional last year. The feeling in New York is that the greatest singers well rehearsed and accompanied are not enough unless the choice of works is varied and production interests. The next season is hoped to be a change. As the gateway from Europe, most visiting firemen come through New York, and this is enough said.

Ten million people in one area with Boston and Philadelphia near by and many smaller cities even nearer can support an awful lot of music. My comments of last week I thought to have been perhaps a little provincial, but now I feel better about them. The West is doing fine, and is developing perhaps faster in music.

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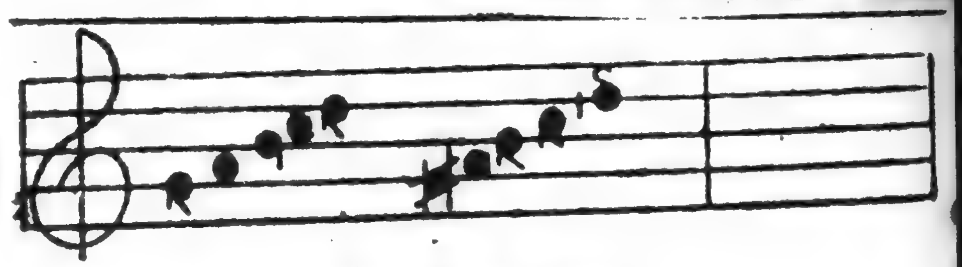
W.

JUL 23 1958



From New York
By ROGER HARRIS

New York has changed little. The buildings are even higher, the traffic busier with even less effectual rush hour facilities, and it is as fascinating as ever. Musically things are quiet in New York since the temperature in midsummer hardly tempts one to go to a concert in the city. The festivals such as Tanglewood are the substitute, drawing upon the best talent not only in the East but from elsewhere. These festivals moreover allow the young composer and performer who is ready for his debut a chance to show what he has. Just as the summer stock companies all over the vacation areas around here give many an actor his first chance to appear with experienced players and producers, so the local music festivals help the young musician. Of course the bigger the festival the more established the tyro must be. Yet even Tanglewood still continues in modified form the tradition of encouraging the young that Koussevitsky established when he was at Boston.

Orchestral Possibilities

Looking to the coming season, the New York Philharmonic carries the brunt of the orchestral burden since the loss of the NBC Orchestra. Under Mitropoulos the orchestra improved considerably and now that it is THE New York Orchestra again its popular support has increased. As well, there are visits from other orchestras planned which will be hard to get tickets for. Local orchestras giving occasional performances may be heard in some of the boroughs. Instrumental concerts are on a very large scale.

The biggest change will be the tearing down of Carnegie Hall, the old, dingy red-bricked landmark on 7th Ave. This was the center of New York's concert life for many years, and the debut at Carnegie Hall was the high point of many an artist's career.

This will be a great loss sentimentally, but realistically it is a good thing. Associations with the past are not enough to make up for poor acoustics and uncomfortable seating. It is to be hoped that the new concert facilities will be far more conductive to comfortable listening to better sound.

Sentimental Attachment

Perhaps this change represents the rational approach to our sentimental attachment to a place with tradition: when it is beautiful or useful, it should be retained; when it is historic but neither good to look at nor possible to use, it should either become a museum, or with regrets abandoned.

The rest of the picture in New York is the Ballet, now a world famous company, the Opera, and the visiting firemen. The Ballet company is coming of age and is in every way comparable to other great ballet companies of the world. The accent now is on American music, choreographers and dancers.

No longer does Mary Lou Smith have to be called Olga Kruschevovich. The Opera, on the other hand, has become a little bit weary, according to my friends. "Spectacular but stylized" and "the prescription as before" are some of the comments I heard about last season. Certainly the San Francisco Company, despite a shorter season, seems to have been more ambitious and less traditional last year. The feeling in New York is that the greatest singers well rehearsed and accompanied are not enough unless the choice of works is varied and production interests. The next season is hoped to be a change. As the gateway from Europe, most visiting firemen come through New York, and this is enough said.

Ten million people in one area with Boston and Philadelphia near by and many smaller cities even nearer can support an awful lot of music. My comments of last week I thought to have been perhaps a little provincial, but now I feel better about them. The West is doing fine, and is developing perhaps faster in music.

[262]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

AUG 9 - 1958

The Referee's Sporting Chat

By JOHN M. FLYNN

Article on Festival in 1938

While Red Smith of the New York Herald Tribune is on vacation, his newspaper is publishing again some columns that he has written through the years. The best of Groucho is being shown for the second or more times on television, and there are many other repeat performances on videoshows. Thus, since I planned to be away this week, I decided to reprint a story, which I wrote 20 years ago about the Berkshire Music Festival at Tanglewood. When I prepared the article in 1938, I intended to use it in the Referee's Sporting Chat, but city editor Ted Giddings, after looking it over, suggested that the piece be given first-page prominence, and naturally I consented readily. Thus, my account of a night at Tanglewood was carried on Page 1, with a three-column head and the concluding part was run on Page 4. I hope that some people will get pleasure from the fact that I went back into the files of two decades ago to fill this space today. Surely nobody can be blamed for seeking an easy way to get a column at a time when the vacation fever is so contagious.

The following is the article, captioned "Sports Editor, Who Used To Pump an Organ, Reviews Festival From 'Harvard Section.' "

By JOHN M. FLYNN
Sports Editor of The Eagle

Having formerly pumped an organ, I became musically bent last night and placed myself in the Harvard section of the shed of the Berkshire Symphonic Festival at Tanglewood, situated as neatly between the towns of Lenox and Stockbridge as chicken between two pieces of bread in a cafeteria sandwich. Perhaps it should be explained that I call the left field, where I sat, the Harvard section, because it is the unreserved part to which admittance can be gained with a crimson ticket. The blue or Yale seats are more expensive and closer to the stage, where the Boston Symphony Orchestra, conducted and abetted by Serge Koussevitsky, gave their fourth program in a series of six before an audience of about 6,000.

Without fear or trembling, I have jotted down a few of my observations because after years of experience in keeping air in an organ so that a budding soprano or tenor would have an excuse to get some vocal and pulmonary exercises, I feel I am about as well equipped to pass on Festival doings as 70 per cent of the cash customers. Unless one has allowed the air to go out of an organ in the middle of a solo and felt the scorn of the songbird, one has missed something vital to chalk down on a musical experience sheet.

Truly I can say I enjoyed the program as there was enough activity to keep me awake and not much of that soft music, that would have gone over my head and landed in that section, where the man in the moon was smiling down on the chauffeurs. My conduct was almost perfect as I remained in my seat until near the close, although I would have appreciated a cushion or two as the night went on. Having been reading more about sports than about the details of the Festival, I am not fully aware what it is desired to do with the $57,000 that is needed. I hope, however, that either some of it will be spent for more comfortable seats in the Harvard section or George W. Edman will give me another social blood test and decide that I belong with the t[illegible] blues or the Yales.

P[illegible]s for Field Glasses

There was no trouble hearing from where I was parked. The acoustics were so perfect that one could hear everything like a neighborhood gossip newly wired for sound. Trying to get a glance of the stage I could realize how the fellows in the bleachers at Yankee Stadium feel when they are trying to watch a bout going on in a ring situated near second base. Field glasses would have helped a lot.

Speaking of acoustics and a ring, I recall the story about the late Tex Richard after he had opened the Garden. Tex always was open to suggestions and was not as smart in some respects as many persons believed. A friend told him he did not like the acoustics. Tex asked him to call around the next day and go out shopping with him for some new ones.

My two years spent studying German at Searles High finally cashed in for me in a big way last night when I came to discuss Richard Wagner, whose music was on the program. I pronounced the "W" like "V" in Veronica and the way Veronica would have done. It was necessary to dispel Hans Wagner from my mind for the great baseball player got along very nicely with the "W" pronounced "double you."

Left Before Embrace

Figuring the end was not far away and realizing that I would have to catch the last bus, I left before the final bow was taken. E. M. Preble, mindful of the approaching football season told me they were playing the last quarter. When, however, it came time for Siegfried and Brunnhilde to embrace, I was discussing the Hambletonian with Officer Thomas V. Broderick of Pittsfield, who was outside the city limits but in a police uniform and justly so as he used to live in Lenox, and the Berkshire Music Festival is a county affair anyhow. (Note to operator: Be sure to get in that marking for the umlaut in Brunnhilde so that my former German teachers will not think I forgot everything they taught me.)

Serge and Babe Compared

It is not necessary for me to say that Koussevitsky is both an artist and a showman. I am just dumb enough to think that possibly the members of his orchestra are so skilled that they would do a mighty good job if any member of their group were doing the leading. To me they shape up as the Yankees of the orchestral world. The Yankees might go along winning pennants if Manager Joe McCarthy went to Europe. Serge, however, puts in a terrific night's work even if he plays no instrument. His case is somewhat different from that of Babe Ruth. Serge points in a certain direction and somebody else does the playing. Ruth in the 1932 World Series at Chicago pointed to the right field bleachers, then proceeded to drive a home run in that sector. Babe's part to me seems harder as he had both to give the order and make the delivery.

Ruth was in this city last night waiting for a train to take him to Boston. The hour was so late when I returned from Lenox that I felt it would be impossible to interview him. If I asked Ruth if he knew who Koussevitsky was, he probably would have replied that he was a Fordham football player.

Material Helps Greatly

Speaking of Serge's conducting, I wonder what he would have done if he had a bunch of musicians such as used to play once a week at the band stands around Berkshire. He probably would understand the feelings of Connie Mack, who has had some of the greatest baseball teams in the history of the game and some of the worst, depending entirely on the material.

Mr. Edman advised the readers of The Eagle to arrive early and wear rubbers. It was easy enough to get under way shortly after the evening meal but finding rubbers in August is a large order. By bus seemed to be the poroper way for one to travel who sits in the Harvard section, but it turned out to be very satisfactory as the Berkshire Street Railway boys delivered us beyond the muddy approaches. There was no special line of conversation among the patrons of the erstwhile trolley company on the way to Lenox, but on the return trip they were talking about persons they saw in the Shed instead of discussing the music from a critical standpoint. Still many of the customers get the most of their music like they do their vegetables, canned.

Of course the word shed is proper, but when a structure costs around $80,000, it should be called something nicer than a shed. My idea of a shed is something tagged onto a house so there will be a place to chop wood.

Festival Sidelights

A sports writer would consider a story incomplete without having sidelights. It would be just like having a $1.50 dinner without dessert. Here are a few which can be read or skipped.

Owen Johnson, who would not mind being elected to Congress, stood up so long before Serge came out onto the platform that I thought he was an usher. I felt like crying out in old Great Barrington Fair style, "Congressman Treadway is wanted at the judges' stand."

My friend, Joe Peacock, must be slipping. He has not suggested that the Festival shed should be used this winter for a skating rink.

One fellow was so busy reading about Wagner to his lady friend in the garden I did not think he would be through in time to hear the music.

Jay Rosenfeld will carry a play-by-play account in another column. I know my limitations, as the fellow said when he put his hand in the path of a buzz saw.

Felt rather somber in dark suit but the cool night made us think the palm beach would be out of place. Without spats we seemed almost naked.

On the way to the Festival, the bus back-fired like three mad dogs in unison, if three mad dogs ever could act in unison.

Signing off for the series. The Country Club golf tournament commands our attention, and the final note of the 1958 Festival will be sounded before the last putt in the tourney is missed.

Sunday Post
BRIDGEPORT, Conn.
Independent
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AUG 10 1958

Rock 'n' Roll Is Rhythmic But Classics Rate, Too

By BEVERLY WETTENSTEIN
Andrew Warde High, Fairfield

To read some of the newspapers, one might get the impression that today's female teenager is a wild thing in blue jeans, and the male is a loud lout in white bucks, and that their worthlessness is expressed in their music, this horrible thing called rock 'n' roll, a form of music supposedly beneath contempt.

Rock 'n' roll is not particularly worthy, but why do we teenagers love it so? Maybe because of its untrammeled craziness, or maybe because of the strong "boom-boom" of its rhythm, a rhythm that invites dancing. So you get "Blue Suede Shoes," where the vocalist will let you do anything but step on his shoes; and "Tuttie Fruttie," in which the singer shouts frantically, as if calling all souls to salvation, except that nobody can figure out just what his message is.

The same goes for "The Witchdoctor" and "Purple People Eater," especially "Have You Got a Match?"! And "He's Got the Whole World in His Hands," a song written by a thirteen-year-old and sounding like it. To older ears rock 'n roll is nothing but hysterical shouting. People in the music business have been saying it will soon wear out its welcome. So have famous rock 'n roll artists like Pat Boone. They have been saying this for four years, but yet there is no sign of a termination.

Good Music Rates, Too

But rock 'n roll is only a part of today's popular music. Taste is never uniform. The evidence is clear that more teenagers today like good music than in the previous generation.

This evidence can be found in record sales of college shops and stores near high schools: in the number of young people seen at Tanglewood, where the Boston symphony plays; in the teenagers playing in the high school bands. The American Music conference reports that 9,000,000 youngsters are now studying a musical instrument. And even a greater number is singing in organized choral groups.

Within the confines of pop music itself there is a lot of room for different tastes. Most of our parents will remember such songs as "Yes, We Have No Bananas," and "Barney Google," or "I's a Muggin." The surest indication of what is popular music comes from the juke box operators. Classical and semi-classical records are just as popular. Classical numbers would be "Blue Danube" and semi-classical would include "The Student Prince." Rhythm and blues songs have also increased in popularity.

The movies which appeal to many grownups as well as teenagers employ themes which have immediately risen to popularity. We can go back to 1955 and observe that neither "Unchained Melody," that year's top song, nor Mitch Miller's "Yellow Rose of Texas" was a rock 'n roll melody. "Standing On The Corner" originated from "The Most Happy Fella." "The Wayward Wind" was a ballad with a Western atmosphere. Folk-like songs still please. Let us not forget either that the wonderful songs from "Oklahoma" and "Carosel" keep rolling along.

A song, then, does not have to be bad to make a hit with the high school crowd.

PHILADELPHIA, PA.
BULLETIN
Circ. D. 709,441 - S. 723,743

AUG 24 1958

In Letters to The Bulletin Readers Say:

Contrasts the Dell and Berkshire Festival

I recently attended a Berkshire Festival concert at Tanglewood, Mass., and walked out in disgust. For a $2.50 unreserved ticket I was given the privilege of sitting in the grass among the spooners and the chattering [illegible] from nearby camps, [illegible] indifferent to the orchestral performance. How the sponsors of [illegible] well-known musical [illegible] can put up with such disgraceful audiences I cannot understand.

This is all the more reason why I appreciate the outstanding success of the Robin Hood Dell concerts this summer. It was an inspiring sight to see audiences of 20,000 to 25,000 appreciative listeners at the concerts. The only sounds came from the platform and the performers.

Hats off to the Dell-goers, and to the remarkable achievements of Fredric Mann.

Jacob [illegible]

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 6 1958

"We may be sure of one thing: America is on a sort of cultural bender."—Above, the Empire State Music Festival in Ellenville.

Proof That We Are Not Barbarians

Our culture has been dismissed by foreigners as nonexistent. The fact is, it is flourishing as never before, so much so that it is exported around the world.

Berkshire Fest

By RUSSELL LYNES

"CULTURE" in America is a fighting word. At the mention of the state of American culture people choose up sides, for it is unlikely that there has ever been a nation as concerned about its cultural facade as ours.

Listen, for instance, to what the returning traveler says about our pavilion at the Brussels Fair: It makes a mockery of what we are pleased to call the American Way of Life or it inspires confidence in our concept of the pursuit of happiness. To one traveler it is imaginative and inspired, to another it is frivolous and misleading. It is the same with every attempt to define our culture. We argue and we complain; we pat ourselves on the back and we heap ashes on our heads. But no one could say we are indifferent, and we are very likely to be partisan. The fact is that for a long time we have been trying to make our culture fit a pattern. We are now beginning to discover that we must find a pattern to fit it.

Take an example. Not long ago, I sat next to an attractive woman at dinner who could have been the prototype for what Jacques Barzun has called "the professional European." "I don't understand you Americans," she said, though she is married to an American and by now is presumably one herself. "You give money to rebuild European opera houses destroyed in the war, and yet you have no national opera company of your own."

I SUGGESTED that in America we believe that cultural institutions are the responsibility of the community, not of the Federal Government, and that the strength of our culture is the diversity of its support. "Ah," she said, "but Americans have no culture."

Americans should be used to hearing such statements from Europeans; they have been saying that we have no culture since they first started coming here as tourists nearly a century and a half ago. In the vocabulary of European clichés used to describe America, there are all sorts of words and phrases for our industry and adventurousness, for our ingenuity, classlessness and casual manners. But the European is reluctant to admit that we have any culture or any cultural institutions worth his attention.

It has long been fashionable in certain intellectual circles in America to look at our culture through European eyes and to measure what goes on here in terms of what used to go on there. Each generation, for a century and more, has had its share of expatriates who went to Europe to absorb the older culture and who came home in hopes of making European standards our standards. It is only quite recently that the study of American culture as a phenomenon distinct from European culture has become intellectually respectable.

THIS respectability takes two principal forms of expression. There are those who deplore our culture as "mass culture," geared to the lowest common denominator of taste and education; they believe that everything that is precious and "serious" is sacrificed to the commercial maw of the communications media. This attitude is popular in university and college circles at the faculty level—especially in the language, English and art departments. You will also find it in some highbrow coteries, though by no means in all.

There is, in fact, an increasingly sharp distinction between those who deplore American mass culture, its size, shape, (Continued on Page 21)

RUSSELL LYNES, managing editor of Harper's Magazine, has written such books as "Snobs," "Guests," and "A Surfeit of Honey."

Add to these figures the explosion that has taken place in college and university populations since World War II (I grant you it's like adding

do they really have anything to do with quality, and culture is a qualitative and not a quantitative word.

The real culture of America

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JUL 6 1958

Proof That We Are Not Barbarians

(*Continued from Page 5*)

texture and quality, and those whom John Kouwenhoven has defined as the "neo-Pollyanna" school of cultural observers. This is a group of intellectuals who are determined to find something good or something interesting in all things American. The two groups might be called the "Oh-the-pain-of-it" and the "Oh - the - joy - of - it" schools of thought.

THE Pain and Joy groups leave most Americans somewhere in between. Many of them merely shrug their shoulders and say that good old America is all right with them. But there are many others who are fascinated by the seeming contradictions in our culture. They deplore some of it and delight in some of it. But whatever the quality, of one thing we may be sure: America is on a sort of cultural bender.

In his preface to "The Meaning of Culture," John Cowper Powys quoted this definition: "Culture is what is left over after you have forgotten all you have definitely set out to learn." By this definition, it is the residue and not the effort that matters, whereas the only way that we have of measuring American culture at this moment is in the amount of effort that we, as a nation, are putting into it. It will take several [illegible] know whether the residue was worth the effort.

Culture does not lend itself to statistical analysis, but cultural effort does. We know how many new books are published each year in America (about 10,000) and how this compares with publishing twenty-five years ago (about 7,000). We know that some 350,000,000 books (of which 275,000,000 are paperbacks) are bought by Americans each year. This is about three books to each person. We are told that 17 per cent of Americans now read books today compared with 22 per cent before television.

ON the other hand, a quarter of a century ago there were some 600 museums serving the public; now there are 2,500. We now have thirty major symphony orchestras and 650 professional and semi-professional orchestras, not including those in colleges. There are 2,300 community and civic theatres in America and some 100,000 theatrical groups in social clubs and industrial organizations, in addition to some 25,000 high schools that produce plays.

Looked at in these terms, it seems a wonder that we have any time left over from culture to get any work done. Add to these figures the explosion that has taken place in college and university populations since World War II (I grant you it's like adding apples and oranges), and more Americans seem to be involved in cultural activities than there are Americans. Such is the way of statistics.

But statistics aside, one need look only at his own community to see the cultural pot seething with activity. Those who ride the New York subways cannot but be struck with the number of people reading books ranging from Mickey Spillane to difficult philosophical treatises. A trip to the Metropolitan Museum of Art on a Sunday afternoon finds you there with as many as 30,000 people who also thought it a good idea to expose themselves to art. Look at the number of off-Broadway theatres experimenting with unconventional plays, and look, too, at their account books; if they are not rich, they are at least not broke.

YOU will find the same kinds of things wherever you travel in America. You will find a successful opera company in Santa Fé and a distinguished experimental theatre in Dallas. You will find suburban groups organizing art exhibitions. You will find music festivals in Aspen, Colo., and Newport, R. I., and Lenox, Mass. and a dozen other places. And everywhere people are taking cultural courses.

There is no question that our cultural statistics are impressive, but then so are those of other nations. The English publish twice as many books a year as we do and the Russians claim to publish three times as many. It is always easier to be impressed with one's own statistics than with somebody else's and comparisons can be misleading. We, for example, read a great many more magazines than the British who publish a great many more "dime novels" (to use a pre-inflationary phrase) than we do. But the danger with statistics of this sort is that they are likely to make us complacent (if they happen to be on our side) or competitive (if they happen to favor our rivals). In neither case do they really have anything to do with quality, and culture is a qualitative and not a quantitative word.

The real culture of America must be measured by its feel and not by its weight, by its texture and not by its size. And in the long run (to change the metaphor), it is the echo, not the shout, that matters.

Fortunately, the state of our culture is subjected to constant criticism from within. It doesn't (or at least it shouldn't) make much difference to us what the professional Europeans say about our culture; they certainly aren't interested in what we say about theirs. But the attacks that are leveled at American culture from those who are part of it and are most concerned with its directions keep our culture lively.

JUST as in our body politic the conflicting interests of our minorities assure a kind of vital, if sometimes aggravatingly slow, progress, so the minorities in our body cultural assure intellectual vitality which is not likely to stagnate or become smug. Nor does it allow any one group of self-styled arbiters of culture to take over and tell the rest of us what we ought to like.

Let's look at some of these conflicting opinions, at what the pain-of-it-all and the joy-of-it-all groups find dismaying and encouraging about the state of our cultural health.

The Pain group, as I have already suggested, is primarily concerned with the debilitating effects of "mass culture." Mass culture, the argument runs, is the result of the commercial hunger of mass communications. It is culture controlled by "ratings" and popularity polls. It shuns the experimental in the arts (especially where television and the movies are the media involved) because the investment of money is too great to risk on anything but tested formulas. The result is that we have a sort of mail - order - catalogue culture in which every style for every taste is pre-tested in the market place to assure acceptance by the largest possible number of people.

MASS culture is culture that will offend no one, surprise no one, raise no one's sights and stir no one's emotions, whatever it may do to his sentiments. Such are the demands for entertainment of this sort that even what is proved to be foolproof (or, to put it another way, proved to be sure-fire with fools) soon wears itself out. But the media cannot be stopped and to assure a continuous flow of the innocuous to the public, the media seduce the potentially "serious" writer from his proper work and, with blandishments of cash, make him turn to producing "tripe."

The result of this commercialization of culture, the argument goes, is to lull the public into a kind of cultural coma and to cheapen and prostitute

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[263]

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JUL 6 1958

(Continued from Preceding Page)

the creative artist. The middleman in this "pandering to popular taste" is the editor of the mass magazine, the agency that handles the account of the big television sponsor and the network and movie moguls who, out of greed, encourage such cheapening of standards.

THE Joy group looks at mass culture from a quite different point of view. In the past, they say, most Americans had no opportunity whatever to enjoy the talents of our most able performers, dramatic artists and musicians. Not only do the mass media bring to millions of Americans first-rate talent and exposure to the arts (as, for example, in mass magazines that publish our ablest writers and all sort of paintings, including the most *avant-garde*), but they also provide a certain amount of exposure to the experimental and the exotic through such television shows as "Omnibus," "Sunrise Semester" and an increasing number of unsponsored educational programs and stations.

The fact that such shows do not have the ratings of Ed Sullivan and Steve Allen is not a reflection on American taste. The fine arts have never commanded the same audiences as the popular arts and the wonder of it is that there are so many millions of Americans who enjoy the good things set before them.

Somewhere in every discussion about American culture today the word "conformity" is bandied about. The Pain group views with alarm the conformity which it sees everywhere—in dress, in the kinds of houses people live in, in the kinds of food they buy from supermarkets, in their cars and in their consciences. The Joy group construes the same manifestations of our culture in a diametrically opposite manner. There is a difference, they say, between conformity and individualism. Conformity of a sort is essential to making the wheels of our civilization turn; people must conform somewhat or they wouldn't be able to work together in harmony.

INDIVIDUALISM, on the other hand, is in evidence everywhere. Look, they say, at what is happening in the mass-produced suburbs; everyone is making changes in his house to defeat the established patterns. Look at the supermarkets and the odd and interesting kinds of food that they make available to everyone who wants to experiment. And so on. The coin of conformity seems to have heads on both sides.

The promise of our culture seems to lie somewhere between the alarm of the Pain group and the euphoria of the Joy group. In my opinion, and in the opinion of a good many other observers, if you add up the pro and con columns of our cultural effort, the pro column has the edge.

In the con column, in addition to the attacks against mass culture that I have mentioned, you will find wasted educational effort. You will find cluttering up our educational institutions many thousands of young men and women to whom education is not an intellectual exercise or an expansion of horizons but a waiting game. B. A. and Ph. D. degrees, instead of being intellectual achievements, are only job tickets.

IN his same column, you will find "projectitis" among scholars: that is, the scholar with the biggest project involving the most people and for which he can get the most money from a foundation achieves a kind of preferred academic status. It substitutes group-thinking for individual exploration. You will find, in spite of concerted effort to the contrary in recent months, the sacrifice of the bright, eccentric student to the standards of achievement of the average and below-average student. The premium is on "well-roundedness." You will find group journalism in which "slant" takes the place of opinion and is passed off as truth. You will find a great deal of what passes for cultural activity to be merely social climbing.

But in the pro column you will find genuine enthusiasm, excitement and curiosity. People have been getting up at the crack of dawn to listen to television lectures on literature. They have been going out evenings to extension courses in everything from the Art of the Short Story to Paleontology. Record companies can scarcely find enough music, new or old, to satisfy the tremendous range (from pre-Palestrina to post-Bartók) of the public taste.

In much the same kind of dilemma, publishers of paperback books comb libraries for more "significant" books of philosophy, sociology, history, the physical sciences and the arts with which to satisfy a public that is hungry for something more than whodunits.

The current boom in the art market is more than just a hedge against inflation; it reflects a reaction against what sometimes seems like the tyranny of machine-made materialism. The growth of our colleges and universities is not just a demographic phenomenon; at least part of it is a genuine search by the young for intellectual values in an era when such values seem to have been overrun by what the sociologists call status symbols. Three-hundred-horse-power parlors bedecked with tinsel are not enough.

There is no question that we create much that is tawdry, flashy and phony—as what nation doesn't? But there is also no question that our arts—fine and popular—are enjoying a new kind of vitality. It comes, I believe, from a new self-confidence. We no longer worry about being the stepchild of Europe. For a long time, it seemed as though we were connected with European culture by a one-way street with all the ideas coming our way.

NOW ideas seem to flow out rather more than they flow in. Our novelists are eagerly read everywhere. Our painting and sculpture and our architecture not only command respect but strongly influence the visual arts of other countries. Our playwrights fill foreign theatres and our musicians fill foreign concert halls and opera houses. Our ballet plays to respectful and enthusiastic audiences, and above all, our jazz has become a universal language. Our present danger is not that we underestimate the vitality of our cultural production as we once did, but that we become complacent and chauvinist about it.

Anyone can add his own columns and arrive by his own arithmetic at almost any conclusions he pleases about the state of our culture. But he cannot truthfully say that our culture is any one thing or that it is dominated by any one group. No one can honestly contend that materialism has driven out humanism or that science in one of its greatest ages of exploration has slammed the door on the arts. No one can say that mass audiences have silenced the intellectuals any more than he can demonstrate that high-brows control the public taste.

OURS is a "You-name-it-we-have-it" kind of culture. It is a vast market place of conflicting tastes, conflicting ambitions and conflicting needs. In guaranteeing "the pursuit of happiness," we recognize that not every man's happiness is measured by the same yardstick. We may do our damnedest to convince him that our yardstick is better than his, but we do not beat him over the head with it.

We cajole and seduce, but we do not coerce or command. Out of the crowd that the *voyeurs* of culture call "the mass," many single voices are heard. So long as this is true, what we have is not a "mass culture," but neither is it an aristocratic culture. It is a highly competitive culture, perhaps the first of its kind, and unless it succeeds, perhaps the last.

just a demographic phenome-
haps the last.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 6 1958

(Continued from Preceding Page).

the creative artist. The middleman in this "pandering to popular taste" is the editor of the mass magazine, the agency that handles the account of the big television sponsor and the network and movie moguls who, out of greed, encourage such cheapening of standards.

THE Joy group looks at mass culture from a quite different point of view. In the past, they say, most Americans had no opportunity whatever to enjoy the talents of our most able performers, dramatic artists and musicians. Not only do the mass media bring to millions of Americans first-rate talent and exposure to the arts (as, for example, in mass magazines that publish our ablest writers and all sort of paintings, including the most *avant-garde*), but they also provide a certain amount of exposure to the experimental and the exotic through such television shows as "Omnibus," "Sunrise Semester" and an increasing number of unsponsored educational programs and stations.

The fact that such shows do not have the ratings of Ed Sullivan and Steve Allen is not a reflection on American taste. The fine arts have never commanded the same audiences as the popular arts and the wonder of it is that there are so many millions of Americans who enjoy the good things set before them.

Somewhere in every discussion about American culture today the word "conformity" is bandied about. The Pain group views with alarm the conformity which it sees everywhere—in dress, in the kinds of houses people live in, in the kinds of food they buy from supermarkets, in their cars and in their consciences. The Joy group construes the same manifestations of our culture in a diametrically opposite manner. There is a difference, they say, between conformity and individualism. Conformity of a sort is essential to making the wheels of our civilization turn; people must conform somewhat or they wouldn't be able to work together in harmony.

INDIVIDUALISM, on the other hand, is in evidence everywhere. Look, they say, at what is happening in the mass-produced suburbs; everyone is making changes in his house to defeat the established patterns. Look at the supermarkets and the odd and interesting kinds of food that they make available to everyone who wants to experiment. And so on. The coin of conformity seems to have heads on both sides.

The promise of our culture seems to lie somewhere between the alarm of the Pain group and the euphoria of the Joy group. In my opinion, and in the opinion of a good many other observers, if you add up the pro and con columns of our cultural effort, the pro column has the edge.

In the con column, in addition to the attacks against mass culture that I have mentioned, you will find wasted educational effort. You will find cluttering up our educational institutions many thousands of young men and women to whom education is not an intellectual exercise or an expansion of horizons but a waiting game. B. A. and Ph. D. degrees, instead of being intellectual achievements, are only job tickets.

IN his same column, you will find "projectitis" among scholars: that is, the scholar with the biggest project involving the most people and for which he can get the most money from a foundation achieves a kind of preferred academic status. It substitutes group-thinking for individual exploration. You will find, in spite of concerted effort to the contrary in recent months, the sacrifice of the bright, eccentric student to the standards of achievement of the average and below-average student. The premium is on "well-roundedness." You will find group journalism in which "slant" takes the place of opinion and is passed off as truth. You will find a great deal of what passes for cultural activity to be merely social climbing.

But in the pro column you will find genuine enthusiasm, excitement and curiosity. People have been getting up at the crack of dawn to listen to television lectures on literature. They have been going out evenings to extension courses in everything from the Art of the Short Story to Paleontology. Record companies can scarcely find enough music, new or old, to satisfy the tremendous range (from pre-Palestrina to post-Bartók) of the public taste.

In much the same kind of dilemma, publishers of paperback books comb libraries for more "significant" books of philosophy, sociology, history, the physical sciences and the arts with which to satisfy a public that is hungry for something more than whodunits.

The current boom in the art market is more than just a hedge against inflation; it reflects a reaction against what sometimes seems like the tyranny of machine-made materialism. The growth of our colleges and universities is not just a demographic phenomenon; at least part of it is a genuine search by the young for intellectual values in an era when such values seem to have been overrun by what the sociologists call status symbols. Three-hundred-horsepower parlors bedecked with tinsel are not enough.

There is no question that we create much that is tawdry, flashy and phony—as what nation doesn't? But there is also no question that our arts—fine and popular—are enjoying a new kind of vitality. It comes, I believe, from a new self-confidence. We no longer worry about being the stepchild of Europe. For a long time, it seemed as though we were connected with European culture by a one-way street with all the ideas coming our way.

NOW ideas seem to flow out rather more than they flow in. Our novelists are eagerly read everywhere. Our painting and sculpture and our architecture not only command respect but strongly influence the visual arts of other countries. Our playwrights fill foreign theatres and our musicians fill foreign concert halls and opera houses. Our ballet plays to respectful and enthusiastic audiences, and above all, our jazz has become a universal language. Our present danger is not that we underestimate the vitality of our cultural production as we once did, but that we become complacent and chauvinist about it.

Anyone can add his own items to the pro and con columns and arrive by his own arithmetic at almost any conclusions he pleases about the state of our culture. But he cannot truthfully say that our culture is any one thing or that it is dominated by any one group. No one can honestly contend that materialism has driven out humanism or that science in one of its greatest ages of exploration has slammed the door on the arts. No one can say that mass audiences have silenced the intellectuals any more than he can demonstrate that highbrows control the public taste.

OURS is a "You-name-it-we-have-it" kind of culture. It is a vast market place of conflicting tastes, conflicting ambitions and conflicting needs. In guaranteeing "the pursuit of happiness," we recognize that not every man's happiness is measured by the same yardstick. We may do our damnedest to convince him that our yardstick is better than his, but we do not beat him over the head with it.

We cajole and seduce, but we do not coerce or command. Out of the crowd that the *voyeurs* of culture call "the mass," many single voices are heard. So long as this is true, what we have is not a "mass culture," but neither is it an aristocratic culture. It is a highly competitive culture, perhaps the first of its kind, and unless it succeeds, perhaps the last.

[264]

Republican (m)
WATERBURY, Conn.
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AUG 13 1958

Perversion Of Democracy

By GEORGE SOKOLSKY

An undeniable fact is made evident everyday here in the Berkshires, at Tanglewood, namely that there is genius among human beings and that some are more skilled than others. For instance, such a pianist as Byron Janis is not be found by the million or even by the thousands and such conductors of orchestras as Charles Munch or Pierre Monteux are rare indeed and one applauds their work in awe.

But Dr. A. Harry Pasow of Columbia University thinks differently. He is reported to have said:

George Sokolsky

"It is a perversion of democracy, to set aside certain youngsters and give them privileges which automatically set them apart as an elite group of society. It goes against the basic idea of American education, which is to give all children an equal opportunity for the best possible education."

This is, of course, stuff and nonsense. When a genius is found, in any country, he should be set aside to work at his own speed—usually, he does. Such an institution as the Bronx High School of Science is as hard to get into as some colleges, because otherwise the time and effort of the brilliant students and the competent teachers would be wasted on those who cannot remember a chemical formula or a mathematical concept. A man may be an excellent bricklayer without having read Milton. Why not leave him to his own devices to be a bricklayer? Why impose Milton upon him?

Prof. Passow says further:

"The selective system of education common in Europe tends to wash out at an early age many sutdents who would like to go into the professions. Instead, unless they are among the brightest sutdents in the schools, they are forced into some other line of work."

Why should those who cannot serve in the professions not go into the trades? Is it sound for a clumsy person to be a surgeon and kill his patients, just because he wants to be called doctor? Is it right for one who has no aptitude for study to be a teacher and to wreck the minds of young children?

No matter what else Prof. Passow learned in his courses at Columbia, logic does not seem to be one of the disciplines which education brought to him, because it is illogical not to recognize superior talents, more competent minds, greater capacity for learning. Mozart started at some such age as three to play the piano and was composing while still a child. Does one send such a child to a school to be bored by learning in a semester what his mind can encompass in a few days?

To recognize a fact is not to assign a privilege. The fact is that some human beings possess greater skills in some fields than others. Van Cliburn went from Texas to Moscow and won the Tchaikowsky prize because he could play Tchaikowsky's Piano Concerto with superior technical skill and feeling. He possesses the training, skill and emotional balance to play this very difficult composition. Not half a hundred boys or girls in the United States, out of a population of more than 170 million can do as well—perhaps fewer. When he shall have shown equal skill in the works of Mozart, Bach, Beethoven, etc., we shall know that he is in a very small group of extraordinary human beings, such as Horowitz and Arthur Rubenstein, who have been graced with genius.

None of this has anything to do with democracy. It has to do with genius. The cry today is for mathematicians and scientists. A few will be outstanding—so few that their names go down in history. Some will be very good. Some will be mere technicians who will do a craftsmanlike job. Some will be louts, not worth house room. None will be equal to each other.

The trouble with such educators as Prof. Passow is that they fail to recognize that democracy is a political term and has nothing to do with education. Columbia University is an excellent institution of learning but it has not produced an Aristotle, although it has produced a MacDowell. Aristotles appear rarely in human history, and although Columbia is proud of its John Dewey, no one would think of Dewey as an Aristotle.

In the development of the human mind there is no equality. Some minds start being better very early in life.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
OCT 1958

[265]

Summer Series Gain Ground

THOSE who have read the August and the September issues of MUSICAL AMERICA with an analytical eye are aware that something of major significance on a national scale took place in summer music festivals and outdoor concerts in the season just concluded.

We refer to the almost unanimous reports from coast to coast of notably increased public interest and attendance and bigger box-office receipts. Among the 15 or more major series, only two ran into difficulties, and in both cases these came under the heading of "acts of God". The Empire State Festival at Ellenville, N. Y., was canceled when a storm destroyed its tent less than two hours before curtain time on opening night; two of the four events of the expanded Caramoor Festival at Katonah, N. Y., were disrupted by rain.

BUT from here on the picture was bright indeed. Chautauqua, which is the oldest summer series of its kind in the country, had one of the biggest seasons in its history, with sold-out houses the rule for all events. Hollywood Bowl broke all previous records with a total attendance of 331,217 and the first sold-out opening concert in its history. Virtually all of the Saturday night Pop concerts were sell-outs as were the two Rodgers and Hammerstein nights and the two appearances of Van Cliburn as soloist.

Van Cliburn was, of course, a bonanza wherever he appeared. In two concerts at Grant Park, Chicago, he drew a total of 150,000, and at Lewisohn Stadium in New York he established a 41-year record of 22,500. Actually this record was exceeded by Ezio Pinza's 27,000 in 1951 and Harry Belafonte's 25,000 in 1956. But, since 1956, public safety restrictions have limited the size of audiences in the stadium and thousands had to be turned away when legal capacity was reached. Gate receipts, however, were the largest in Stadium history, since all ticket prices were substantially increased (actual figures are not available).

THE Berkshire Festival, which, like Chautauqua, is a widely diversified affair, showed marked increases in almost all of its activities. The total number of visitors was 168,773 as against last year's 162,936. Student and other concerts drew an additional 25,235. Total ticket sales were $376,117, as against $366,943 in 1957 and $297,956 in 1956—a heartening improvement.

Both Grant Park and the Ravinia Festival, Chicago, showed sizable increases in attendance. Ravinia drew 102,302 for 44 performances compared to 103,693 for 60 performances in 1957. An estimated 403,000 attended the Grant Park concerts, an increase of 125,000 over last year.

Overflow crowds were commonplace at Philadelphia's Robin Hood Dell, although rain forced six postponements. Huge crowds greeted the pinch-hitting Cleveland Orchestra at the beginning of the season, and some 25,000 turned out for the return of the Philadelphia Orchestra after its European tour.

DESPITE persistent bad weather, the Summer Opera at the Zoo in Cincinnati made important gains. Attendance was up 22 per cent, the box office ten per cent, over last season. Audiences, it is estimated, have grown from an average of seven or eight hundred to about 2,400. In Washington, D. C., Van Cliburn's appearance and a concert version of "The Merry Widow" brought standing-room-only crowds of over 10,000.

A happy novelty of the 21st annual Bach Festival at Carmel, Calif., was the fact that the entire week of concerts was completely sold out almost a month in advance, while at Miami Beach the ten weekly concerts of the University of Miami Summer Symphony attracted a total of 35,000, a substantial increase over last year.

SUMMER events at Red Rocks, Colo., are described as "the most brilliant and successful" to date, and the opera festival at Santa Fe, N. M., in its second year, reports a 25 per cent increase in attendance. The Marlboro Festival in Vermont, in its ninth year, has enjoyed audiences more appreciative and larger in numbers than in past years. And the Peninsula Music Festival, at Fish Creek, Wis., featuring five world and five United States premieres, attracted large crowds in its sixth season.

A new enterprise that made a deep impression in its unveiling this summer was the International Festival at Vancouver, B. C., which can be counted upon to make a strong bid for first place among music festivals in this hemisphere. Although figures have not been made available, the initial reception was so good locally and afield that plans already are under way for another festival next summer.

AMSTERDAM, N.Y.
RECORDER
D. 13,783
AUG 5 1958

Tanglewood Provides Unusual Experience in Serenity, Charm

By ROBERT A. WISCHMEYER

Tanglewood is a place where you can listen to the music of the Boston Symphony Orchestra and watch people drink champagne as part of their picnic lunch.

It is a place where Bermuda shorts, bare-footed lasses and cultured gentlemen in knee socks mix with more conventionally-dressed lovers of music to enjoy the best of the great composers.

The heavy strains of Wagner drifted out over some eight or nine thousand persons Sunday at the well-manicured Tanglewood Music Center, just outside Lenox, Mass., about two and one-half hours' drive from Amsterdam.

Wagner Strains Enchant

In the pie-shaped music shed where 6,000 sit in cool shade, on the soft lawn which surrounds the shed, and beneath wide-spreading trees on the fringe of the lawn, men and women of all ages, with a few children alongside, soaked up music and seemed to the last person to be enchanted by the place and the strains of Wagner.

Hidden behind a row of tall pines overlooking lovely Lake Mahkeenac in the green Berkshire Hills, Tanglewood is a thoroughly enchanting experience in culture.

But whether or not you claim to be cultured, to see, feel and hear the charm that Tanglewood has is well worth the drive from Amsterdam to this music center south of Pittsfield.

Closes on Sunday

Tanglewood closes Sunday with a Festival Concert featuring the music of Walton and Beethoven. This Thursday is "Tanglewood on Parade" with Arthur Fiedler conducting the Boston Pops Orchestra.

If you are one who knows and loves classical music, Tanglewood is for you. If you just like to listen to classical music for its beauty, without understanding it, Tanglewood is also for you.

How to Get There

To drive there, your best route is the Thruway to Albany, Rt. 20 to Pittsfield, and down Rt. 7 to Lenox. If you wish a pretty drive along winding roads, turn right off Rt. 20 in New Lebanon onto Rt. 22, which you follow for a few miles to Rt. 295. Turning right on Rt. 295, you cross into Massachusetts and hit Rt. 41, which takes you into Tanglewood. A couple of signs help show the way

The drive itself is through beautiful country and the area surrounding Tanglewood—the Berkshires, Lenox and Pittsfield—is pleasant viewing. Attractive eating spots abound in Lenox and Pittsfield, but you can bring or buy a picnic lunch, if you wish.

In the music center itself, quietness and a common love of music cast a spell of beauty that the green trees and grass hold tight You cannot fail to come away impressed and anxious for another visit.

It is a study in Ivy League clothing, a view of inner serenity, an experience in charm.

C-10 THE SUNDAY STAR, Washington, D. C.
SUNDAY, AUGUST 17, 1958

JOHN McCOLLUM IN TANGLEWOOD—John McCollum, tenor, who is well known in Washington in productions of the Opera Society, is shown on the right in the title role in Rossini's opera "Le Conte D'Ory," produced recently at the Berkshire Music Festival.

TURNTABLE TALK

Vocal Discs Offer Brahms, Sibelius

By JAMES G. DEANE
Star Record Critic

* * * *

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The event included the public unveiling of a new gimmick in stagecraft, the use of backstage slide projectors and translucent screens in lieu of standard sets—a matter of no concern to record companies but of possibly compelling interest to such ambitious but impecunious opera companies as Washington's.

Rossini's melodies babbled merrily and, to all appearances, irresistibly in the ears of Tanglewood's operagoers.

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MUSICAL LEADER
CHICAGO, ILL.

AUG 1958

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

New York Philharmonic

Five soloists will make their Philharmonic debuts next season: Kentuckian **Lee Luvisi**, now living in Philadelphia, and New York-born **Russell Sherman**, pianists; **Berl Senofsky**, Philadelphia-born violinist; **Maurice Gendron**, French 'cellist; and **Gyorgy Cziffra**, Hungarian-born pianist.

Of the 30 instrumentalists announced, 18 are U.S.-born or have received their major musical training in the United States.

Bruno Zirato, Managing Director of the New York Philharmonic, will retire from his post at the end of next year's concert season, May 1959. In his letter of resignation, Mr. Zirato revealed that he had some time ago discussed with the Philharmonic's President (David M. Keiser) his desire, as a "man of more than Biblical span of years," to terminate his association with the Society after more than 30 years' service to it. In his reply to Mr. Zirato, Mr. Keiser wrote of the "great and lasting value that has come to the Society from your relationship with it" and of the many benefits "too numerous to mention here that have come about through your never ceasing efforts and your ability to overcome seemingly insurmountable obstacles."

Mr. Keiser also announced the appointment of **George E. Judd, Jr.** as Associate Managing Director of the New York Philharmonic. His father is George E. Judd, who was for many years Manager of the Boston Symphony.

Boston Symphony

Since July 5, WQXR has been broadcasting the complete Saturday night concerts of the Boston Symphony from the **Berkshire Music Festival** at Tanglewood.

The major production of the season for the **Berkshire Music Center Opera Department** will be Rossini's "Count Ory" which will receive two performances in the Theatre-Concert Hall at Tanglewood, Aug. 4 and 5. The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The opera will be under the direction of **Boris Goldovsky**, head of the Opera Department. The conductor will be **Wyn Morris**. Mr. Morris, of Llanelly, South Wales, was the winner last year of the Koussevitzky Memorial Scholarship, awarded to an outstanding student conductor. He studied during the past season with George Szell, conductor of the Cleveland Orchestra.

The gala concert in the Music Shed at Tanglewood will climax the annual benefit for the Berkshire Music Center, Aug. 7. **Aaron Copland** will appear as soloist in his own Piano Concerto for the first time with this orchestra in 31 years. **Richard Burgin** will conduct the performance.

Ralph Berkowitz, pianist and Dean of the Berkshire Music Center at Tanglewood, has been appointed Manager of the Albuquerque Civic Symphony of New Mexico. Mr. Berkowitz starts this fall along with the orchestra's newly appointed conductor, **Maurice Bonney**, formerly Assistant to Leopold Stokowski in Houston, Tex.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

AUG 30 1958

Playbills and Batons

Sifting Souvenirs in Straw

By ORMONDE PLATER

IF there is hayfever in this corner, it is a result of the straw under this desk. And how did the straw get there? Well, on the soles of shoes, most likely, or from cuffs and hatbands and the backs of collars. It was a telltale mark of visits to the country.

Plater

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[266]

MUSICAL LEADER
CHICAGO, ILL.

AUG 1958

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

New York Philharmonic

Five soloists will make their Philharmonic debuts next season: Kentuckian **Lee Luvisi,** now living in Philadelphia, and New York-born **Russell Sherman,** pianists; **Berl Senofsky,** Philadelphia-born violinist; **Maurice Gendron,** French 'cellist; and **Gyorgy Cziffra,** Hungarian-born pianist.

Of the 30 instrumentalists announced, 18 are U.S.-born or have received their major musical training in the United States.

Bruno Zirato, Managing Director of the New York Philharmonic, will retire from his post at the end of next year's concert season, May 1959. In his letter of resignation, Mr. Zirato revealed that he had some time ago discussed with the Philharmonic's President (David M. Keiser) his desire, as a "man of more than Biblical span of years," to terminate his association with the Society after more than 30 years' service to it. In his reply to Mr. Zirato, Mr. Keiser wrote of the "great and lasting value that has come to the Society from your relationship with it" and of the many benefits "too numerous to mention here that have come about through your never ceasing efforts and your ability to overcome seemingly insurmountable obstacles."

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Boston Symphony

~~Since July 5,~~ WQXR has been broadcasting the complete Saturday night concerts of the Boston Symphony from the **Berkshire Music Festival** at Tanglewood.

The major production of the season for the **Berkshire Music Center Opera Department** will be **Rossini's** "Count Ory" which will receive two performances in the Theatre-Concert Hall at Tanglewood, Aug. 4 and 5. The English version by Robert A. Simon was commissioned by the Juilliard School of Music for the Juilliard Opera Theatre and has been released to the Berkshire Music Center for performance at Tanglewood. The opera will be under the direction of **Boris Goldovsky,** head of the Opera Department. The conductor will be **Wyn Morris.** Mr. Morris, of Llanelly, South Wales, was the winner last year of the Koussevitzky Memorial Scholarship, awarded to an outstanding student conductor. He studied during the past season with George Szell, conductor of the Cleveland Orchestra.

The gala concert in the Music Shed at Tanglewood will climax the annual benefit for the Berkshire Music Center, Aug. 7. **Aaron Copland** will appear as soloist in his own Piano Concerto for the first time with this orchestra in 31 years. **Richard Burgin** will conduct the performance.

Ralph Berkowitz, pianist and Dean of the Berkshire Music Center at Tanglewood, has been appointed Manager of the Albuquerque Civic Symphony of New Mexico. Mr. Berkowitz starts this fall along with the orchestra's newly appointed conductor, **Maurice Bonney,** formerly Assistant to Leopold Stokowski in Houston, Tex.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 53,178

AUG 30 1958

Playbills and Batons

Sifting Souvenirs in Straw

By ORMONDE PLATER

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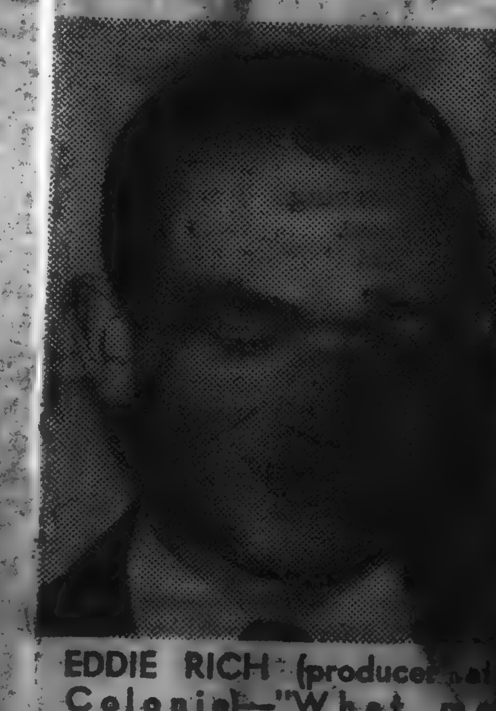

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LEADER

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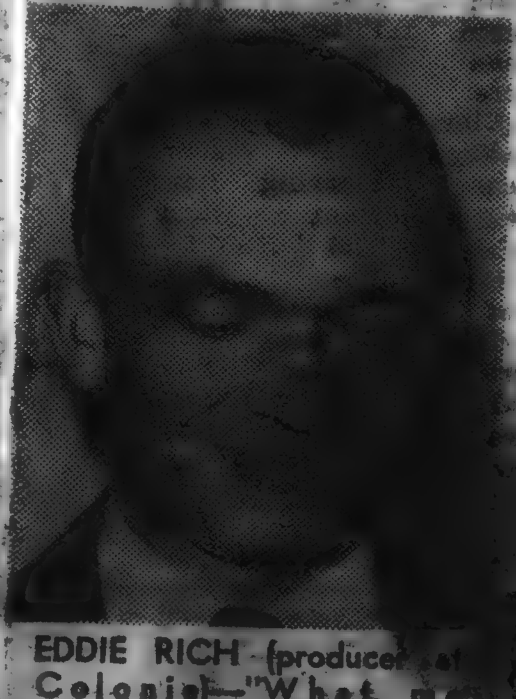

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Berkshire Festival Returns To Traditional Patterns

MUSICAL AMERICA
AUG, 1958

Lenox, Mass.—That "Bach madness" of the 'twenties and 'thirties persists in the first weekend concerts of the Berkshire Festival. Charles Munch opened the [illegible] season July 4 following tradition closely. For a time he had deviated from the Bach pattern established by Serge Koussevitzky in ranging through 18th Century music. Having set up the Great Composers plan again this year, he found it logical to begin wtih Bach.

The first program concentrated on the four orchestral suites, played in numerical order. This brought Suite No. 2 before the intermission and provided a soloist in Doriot Anthony Dwyer, who has made this work a specialty. The concert gained momentum progressively from suite to suite so that Nos. 3 and 4 fared better than Nos. 1 and 2. Mr. Munch's highly vigorous way with Bach sometimes leads him to drive too hard early in the evening. More relaxed after intermission, he achieved better artistic balances and the Boston Symphony chamber group played more precisely and more musically.

"Art of Fugue" in Second Program

The "Art of Fugue" became the focal point of the second program. Mr. Munch's highly energized account of this, quite untraditional in most performances, kept the audience much more absorbed than is customary with this "theoretical" craftsmanship. The concert included the Piano Concerto in D Minor with Lukas Foss as soloist. As on the night before, rain cut the size of the audience to just below 3,000.

G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society, conducted the performance of the B Minor Mass in the Music Shed on July 6. The occasion was his retirement after 25 years in this position. The choruses were also observing their 100th anniversary. It was a sentimental occasion for them and their alumni. Some [illegible] people attended.

About a third of the Mass had been cut. Mr. Woodworth's approach was choral in the glee club sense. He achieved brilliant singing when the score allowed him to capitalize on youthful exuberance and radiant voices. He did not probe the depths of feeling elsewhere. The soloists included Adele Addison, Eunice Alberts, Blake Stern, and Donald Gramm. Miss Addison and Mr. Gramm made the most satisfying contributions.

Three Mozart Programs

Of the three Mozart programs that characterized the following weekend, the last received the most rewarding treatment. Again, Mr. Munch's conducting can become problematical, but he appeared happily adjusted to the "Haffner" Symphony and the Piano Concerto K. 467 with Seymour Lipkin as soloist. Mr. Lipkin proved himself a fine musician not only in his interpretation of the work but also in his own cadenzas. His fastidious playing, however, did not always communicate [illegible].

Hugh Ross conducted the second half of the concert given over to such choral works as the Kyrie, K. 341, the "Graduale ad Festum Beatae Mariae Virginis" K. 273, and the "Coronation" Mass K. 317. These were a great treat both in content and in performance because of Mr. Ross's interpretative gifts and the Festival Chorus's generally excellent singing, to say nothing of their infrequent appearances on concert programs. Sarah Fleming, Doris Okerson, Richard Gilley and Lawrence Chelsi made a fine quartet of soloists.

(Continued on page 9)

Tanglewood

(Continued from page 7)

The other concerts offered less satisfying moments with Mr. Munch not quite in the vein as he was for the Sunday program. The weekend began with "A Musical Joke", the Sinfonia Concertante for violin and viola in which Joseph De Pasquale played the viola with far more distinction than Ruth Posselt the violin, and the "Linz" Symphony. The Saturday program included "Eine Kleine Nachtmusik", the two-piano Concerto K. 365, the Serenade in B flat for 13 Winds, K. 361, and the G Minor Symphony. Mr. Lipkin and Mr. Foss played the concerto with some discrepancy in the polish of their performances. Mr. Lipkin was the better adjusted.

An overall attendance of 12,771 people did not necessarily suggest that Mozarteans wax more enthusiastic than Bachites, but audiences for these Mozart concerts have been increasing in size yearly.

Munch Conducts Brahms Weekend

Moving into the Music Shed for the Brahms weekend, Mr. Munch and the full Boston Symphony turned their attention to the Serenade No. 1 Op. 11 and the Fourth Symphony, Op. 98. Hearing these works in juxtaposition revealed the seeds of greatness in the youthful one and their fruition in the symphony. The focal point of the concert, however, was the first performance here of Copland's Orchestral Variations, an old-new work since he has orchestrated his Piano Variations of 1930. The orchestral dress so preoccupies the attention, however, that the music sounds different, at least on a first hearing. It has been done boldly with generally stimulating results. The audience followed it alertly.

For the annual concert in memory of Koussevitzky, Mr. Munch conducted the Brahms Requiem with Hilde Gueden, Mr. Gramm and the Festival Chorus. His vitalized approach quite fascinated all but some traditionalists who pointed out that the work called for less colorful treatment. There were many interesting departures from "tradition".

Pierre Monteux made his regular appearance at Tanglewood in the Sunday program. The Brahms works included the "Academic Festival" Overture and the D Minor Piano Concerto with Leon Fleisher as soloist. Since he appeared somewhat driven in his playing, the performance acquired no distinction. Mr. Monteux's notable interpretation of Stravinsky's "Petrouchka" injected the contemporary element which always enters the programs of each weekend.

Debussy and Ravel in Fourth Week

The hyphenation of Debussy-Ravel created a unique great composer for the Festival's fourth weekend. On the first program highlighting their music, Mr. Monteux played Glinka, Tchaikovsky (the Fourth Symphony), and Milhaud. Then came Debussy's Nocturnes, with "Sirenes" included since the Festival Chorus was available, and Ravel's "La Valse". All this was interpreted in the Monteux "tradition."

Only Debussy's "La Mer" centered the Saturday program. Mr. Munch began with a repeat performance of Stravinsky's "Canticum Sacrum" from last year, though *why* remained the speculation of many in the audience of 9, 736. Mr. Stern and Mr. Gramm were the soloists. The Festival Chorus participated. The work does not gain strength on further acquaintance except as a piece of antiquarianism grown more historic. Byron Janis played the Rachmaninoff Third Piano Concerto with technical brilliance and drive but not with all the clarity or architectural splendor required. "La Mer" contended with rain, lightning, and thunder more or less properly in pitch and mood.

Mr. Munch's famous interpretation of Ravel's "Daphnis and Chloe" Suite [illegible] of the great-composer element in the Sunday program. Bartok's Music for Strings, Percussion, and Celesta became the contemporary entry. Zino Francescatti played the Tchaikovsky Violin Concerto in his usually elegant manner. This concert attracted the largest crowd to date, 10,379, making a total of 26,552 for the weekend in spite of overcast and precipitate skies.

—Miles Kastendieck

BERKSHIRE FESTIVAL

■ Will music take the place of baseball as New England's spring and summer leisure-time activity? Taking the leading organization in each category, one arrives at some rather startling figures. If these figures may appear to be significant, it is not that we wish baseball ill but rather that we wish music well. The Boston Red Sox have not been doing too badly this season and, as of the date of this writing (Aug. 17), have had a good home attendance of 850,000. Now let us see what the Boston Symphony Orchestra has done in a considerably shorter season from Pops opening, May 1, to the Berkshire Festival closing at Tanglewood, Aug. 10.

Using round numbers and conservative estimates when exact figures are not available, we find the sell-out Pops season at Symphony Hall accounting for some 125,000 admissions. Then comes the Boston Symphony Esplanade Series of eighteen evening and three children's concerts split two weeks before Tanglewood and one week after. For these concerts, the total attendance is estimated at 200,000. Turning now to the Tanglewood season marked by some disastrous weather during most of the four final weekends, total attendance for all Festival events together with figures for the BSO-sponsored Berkshire Music Center give a total this year of close to 200,000 admissions. A little addition now shows the grand total of admissions to concerts presented or sponsored by the orchestra during fourteen weeks come to [illegible], or let us call it a round half-million admissions!

■ These are staggering figures and this interest in music probably goes far to explain the marked progress made in recent years by more and more American composers and performers. This trend was particularly evident during the whole Berkshire Festival. All six of the piano soloists were American-born and largely American-trained. In each case excellent performances were turned in by Lukas Foss, Seymour Lipkin, Leon Fleisher, Byron Janis, Leonard Pennario and Eugene Istomin. As a matter of fact, Byron Janis received one of the lengthiest and most tumultuous ovations in Festival history for this remarkable performance of the Rachmaninoff Third Concerto on July 26.

Among the string soloists, only Zino Francescatti was not "made in America," so to speak. Berl Senofsky impressed with his sure artistry and poise in the Beethoven Violin Concerto, Aug. 9, and Joseph de Pasquale, first violist of the orchestra, scored again in the new Piston Viola Concerto. Ruth Posselt rounded out this quartet of fine soloists.

Among the vocal soloists it was the same story, with the highly esteemed Hilde Gueden the only non-American singer in a list that produces notable results from Margaret Harshaw, Donald Gramm, Adele Addison, Eunice Alberts, Florence Kopleff and Blake Stern.

■ But if all this recognition goes to our heads, and lest we become too chauvinistic, let us not forget the brilliant readings of Charles Munch who conducted thirteen concerts and the reliable assistance of Pierre Monteux, who relieved the Boston Symphony conductor for one concert in each of the final four week-ends. Other conductors were G. Wallace Woodworth, Hugh Ross and, for "Tanglewood on Parade," Eleazar de Carvalho, Richard Burgin and Arthur Fiedler.

To do full justice to all the events, including the fine chamber music concerts, the outstanding student events, and the activities of Boris Goldovsky's Opera Department, becomes an impossibility in a report of this kind. We must be content with the observation that rarely, if ever, has so much good music been performed in any six-week period. Dr. Munch seemed completely recovered from his mild heart attack. His Beethoven Seventh, particularly, stands out in memory, together with his wonderfully sympathetic accompaniment to Janis in the Rachmaninoff Concerto.

The custom of including a contemporary work on most of the programs must be applauded. These were: July 18, Copland's Orchestral Variations; July 20, Stravinsky's "Petrouchka"; July 25, Milhaud's Overture to "Les Eumenides"; July 26, Stravinsky's "Canticum Sacrum"; July 27, Bartok's Music for Strings, Percussion and Celesta; Aug. 1, Piston's Viola Concerto; Aug. 2, the Williams Symphony No. 8; Aug. 8, Honneger's Prelude, Fugure and Postlude; Aug. 9, Hindemith's "Nobilissima Visione"; and Aug. 10, Walton's "Johannesburg Festival" Overture.

JULES WOLFFERS

Musical Courier, Sept. '58

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[269]

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,443
JUL 10 1958

THURSDAY, JULY 10, 1958

Plenty of Things to Do

If you are going to have guests staying with you for a week or two are you wondering how on earth you are going to keep them and yourself occupied with "things to do"? Have you fallen for that old line that there's nothing to do in Southern Berkshire except to sit and look at the scenery?

True, we don't have a zoo, an aquarium or a Coney Island to help visitors pass the time. But perhaps one of the reasons they have come to the Berkshires is to see and do things that are not available to them in the cities. If that's what they want, the Berkshires offer plenty of variety.

There is Tanglewood at Lenox, the summer home of the Boston Symphony Orchestra, which makes Southern Berkshire the seasonal music capital of the East and perhaps of the country. Also at Lenox is the Music Barn which has specialized in popular music for several years. South Mountain at Pittsfield and Music mountain at Falls Village, Conn., both offer fine concerts, and there is the Theatre of the Dance at Lee.

For the theatre-goer there is the Berkshire Playhouse at Stockbridge, one of the oldest and best summer theatres in the East. Summer stock also is offered at Sharon, Conn., and at Malden Bridge in nearby New York state. And these are both indoor and outdoor movie houses in the area which always have first-run films. Several of the camps in the area, notably the Ted Mack Camp at Lake Buel, offer weekly or occasional public concerts and other entertainment.

For the outdoor type there are fishing, swimming and boating at numerous lakes and streams; horseback riding along wooded trails; hiking on the Appalachian Trail, on old wood roads and to the tops of Monument Mountain and Mount Everett. Fine Views from these two peaks, as well as abundant hills and valleys provide all kinds of opportunities for the photographer. There are golf courses in the area, the bird sanctuary in Lenox, a fine museum in Pittsfield, the Mission House at Stockbridge and excellent libraries here and in Stockbridge.

There are fine highways for automobile trips to historic spots as well as to country auctions, church suppers and sales, and to many excellent restaurants. And Bartholomew's Cobble in Ashley Falls should not be forgotten, if one is interested in botany. There will be found a collection of ferns not to be seen anywhere else in the world.

These by no means exhaust "things to do" in Southern Berkshire. Readers undoubtedly will think of many others. But we believe the above suggestions will help readers to keep their guests busy for a good part of their stay in Southern Berkshire.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

SAVANNAH, GA.
PRESS
Circ. D. 23,724
JUN 9 1958

Musical Vacations

American vacations are becoming more and more musical, according to *Variety* and *The New York Times*.

This summer, more than 20 "musical tents" will be in action in East Coast resort areas and other vacation spots. The musical tent business originated in 1949 at Lambertville, N. J., which still has one of the leaders in the field, this June offering a version of the hit Broadway musical, *The Most Happy Fella*.

In addition, close to a hundred musical festivals are slated for the United States and Canada this summer. Leaders in this area are the 23-year-old Tanglewood Festival at Lenox, Mass, and the Berkshire Music Barn, featuring jazz headliners.

Soothing or stimulating music for vacation enjoyment is all right, we suppose, but we'll stick with the muted sound of a quiet beach, a gurgling trout stream or the swish of wind in pines over some *quiet* mountain lodge.

LOUISVILLE, KY.
COURIER JOURNAL
Circ. D. 215,483 - S. 313,598
JUN 1 1958

MUSIC IN KENTUCKIANA By William Mootz

Summer Festivals Are Springing Up All Over

SO RAPID has been the growth of summer music festivals in this country since the end of World War II that the summer vacationer may now have music wherever he goes. Alluring brochures from practically every section of the country lie beckoning on this cluttered desk.

The festival closest to Louisville now is the French Lick Music Festival, a mere hop, skip and jump across the Ohio River. The French Lick-Sheraton Hotel has plans for every week-end in August, as outlined in this column several weeks ago.

But even as far afield as Anchorage, Alaska, where Robert Shaw will conduct a festival from June 6 through June 19, summer music is big business.

Old Masters on Bill

The Berkshire Festival of the Boston Symphony, which probably is the best established of the many summer musical enterprises, will be solidly based upon the old masters this year. The schedule reflects how the big musical public, which supports summer festivals, feels about composers. The old masters draw, the new masters don't.

Lenox, Mass., is the small town where the Boston holds forth on summer weekends. The festival starts this year on July 4 and ends August 8. The first weekend it will be Bach, the second Mozart, and the third Brahms. Debussy, Ravel, Tchaikowski and Rachmaninoff appear later, with a bare smattering of Stravinsky, Milhaud and Bartok.

A July 6 concert celebrating the 100th anniversary of the Harvard Glee Club will feature a performance of Bach's B-minor Mass, with the Radcliffe Choral Society joining in to round out the chorus.

Where To Write

Charles Munch will be the main conductor of the festival, with Pierre Monteux relieving him for several concerts. For complete information, write Festival Office, Symphony Hall, Boston 15, Mass.

Chicago's **Ravinia Park Festival** will open on July 1, and alternate symphony concerts, chamber music, jazz, ballad concerts and ballet through August 10.

Fritz Reiner and the Chicago Symphony are the mainstay of the Ravinia Festival, and an exciting list of guest artists, including Elizabeth Schwarzkopf, Guiomar Novaes, Benno Moiseiwitsch and Eugene Istomin will appear.

William Steinberg, Igor Markevitch, Georg Solti and Edouard van Remoortel, new St. Louis conductor, will share the podium with Reiner. For complete details, write Ravinia Festival Association, 11 S. LaSalle Street, Chicago 3.

Harth To Be Soloist

The Peninsula Music Festival at Fish Creek, Wis., will present nine concerts from August 9 through August 24. Thor Johnson once more will conduct programs that specialize in novelty appeal. Among the soloists will be Louisville's Sidney Harth, who will give the first U.S. performance of Six Humoresques for Violin and Orchestra by Sibelius. For information write Peninsula Arts Association, Ephraim, Door County, Wis.

The Aspen, Col., Festival, which has come up in the last few years to be a formidable rival of the Berkshire Festival, has been faced with the problem of audience preference for the old masters. A compromise resulted, and Aspen will give equal emphasis to the work of Franz Schubert and Paul Hindemith this year.

Premiere of Cantata

The Aspen festivities open on June 25.

Anyone traveling west might also want to investigate the **Red Rocks Music Festival** at Denver. It opens July 9, and closes July 31.

The 37th season of **Cincinnati Summer Opera** will open on July 5 with "Der Rosenkavalier." Such stars as Eleanor Steber, Dorothy Kirsten, Roberta Peters, Salvatore Baccaloni, Eugene Conley and Italo Tajo will appear. "Boris Godunoff" and Elixir of Love" are slightly off-beat items in a generally standard repertory. Complete details and tickets are available at the box office of Shackleton Piano Company, 621 S. Fourth, Louisville.

Free Concert

AN ADMISSION-FREE concert commemorating the 10th anniversary of the State of Israel will be presented tomorrow at 8:15 p.m. by the Louisville Civic Orchestra at the Jewish Community Center.

Joseph Horvath will lead the orchestra, now concluding its 41st season, in compositions on Hebrew, Jewish and Israeli themes.

Tenor Judah Goldring and his soprano-pianist wife, Florence Goldring, will be soloists. Goldring holds the cantorial post at Indianapolis' Beth-El Zedeck Synagogue, and Mrs. Goldring is organist and chorimaster at Beth-El Zedeck. They will perform solos and duets of Hebrew liturgical music, Jewish folk songs and Israeli songs. Louisville's Rose Bein Lerman will be accompanist.

"Israeli Overture," by Louisville's William Taylor, is included on the orchestral part of the program. Other works will be by Horvath, Gould, Jacques Press, Rimski-Korsakov, Karganov and Moussorgsky.

Music Notes

THE UNIVERSITY of Louisville School of Music will present Heather Hannam, flutist, in recital today at 4 at Gardencourt. Miss Hannam is a pupil of Marjorie Jackson, and will be accompanied by Grant Graves. Miss Hannam will be assisted in Mozart's Quartet in D major, K. 285, by Kristine Beck, violin, Gwyn Mills, viola, and Brooke Hearons Hicks, cello. The recital is given in partial fulfillment of the requirements for the degree of master of music.

THE OUTDOOR Art League will present Nancy Randel Newman, soprano, and Helen Wich, pianist, in a program at the Pendennis Club on Friday at 1 p. m.

MRS. MADGE TERRY LEWIS will present students from the St. Matthews School of Music in recital at the Speed Music Room at 8 p.m. tomorrow. The Hi-Fi Quintette, from the Cot Haynes Music School, will be guest artists.

STUDENTS from the brass ensemble class of Leon Raper at the U. of L. School of Music will present a program Tuesday at 8:30 p. m. at Gardencourt.

GEDEAO MARTINS, a violin pupil of Sidney Harth at the University of Louisville School of Music, will be presented in recital at Gardencourt Wednesday night at 8:30. He will be accompanied by Evelyn Aldrich. This recital is in partial fulfillment of requirements for the degree of master of music. Composers to be represented are Bach, Bartok, Mozart and Ravel.

BROOKLYN, N. Y.
BROOKLYN DAILY
Circ. D. 36,575
JUL 18 1958

Tips on Touring

By Carol Lane
Women's Travel Authority

Music In The Air

For more fun on your summer vacation, take in some of the music festivals held throughout the country. Hot or cool, long hair or crew cut, indoors or out under the stars, they'll all add pleasure to any outing.

Here are some you may want to consider:

New York: New York City, July 1 – August 5, "Evenings-by-the-River" presented by Lower East-side Neighborhoods Association. Islip, L. I., July 26, 27, Aug. 1-3, Great South Bay Jazz Festival.

New Jersey: Ventnor, Aug. 5-26, Ventnor Music Festival. Recitals at Ventnor Pier.

Massachusetts: Lenox, July 2 – Aug. 10, Berkshire Festival at Tanglewood, Boston Symphony Orchestra.

Maine: Blue Hill, July 20–Aug. 24, Chamber music concerts at Kneisel Hall.

Indiana: French Lick, Aug. 8-31, Symphonic, choral, jazz and country music programs.

Wisconsin: Fish Creek, Aug. 9-24, Peninsula Music Festival. Symphonic concerts; five world premieres.

Florida: Miami Beach, July 8 – Aug. 10, Pop concerts. University of Miami Summer Symphony.

California: Carmel, July 14-20, Bach Festival. Redlands, July 1 – Aug. 29, Redlands Bowl Festival. Twenty-one programs of symphonic music, grand and light opera, and ballet.

Canada: Stratford, Ontario, July 22 – Aug. 16, Orchestral concerts, folk music, jazz and "The Beggar's Opera".

GREENSBORO, N. C.
NEWS
Circ. D. 95,632
JUL 14 1958

MUSIC NOTES

BY HENRY S. WOOTTON JR.

UNDER THE STARS

Summer has been given a new dimension through music. Here are a few of the many centers, both rural and urban, in which music has become the focus and the regenerator.

From 1918 to 1958, the length of time the New York Stadium concerts have been in operation, may seem a short time in an atomic age, but in the annals of music in America it is very long indeed. It has been a period of difficulties and successes. It has also been a period of enrichment during the summer months for a multitude of New Yorkers and the city's many summer visitors. Guest conductors during this New York season will be Leonard Bernstein, Pierre Monteaux, Joseph Krips, Thomas Scherman and Max Rudolph. Four artists making their stadium debuts will be Elisabeth Schwartzkopf, Hilde Gueden, Guiomar Novaes and Benno Moiseiwitsch.

The Hollywood Bowl's 37th season opened last week with Jascha Heifetz as soloist and Eugene Ormandy conducting the Los Angeles Philharmonic. Other guest conductors will include George Solti, William Steinberg, Johnny Green and Andre Kostelanetz. The famous Berkshire Festival opened on July 4 and will continue through Aug. 10. This year marks the 16th session of the Berkshire Music Center founded in 1940 by the Boston Symphony Orchestra.

The Grant Park series in Chicago continues through Aug. 17. Van Cliburn, the 23-year-old American pianist who recently created such a sensation in the Soviet Union's International Tchaikovsky Piano Competition, will be making his debut in the series at its July 16 and 18 concerts.

When its "pay dirt" was paying off at the rate of a fortune a square foot, Central City, Colo., built its famous opera house—the most elaborate west of the Mississippi. In 1932, after an extended period as a ghost town, Central City formed an Opera House Association, repaired the opera house, and started the Central City Opera Festival. This unusual festival will continue through July 26 with all operas being sung in English.

Music In Mountains

Circled by some of the highest peaks on the western slopes of the Rockies, Aspen Music Festival got off to a good start in 1954 on the basis of its scenic attractiveness. Since then it has increased its prestige through the value of its cultural program. Aspen concerts will continue until Aug. 31. Led by Izler Solomon, programs this year will feature the works of Franz Schubert and Paul Hindemith. Of special interest will be the American premiere of Hindemith's Cantata "Ite Angell Veloces."

Back in North Carolina the Brevard Music Festival has planned an innovation in this season's concerts at Brevard. A "Week of Music" with concerts every night, beginning Aug. 3 through Aug. 10, has been announced. Students who have done outstanding orchestral work during the camp season stay an extra week to participate in the concerts. This extra session for them is a graduate school reward for hard work done during the summer. They play side by side with their instructors. One of the highspots of the "Week of Music" will be the fine pianist, Ruth Slenczynska, who will be soloist with the Festival Orchestra conducted by James Christian Pfohl.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUN 17 1958

Tanglewood Student Wins Recording Honor

Two symphonic works by young American composers, Easley Blackwood's First Symphony and Alexei Haieff's Second Symphony, as performed by the Boston Symphony Orchestra, have been selected to be recorded commercially under the Recording Guarantee Project of the American International Music Fund Inc., Mrs. Serge Koussevitzky, president of the fund, announced today.

The works were chosen by a jury which included Nadia Boulanger of Paris, Carlos Chavez of Mexico City and Alfred Frankenstein, music critic of the San Francisco Chronicle.

Easley Blackwood, 25, was born in Indianapolis, Ind., and studied composition at the Berkshire Music Center at Tanglewood in 1949 and 1950. He was awarded a Fulbright grant for study in Europe.

Alexander City, Ala.
OUTLOOK
Circ. Semi-W. 2,832
JUL 11 1958

Boston Symphony To Be On TV Hook-Up

The Boston Symphony orchestra will make its second television appearance nationally July 18 at 7:30 p.m. It will be seen locally over channel 7, and the entire Alabama Educational TV network.

Under the direction of Charles Munch, the Symphony will include the delightful "Mother Goose Suite" by Maurice Ravel, Ibert's "Chamber Concertino," with Marcel Mule, soloist and "Ballade for Saxophone and Orchestra" by Tomasi.

The second half of the telecast will be Mendelssohn's "Symphony Number 4 in A, OPus 90," known as the "Italians."

Appearance of the Boston Symphony on educational TV channels marks the first time one of the nation's major orchestras can be appreciated across the United States by a vast audience who enjoy classical music presented by an outstanding musical unit.

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AMARILLO, TEX.
GLOBE-TIMES
Circ. D. 36,511
JUL 16 1958

If You Want To Mix Music and Vacation, It's No Trick Whether You Are City or Country Bound

"Where to go for a vacation this summer?" is becoming an easier and easier question for a music lover to answer. Just as the Izaak Walton disciple hies himself to where he can wet a line from sunrise to sunset, the devotee of symphony, chamber music, opera, vocal and last, but by no means least, jazz will be happiest vacationing at or near some summer music center.

And his (or her, or their) choice is almost unlimited. For these days there's more summer music than you can shake a stick at. The Ivy League area hasn't had a monopoly of it for a long time.

The Hollywood Bowl has opened its 37th annual "Symphonies Under the Stars" and gets no inferiority complex from New York City's Lewisohn Stadium. Summer vacationists at Miami Beach troop into the first 1958 Pop Concert by the University of Miami symphony orchestra. The Aspen (Colo.) music festival plays no second fiddle (oops!) to the Boston Symphony's 23rd Tanglewood Festival at Lenox, Miss.

In certain big cities you can take your musical vacation right at home. In addition to the Lewisohn Stadium and the Hollywood Bowl, there are, among others, Avinia and Grant Park in Chicago, Robin Hood Dell in Philadelphia, the Cincinnati Zoo (opera), summer concert sites in Cleveland and Pittsburgh, the music barge moored on the Potomac at Washington.

Just as the fast expanding summer theatres have ended lean days for many an actor and actress, the hundred or so summer music festivals in the United States and Canada now give a much needed economic fillip to many a musician. A winter symphony orchestra may provide him less than 30 weeks' work at less than $3,000. Summer festivals, eking out, may enable him to retain music as his vocation instead of going into his uncle's business and downgrading Euterpe to an avocation.

Formula Offered

When to buy an automobile, how long to keep it and when to trade has always been a fruitful subject for speculation. At 30,000 miles runs one answer. When it needs new tires goes another.

It is a little more complicated than that, actually, complicated enough for the giant computer at the Massachusetts Institute of Technology, which has come up with an answer. Assuming that the object is to keep total costs low and making no allowances for prestige values or the pride of ownership, the computer juggled 41 possible keep or trade-in possibilities. That is to say that it balanced the cost of the car, and its value as a trade-in against increased operating expenses and the decreasing probability that it would last another three months.

The answer: The optimum deal is to buy a three-year old automobile and keep it until it is six and one-half years old. Within that period you get the most for your money — that is if you believe in these computing mechanisms at M. I. T. Otherwise the best time to buy an automobile is when you can make the down payment and keep up the installments, a little detail which M. I. T. wizards do not bother with at all.—CHARLESTON (W. VA.) DAILY MAIL

E. F. HUTTON

Think It Through

HUTTON

NEW YORK—The Sherman Adams case has brought into notice the gifts of prize cattle and farm equipment that President Eisenhower has received.

The President has made no attempt to keep these gifts secret. He recently said at a press conference that the news reporters had passed the hat and given him a heifer.

It has always been an interesting local news item that the prize turkey at the county fair was being sent to the White House. It is worth something to a manufacturer to say that its tractor is the one used on the President's farm.

Or to a Cattle Breeders' Association that one of their bulls is owned by the President.

Except for the advertising value, these gifts are free from any taint of the expectation of benefits to come. They are mostly given by groups, like the news reporters, and not by individuals.

This practice has gone on for many years, and there is something commendable in the desire of people to send the President their prize apples, pumpkins, watermelons, or what have you.

Nevertheless, at the risk of offending innocent people, it would be better for the President to decline all valuable gifts, or to turn them over to charities.

It must weigh on the President's mind that his acceptance of any gifts of value may have influenced others in Government to do the same.

"Beware of Greeks bearing gifts."

Somebody Goofed

USSR is the LIFE-like magazine through which Russia attempts to convince subscribing Americans that things in the Soviet Union are practically paradisiacal. We buy the book, though not the message. And we're tempted to pen a letter to the editor of the latest edition because of a back-page cover (in four colors) that shows two Soviet teachers doing (together) their homework.

Both wear (conspicuously) modern watches. Nina's watch reads 3:29. Rimma's watch says 2:48. We are almost forced to conclude that: (1) Soviet watches don't run on synchronized schedule, or (2) the Swiss are gonna catch hell, or (3) Nina's got plans for a premature breakaway. In any case, it's crystal-clear that somebody goofed. Likely forgot what time it was, which is later than we think.—THE CHARLOTTE OBSERVER

Polk Street Professor

Holmes Alexander, the syndicated columnist on this page most every day, let out a few miscellaneous squawks on July 3. Somebody in Congress proposed doin' away with the excise tax on autos.

And Holmes didn't favor it. He seemed to believe that if Congress removed the federal tax on autos, it would be the same as subsidizin' the automobile industry. His idea was that a car costin' around two thousand bucks has a federal excise tax on it of about 200 simoleons. And if the buyer of the car was excused from payin' that tax, the rest of us would have to pay that 200 in some other form on some other article.

It sounded to me at first like he's just plumb correct. But another way of lookin' at it makes it sound like left handed logic. In a manner of speakin' Holmes says, "If you don't tax the dickens out of every manufactured item, you're subsidizin' that industry."

I favor takin' the excise tax off cars. You buy the car. You pay the excise taxes. You pay state taxes. You buy a car license. You buy a drivers' license. Gas is taxed. Oil is taxed. Tires are taxed. Then just when you get to where you think you're plumb through payin' taxes, the mail man brings you a notice the personal property taxes are due on the old family buggy.

Just between us girls, if anybody in the Federal government can lower the taxes on cars or almost anything else, then he's my man. And I'll worry about the technicalities of subsidies tomorrow.

BINGHAMTON, N. Y.
PRESS
Circ. D. 65,169 - S. 66,931
JUL 10 1958

Music Everywhere for Vacationers

Music lovers are finding fare that delights them all over the map this summer. Devotees of symphony, chamber music, opera, vocal and not least, jazz, are taking musical vacations in all directions, for choice is almost unlimited.

The Hollywood Bowl opened its 37th annual "symphonies under the stars" this week. Vacationers at Miami Beach are treated to concerts of the University of Miami symphony orchestra. At Aspen, Col. the music festival compares with the Boston Symphony's 23d Tanglewood festival at Lenox, Mass.

In certain large cities musical vacations can be taken at home. In addition to the Lewisohn Stadium (New York City) and the Hollywood Bowl, there are, among others, Ravina and Grant Park in Chicago, Robin Hood Dell in Philadelphia, the Cincinnati Zoo (opera), summer concert sites in Cleveland and Pittsburgh and the music barge moored in the Potomac at Washington.

Just as the fast proliferating summer theaters have ended lean days for many actors and actresses, the scores of summer music festivals in the United States and Canada have helped the economic lot of many musicians.

Judging from sounds passing for music on radio and TV, you might believe that good music has few followers. Americans are actually a music-hungry people, not satisfied with the noise that is popular.

Those whose tastes run to good music go where they can find it. This is attested by the growing popularity of music festivals and by the increasing sales volume of classical records.

Express (e)
PORTLAND, Me.
Independent Republican
Circ. 28,708

JUL 24 1958

The New England Scene . . .

The Arts Flourished In Rural Surroundings

By CAL CAMERON

A New England vacation means different things to different people. Some prefer to make a circuit tour, driving 200 or more miles daily. Others go to some place they like and spend their entire holiday there. Some go hiking, others want to swim or loaf on a beach.

There are those who feel that once outside the environs of their native city, there is little to be found in the country except scenery and quaint rustic characters. They are like the elderly Bostonian who was astounded when asked if she had ever traveled. She understood why many visited Boston, but could not imagine why anyone having had the good fortune to be born there, would ever have reason to go anywhere else.

If you enjoy some of the finer things such as good music, ballet, the theater, or art, there is much of this to discover as you tour the vacation country.

Many artists and sculptors live there and exhibit their works at local shows. These are of a caliber that attract buyers from museums and art connoisseurs. Williamstown, Mass. has an outstanding new art museum and several of the colleges have noteworthy displays.

You probably know that the Boston Symphony takes up summer quarters at Tanglewood in the Berkshires where, besides giving concerts, a school is maintained.

At Jacob's Pillow, near Lee, Mass., Ted Shawn has long had a school where many well known dancers have been trained. There is also a theater there, reputed to be the only one ever built exclusively for presentation of the dance. Here, since 1942, some of the best known dancers from this country and abroad have been performing summers.

THERE ARE summer theaters scattered all over the vacation area where good plays are presented by really capable actors. Unfortunately many of these are not well patronized as people tend to flock to a place advertising a well known glamor gal who may not present nearly as finished a performance as those hard working groups who cannot depend on a name star to draw the audience.

A newer and much less publicized group dispenses fine music undef the name of The New Hampshire Music Festival, Inc., in the Lake Winnipesaukee area of New Hampshire.

This had its origin many years ago when Jules Epailly and Hady Spielta, who taught piano winters in New York and summered on Melody Island in Lake Winnipesaukee, had some of their pupils come up to give concerts.

Eventually this grew to be too large and burdensome a proposition for individual support; so others who live in that region and enjoy good music decided to carry on and expand the program.

A corporation was formed well known conductors and musicians engaged, and now for the sixth year this group will hold a series of summer concerts at Wolfeboro and the Belknap Mountains Recreational Area.

Dean Ryan, who has been studying in Italy on a Fulbright Fellowship, returns as conductor and director of this season's symphony orchestra. There is also a choral group of over 60 which, with the exception of the soloists, is recruited from members of church choirs in the area. They appear with the orchestra the latter part of August.

CONCERTS ARE given Thursdays through Aug. 21. In the following (and final) week there are three. Besides these the orchestra gives two especially for children, as well as one youth concert. You may run across them in other places as you travel; for they will appear in at least two other parts of New Hampshire during the season.

So, as you leave your familiar city surroundings to venture into rural New England for a couple of weeks, you need not feel you are leaving all the finer things behind. On the contrary, you will find it well worth while to go out of your way to attend these outstanding offerings.

BIRMINGHAM, ALA.
POST-HERALD
Circ. D. 96,588

JUL 18 1958

TV Scout—

Tallulah Will Play Gambler

BEST BET — If anyone can take a syrupy show and lift it out of the doldrums, Tallulah Bankhead can.

She does it tonight on Playhouse of Stars, in a bit about a down - at-the-heels womman gambler who has vowed to keep a promise (giving an electric train) to a grandson.

TALLU

"It's not "Skin of Our Teeth" or "Private Lives" quality, but nevertheless worthwhile. (8:30 p.m., Channel 6).

* * *

7 p.m. (13)—Jefferson Drum, which only began on April 25, is already repeating. This is probably a world's professional record for speed with which a new show begins returns. Tonight, the first of these Drum echoes, is "The Lawless," a moral story of how power corrupts.

* * *

7:30 P.M. (ETV, 10, 7, 2) — The Boston Symphony Orchestra, under the direction of Charles Munch, makes its second appearance of the season. Concert selections will be: "The Mother Goose Suite" by Ravel, Ibert's Chamber Concertino, Tomasi's Ballade for Orchestra, and Symphony Number Four in A, Opus 90 ("The Italian") by Mendelssohn.

MARSEILLES, ILL.
PRESS
Circ. D. 1,340
TIPS ON TOURING
JUL 1 9 1958

GULFPORT, MISS.
PICTORIAL REVIEW
W 810
JUL 24 1958

Sunday Sun
LAWRENCE, Mass.
Independent Republican
Circ. 11,055

AUG 24 1958

KING FERRY, N. Y.
Union Springs News
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JUL 1 7 1958

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

[271]

JUN 28 1958

BERKSHIRE
VACATION MAP

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CLARKSBURG
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NATURAL BRIDGE
To Petersburg, Troy
Williamstown
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Clark Art Institute
Greylock
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Braytonville
North Adams
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Onota Lake
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Crane Museum
Bryant Homestead
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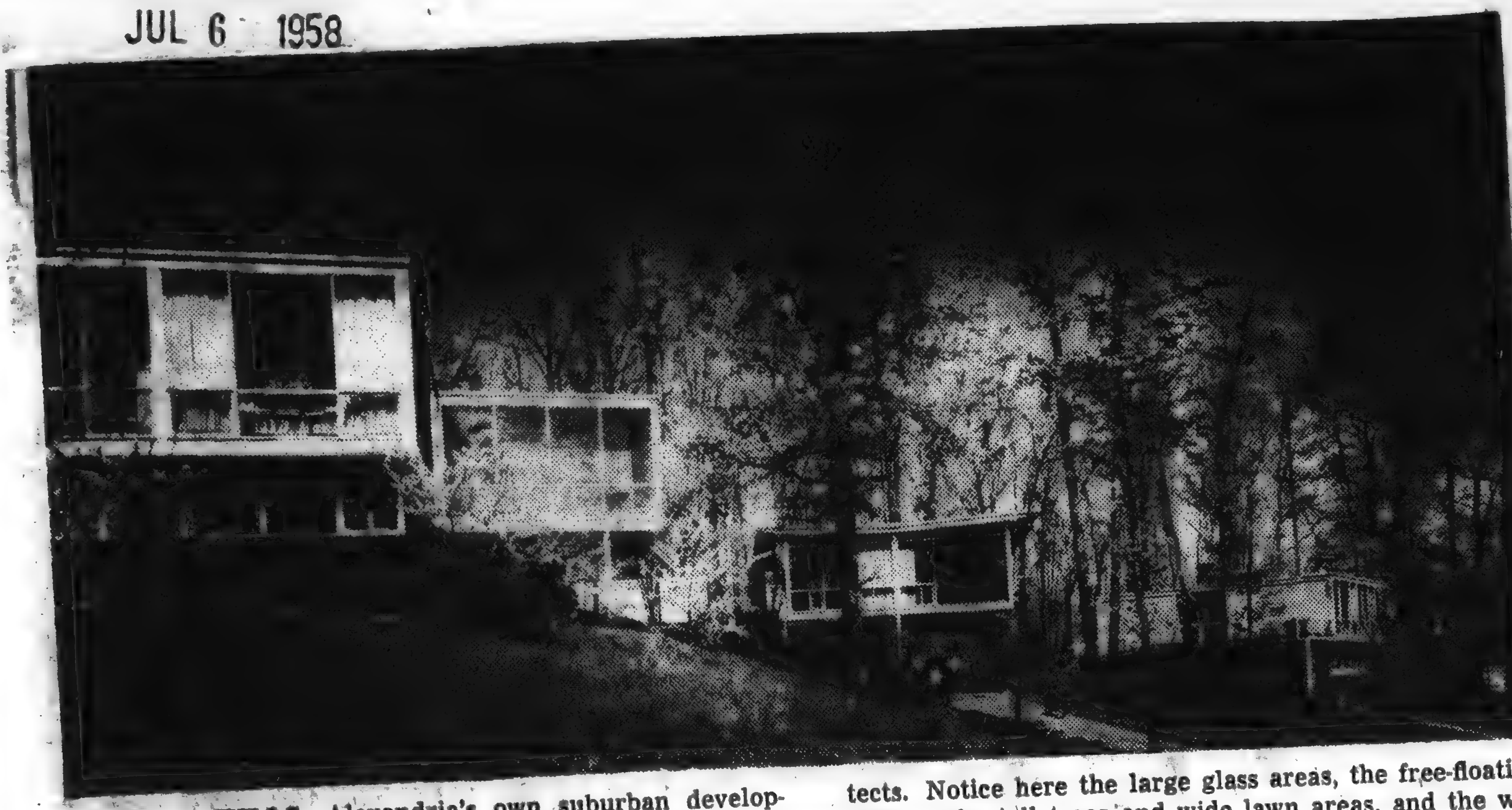
Ashmere Lake
To New Lebanon, Albany
Malden Bridge Playhouse
PITTSFIELD
West Pittsfield
Hinsdale
Peru
LAFAYETTE TRAIL
Berkshire Museum
Little Cinema
Plankett Res.
HINSDALE
PERU
To Worthington
Chesterfield Gorge
Shaker Village
Barkerville
PITTSFIELD AIRPORT
South Mountain
SKYLINE TRAIL
HOUSATONIC
Richmond Pond
New Lenox
PERU STATE FOREST
Berkshire Extension of N.Y. Thruway (Under construction)
Stevens Corner
Ashley Lake
To Middlefield, Chester
RICHMOND
To Chatham, Hudson
Shaker Museum
LENOX
Richmond
Pleasant Valley Sanctuary
Washington
Richmond Furnace
WASHINGTON
Tanglewood
Lenox
OCTOBER MT. STATE FOREST
State Line
To New Lebanon
Crane Pond
Music Barn
To Austerlitz
Stockbridge Bowl
Lenox Dale
RIVER
Becket
West Stockbridge
INTERCHANGE #1
Interlaken
Laurel Lake
INTERCHANGE #2
Bancroft
Yokum Pond
MASSACHUSETTS
Berkshire Garden Center
Lee
Center Pond
WEST STOCKBRIDGE
STOCKBRIDGE
LEE
East Lee
Rudd Pond
Becket Center
BECKET
Glendale
Mission House
Goose Pond
Greenwater Pond
To Chester, Springfield, Boston
Chesterwood Studio
Stockbridge
S. Lee
Jacob's Pillow
LADDER
JACOB'S
Berkshire Playhouse
Williamsville
Shaw Pond
TURNPIKE
Tyringham
Housatonic
ALFORD
Monument Mountain
TYRINGHAM
To Green River, Chatham
Risingdale
North Otis
White Lily Pond
To Springfield, Boston
Alford
Van Deusenville
BEARTOWN STATE FOREST
Hayes Pond
OTIS
GREAT BARRINGTON
Mansfield Pond
SWANN ST. FOR.
OTIS STATE FOREST
North Egremont
Benedict Pond
Otis
Big Pond
Prospect Lake
Great Barrington
MONTEREY
West Otis
Benton Pond
Lake Garfield
To Hillsdale, Hudson
Egremont Plain
AIRPORT
KNOX
TRAIL
East Otis
To Blandford, Westfield, Springfield
Barrington Fair
Monterey
Spectacle Pond
EGREMONT
EAST MT. STATE FOREST
Lake Buel
Otis Reservoir
HOUSATONIC R.
Hartsville
Cold Spring
South Egremont
TOLLAND STATE FOREST
FARMINGTON
New Marlboro
Montville
Mt. Washington
Sheffield Plain
Mill River
SANDISFIELD STATE FOREST
Sandisfield
BASH-BISH STATE FOREST
MT. EVERETT RES.
Sheffield
Southfield
York Lake
W. New Boston
New Boston
Mount Everett 2602 ft.
SHEFFIELD
SANDISFIELD
To Tolland, Southwick
MOUNT WASHINGTON
NEW MARLBORO
Konkapot
S. Sandisfield
RIVER
Bartholomew's Cobble
Ashley Falls
Clayton
CAMPBELL FALLS ST. FOR.
To Salisbury, Lakeville
To Canaan, Hartford, New Haven, New York
To Winsted, Hartford, New Haven
Sharon Playhouse
Music Mountain
N E W Y O R K
C O N N E C T I C U T
by Vaughn Gray

[272]

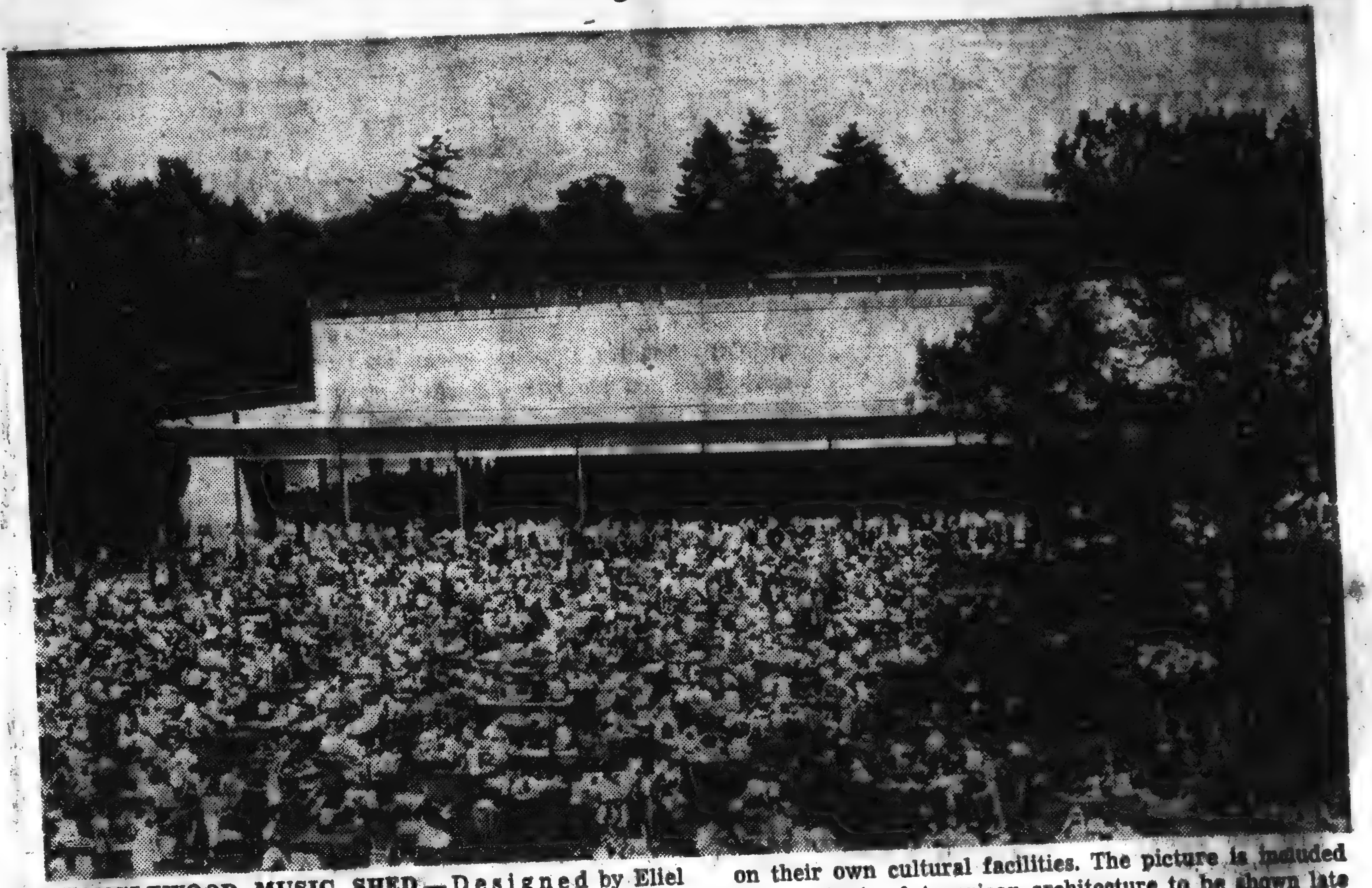
WASHINGTON, D. C.
Post & Times Herald
Circ. D. 382,456 - S. 415,810

JUL 6 1958

Mirror of America



HOLLIN HILLS—Alexandria's own suburban development designed by local architect Charles Goodman is one of the most outstanding pictures in the AIA exhibit, on its way to Russia for an international congress of architects. Notice here the large glass areas, the free-floating feeling, the tall trees and wide lawn areas, and the way the houses have been planned to respect the land,, and the landscape.



TANGLEWOOD MUSIC SHED—Designed by Eliel Saarinen and his son Eero, this building should help impress the Russians, since they put such a high value on their own cultural facilities. The picture is included in an exhibit of American architecture to be shown late this month in Moscow.

Architectural Exhibit

U. S. Garden Cities Go to Moscow

By Sarah Booth Conroy

THE BRUSSELS FAIR is not the only place where the United States is showing itself to the world.

The United States—as it looks with our buildings and their surroundings—is mirrored in 82 panels of photographs which are now on their way to Moscow. The exhibit will be shown at the Fifth Congress of the Union Internationale des Architectes from July 20 to 28. Professional societies of 35 to 40 countries will be represented.

~~Henry Stern Churchill, a~~ Philadelphia architect, assisted by Chloethiel Woodard Smith, Washington architect, headed the committee which arranged the show. Peter Blake and Julian Neski of New York designed the exhibit. Captions are in English, Russian, Spanish and French.

Theme of the international meeting is urban construction from 1945 to 1957.

Our section presents what the catalog calls an "interim report" what we are trying to do at this moment in our development. It shows "the great new garden cities for America's workers and their families, the new office buildings and factories in the country, the new parks and playgrounds in our cities, the new shopping centers in our suburbs. These are the first steps in what we think is the right direction."

WHAT will these world architects learn about us, from what we have chosen to show them?

Well, for one thing, they'll learn—a fact that always surprises visitors to this country no matter what they've heard before they came—we are on wheels.

Though, like one visitor to this country, they may take a look at all the cars and think, "They belong mostly to the loan companies," they can't help but see that most people have cars.

The photographs show great numbers of cars—parked outside of office and apartment buildings, waiting for service at filling stations, traveling along great swoops of super highways. The exhibit says that the U. S. ratio of automobiles is 1 to 2.6 (1 to 2.2 in California) persons.

Those international architects won't be told point blank about our traffic jams. But they'll learn that Los Angeles' 4.4 million inhabitants are so spread out that the vast highway system is large enough to service a country the size of Switzerland, but it still needs improvement. They'll learn that because of the car, most people measure where they live not by miles, but in time —"I live about 20 minutes away from work," an American will often say.

To the people at the congress, it may well seem that everybody's houses are about as much alike as everbody's cars. The exhibit doesn't show any custom houses—none of our remarkable esthetic achievements like Philip Johnson's glass cube home for himself or Frank Lloyd Wright's "Falling Water" house.

It does show the sort of house that most people live in—Levittown with its neat not-too-contemporary, not-too-traditional compromises with many kitchen cabinets and glass walls in the living room. The floor plans displayed along with the pictures show the open planning between living room and kitchen which will suggest that Americans can seldom afford extra kitchen help. The open-planned kitchen goes with the hostess who is also the cook.

That Americans live in the suburbs — 30 million have moved outside the city since 1945—is demonstrated in these photographs of housing developments.

The viewers should be impressed with the Charles Goodman-designed houses in Hollin Hills, Alexandria, Va. They can tell, just by looking, that here a sensible man built houses which have respect for the land and the landscape. The picture shows tall trees interspersing wide lawn areas, houses sometimes snuggled into the ground, other times riding high on the hillside on tall thin posts or cantilevered free above the slope.

Europeans, used to apartment buildings, will see our medium-income garden apartment projects such as the one in New Haven, Conn., and another in Los Angeles, Calif. They'll see that American children, like children in other countries, are fond of playing on sidewalks, in a picture made outside a low-cost housing project in Philadelphia, Pa.

The people attending the exhibit won't know from the pictures about our overcrowded schools, but they will have a chance to see what our schools look like at best, with a classroom filled with eager faces and hands held up for the teacher's attention. The classroom is integrated.

There's no doubt as to how we shop. An airview of a shopping center near Detroit, designed by Victor Gruen & Associates, shows an octagonal area centered with a wide, mostly one-story building, completely surrounded by cars. To Europeans who buy their lettuce in one store and then walk to three or four others for milk, meat, fish and staples, this picture should be surprising.

Lest they think we have little cultural appreciation, there is a picture of the Tanglewood Music Shed in Lenox, Mass., with a vast audience sitting outside to hear the Boston Symphony in the shed. The building is by the late Eliel Saarinen and his son Eero.

Architects of war-torn countries will be particularly interested in our pre-fabrication of buildings. One panel shows a prefabricated plumbing "tree," kitchen unit, curtain wall panels designed to interlock with exterior and interior finish, glass and insulation complete. An interior of a prize winning prefabricated house, Carl Koch's Techbilt, is shown.

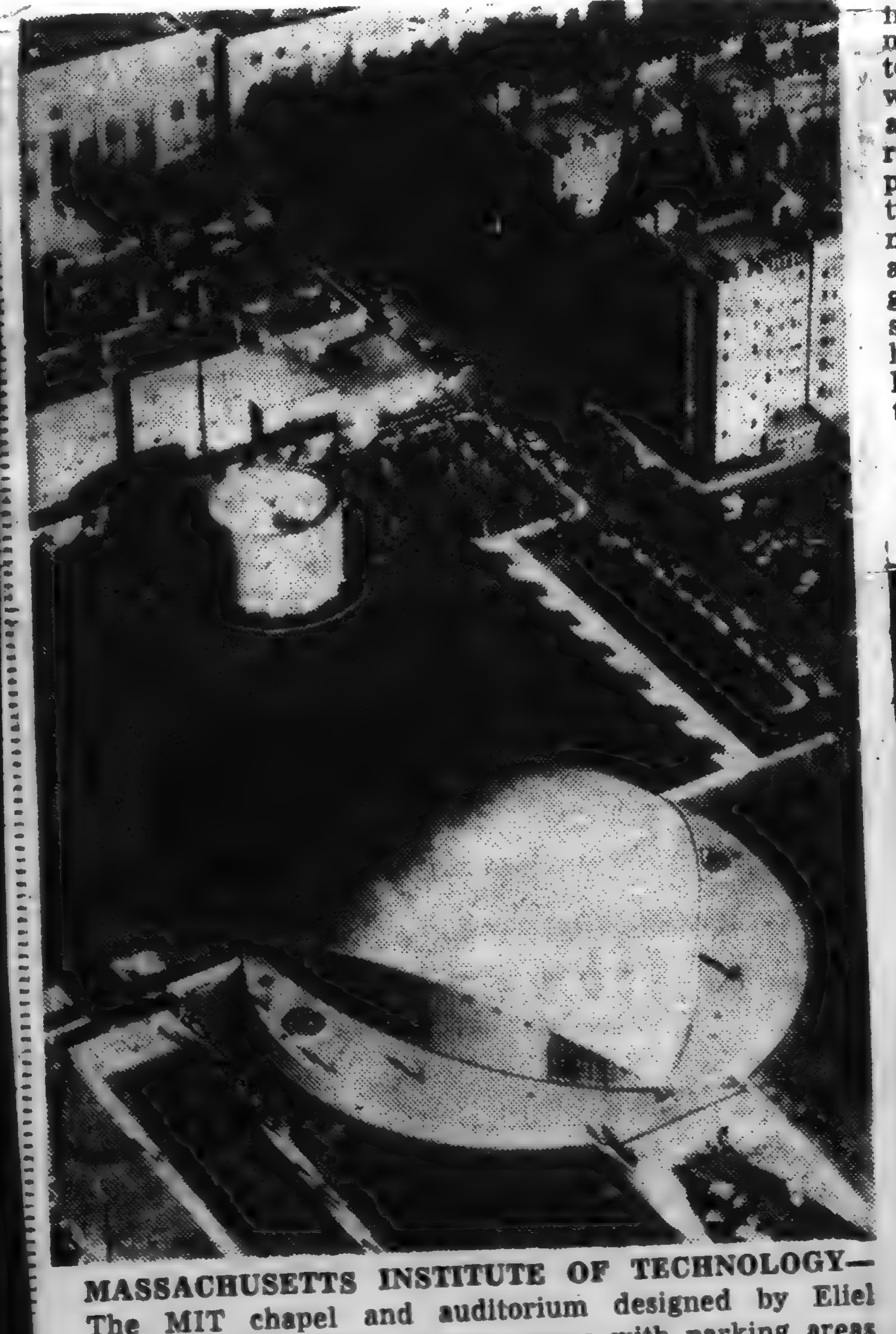
Having seen Americans enjoying European facilities, the exhibit visitors are bound to be curious about our own holiday attractions. They should like our American invention: the motel, as designed around a swimming pool by Neutra and Alexander, the plaza at Rockefeller Center which is an outdoor skating pond in winter and a promenade cafe in summer, as well as the sitting and strolling plazas of Lever House and the Seagram building, and that most-beautiful-of-all-to-many, the Museum of Modern Art's sculpture garden.

The exhibit has obviously not neglected the building form considered by many our trademark. It shows Frank Lloyd Wright's unusual Price Tower combining offices and apartments, the skyline of New York, and a skyscraper under construction.

Of course there's a great deal more shown—an airport by Helmuth, Yamaski, Leinweber at St. Louis, Detroit's new civic center, and a night view of Los Angeles.

It looks like quite a country.

AS OTHERS SEE US—The display of American architecture, seen in the background here, is on its way to Moscow to be exhibited from July 20 to 28. Attending a preview showing of the photographs held at Octagon House here, June 19 through 22, were, from left, Peter Blake of New York, designer of the show, and Russian Embassy Counselor Vladimir Lavrov and Madame Lavrov.



MASSACHUSETTS INSTITUTE OF TECHNOLOGY—The MIT chapel and auditorium designed by Eliel Saarinen, is set into an open space with parking areas well separated from walking areas.

'Have Cash, Will Travel' New Motto Of Americans

Americans are spending more money than ever on vacations.

Their plans encompass everything from a pup tent in a state park to a luxury hotel abroad; from the Tanglewood Festival in Lenox to the Brussel's World's Fair.

For the first time in history, planes have carried more vacationers abroad than steamship lines.

Altogether, the European Travel Commission in the United States estimates, some 675,000 Americans will visit foreign lands—14 per cent more than last year.

And they are expected to spend approximately $1.6 billion.

"A greater percentage of New Englanders are traveling abroad now than ever before," said Mrs. Billie Rigby.

Her husband, Arnold, is New England president of the American Society of Travel Agents. Together, they operate the Arnold Tours Travel Agency of Boston.

"There also is a larger percentage traveling throughout the United States—and now—Alaska.

"This isn't another gold rush—it seems a new interest developed in the area by the news of statehood."

The travel boom is not a local phenomenon. The optimistic note has been sounded by travel agents throughout the country.

PEOPLE GIVE UP PLEASURE LAST

"The last thing people want to give up is pleasure," said Charles Stanton, New England manager for Thomas Cook & Sons, travel bureau.

"And we're a 99 per cent pleasure business. The travel increase abroad this year is not due solely to the World's Fair, or the Lourdes Centennial. I think it's a trend.

"Many more persons are traveling now under the various economy plans."

He said war threats did not too seriously affect the business. Many tense situations have existed during the past few years and tourists still traveled abroad.

But the average American will not visit foreign lands. His vacation will be spent touring some part of this country, or nestling in his favorite vacation spot.

Last year, the country's 2,200 state parks received 217 million visitors and are ready for a greater number this year. The states have dressed up these parks, adding some facilities and improving others, in the effort to attract more travelers.

The economic factor of the travel and tourist industry is so great many states have official and quasi official groups touring the country beating the drum for more tourists.

BAY STATE TOP VACATION SPOT

Massachusetts is considered one of the top vacation spots.

Cape Cod attracts thousands of visitors every year.

"We're having a 28 per cent increase in business over last year," said Norman Cook, president of the Cape Cod Chamber of Commerce.

The organization covers 15 towns in a 400-square mile area, and includes some 500 resort accommodations.

"The Cape has become a family haven during the past 10 years," he said. "Motels under construction are two and three-bedroom accommodations for the traveling family.

"Some 20,000 families come here every year—they are the 'seasonals.' Some of the families have been coming for generations."

The majority of the guests are from Massachusetts and the East Coast, Cook said.

The rates for cottages, depending upon size, location and facilities, range from $50 to $200 weekly. Hotels charge from $11 to $50 daily on the American plan. Motels cost from $10 to $50 for two daily.

VACATION SEASON EXTENDED NOW

The season now extends well into October instead of ending abruptly after Labor Day.

The area has nine summer theaters, the million dollar Chrysler Art Museum in Provincetown, jazz in Harwichport's Storyville, fishing and golf tournaments, as well as good relaxation, Cook said.

In Western Massachusetts there is the music festival at Tanglewood in Lenox and the Jacob's Pillow dance festival in Lee.

These are two of the many attractions that capture travelers every year.

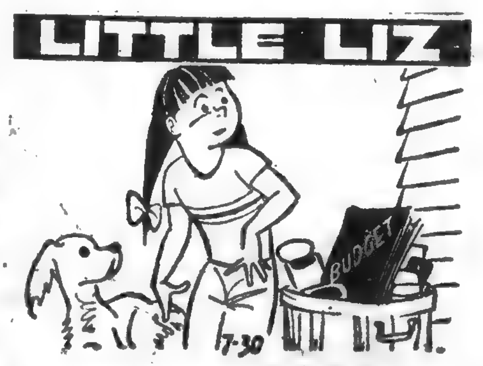
And with the season half over, it is plain the motto of the summer vacationer is:

"Have Cash, Will Travel."

PROVINCETOWN
PLAYHOUSE

THE SUMMER THEATER AT PROVINCETOWN

AT TANGLEWOOD FOR THE MUSIC



Keeping a budget causes you to face facts—such as the fact that you don't have enough money.

©NEA

NEW YORK, N. Y.
POST
Circ. D. 408,150 - Sat. 271,019

JUL 8 1958

NHRR Excursion To Music Festival

Excursions to the Sunday afternoon Tanglewood concerts of the Berkshire Festival at Lenox, Mass., will be run for five successive Sundays this summer by the New Haven RR, starting Sunday, July 13.

For the single price the railroad sells a round-trip ticket, general admission to the music shed, and round-trip tickets on the bus between the railroad station and the scene of the concerts.

Tickets are limited and must be purchased in advance to secure accommodations.

[274]

DETROIT, MICH.
FREE PRESS
Circ. D. 444,193 - S. 469,816

JUL 6 1958

SEASON OPENS JULY 2

Berkshire Fete Lists Highlights

Charles Munch, music director of the Boston Symphony Orchestra, has announced some of the program highlights for this summer's Berkshire Festival at Tanglewood, Mass. The season is July 2 to Aug. 10.

Soloists will include six outstanding young pianists appearing on the festivals six successive weekends.

Concerts will be conducted by Munch and Pierre Monteux.

During the Bach and Mozart weekends in the Theatre-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on July 5. Seymour Lipkin of Detroit, will perform the Piano Concerto in D minor by Mozart on July 13.

* * *

ON JULY 12, Foss and Lipkin will be soloists in Mozart's Two-Piano Concerto in E-flat.

The next four weekends' pianists will be Leon Fleisher July 20, performing Brahms' Piano Concerto No. 1 in D minor; Byron Janis performing Rachmaninoff's Piano Concerto No. 3 on July 26 and Leonard Pennario on Aug. 2, in Liszt's Piano Concerto No. 1 in E-flat.

Over the closing weekend, devoted to music of Beethoven, his Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin.

Zino Francescatti will appear at the concert of July 27 as soloist in the Tchaikovsky Violin Concerto.

Choral works will include a special performance of Bach's B Minor Mass on July 6.

G. Wallace Woodworth, director of the Harvard Glee Club for 25 years, will conduct the concert, performed by the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society.

Soloists will be Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass. Gramm also will be soloist in the performance July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera.

* * *

THE FESTIVAL Chorus will perform Beethoven's Ninth Symphony under Munch's direction at the final concert of the season Aug. 10.

A choral work by Mozart conducted by Hugh Ross, will be heard July 13, in the Theatre-Concert Hall.

Further information may be obtained from the Festival Office, Symphony Hall, Boston 15.

Sentinel (e)
KEENE, N. H.
Independent
Circ. 6,575

JUL 26 1958

Let's Go Driving

Why Not Combine Vacations With Culture?

By CAL CAMERON

In spite of Florida, summer is the traditional vacation time. To most it means a change. It is a short release from the daily grind of office or factory and most of us either plan to play hard or go somewhere and loaf through the short allotted time.

That of course, is a change from what we do the other 50 weeks, but there is a different kind of vacation that we New Englanders could have that would be just as great a change.

If you enjoy the finer things, such as good music, ballet, the theater, art or sculpture, there is much of this all around us. Why not devote your vacation to seeking it out and enjoying things we are not able to have in our daily life here?

There is a tremendous number of artists and sculptors who live in Vermont and New Hampshire. Many exhibit their work at local shows. These are of a caliber that attract buyers from museums and art experts.

Saint Gaudens Memorial

Williamstown, Mass., has an outstanding new art museum. Several of the colleges have noteworthy displays that are open during the summer. Saint Gaudens Memorial, between Cornish and Plainfield, not only has some of that great sculptor's work, but also offers, in addition, a different exhibition of contemporary artists each month throughout the summer.

The Boston Symphony Orchestra has summer quarters just outside Lenox, Mass., where concerts are given that many feel are more to be enjoyed in the sylvan setting than at their home in Boston.

Just outside Lee, Mass., at Jacob's Pillow, is the only theater ever built exclusively for the dance. For 16 years some of the finest dancers in the world have appeared here.

Straw Hat Circuit

Summer theaters are scattered all over New England. Some depend on a well known star to boost ticket sale, while other hard working groups just put on good plays.

A newer and much less publicized group offers the opportunity to hear fine music. This is The New Hampshire Music Festival located in the Winnipesaukee area.

It had its origin many years ago when Jules Epailly and Hady Spielta, who taught piano in New York and summered on Melody Island in Lake Winnipesaukee, had some of their pupils appear there in recitals.

Later they felt that their pupils would display their skill better if they had orchestral accompaniment. As summer is a slack time for many musicians, they invited several to come to Melody Island for the summer and enjoy a vacation in return for their appearance at the recitals.

Expanded Program

It soon grew to such proportions that it was no longer possible for an individual to underwrite such an ambitious venture. So others who live in the region and enjoy good music decided to carry on and expand the program.

This year Dean Ryan directs and conducts an orchestra of 40 pieces. There is also a choral group of 60 voices that appears with the orchestra in two concerts, in the latter part of August.

Concerts are given Thursday, either at Wolfeboro or the Belknap Mountains Recreational Area, through Aug. 21. In the following (and final) week there are three. There will also be one at Sunapee State Park although the date for that had not been set at this writing.

There is indeed a wealth of fine things available to you during the summer. Try combining appreciation of these fine arts with pleasant drives for your vacation this summer.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JUL 30 1958

CABIN CAMPING AT SAVOY MOUNTAIN STATE FOREST

EASTON, PA.
EXPRESS
D. 46,512

JUL 12 1958

For Riverbank Concerts, No Patent Pending

Assorted workmen have been patting Riverside Park back into shape so skillfully that it begins to seem a little unlikely that it ever served as an entrance to the Bailey bridge. It looks neater than it looked before the flood, probably becase it is, but it seems to lack something, and any passerby who thinks it needs a band shell could have a sound idea. Easton's waterfront is one of its most neglected assets, and there are those who hold that outdoor music is past the pioneering stage.

New York's Lewisohn Stadium concerts and Philadelphia's Robin Hood Dell concerts are, to be sure, institutions, but they are not novelties. The Hollywood Bowl this week opened its 37th annual "Symphonies Under the Stars" season. The University of Miami Symphony's pop season is new this year, but outdoor music is traditional in Chicago's Ravinia Park and Grant Park, at the Cincinnati Zoo (where opera is presented), and at summer concert sites in Cleveland and Pittsburgh.

The Boston Symphony's current Tanglewood Festival, at Lenox, Mass., is its 23rd, but in this field, too, monopoly is gone. Between them, the United States and Canada now have about a hundred music festivals, including the noted festival at Aspen, Colo.

And now we come back to this river angle. Music on or beside a river is not unprecedented. One of the most elaborate series of outdoor concerts is staged on a riverbank, not in some upstart frontier village, but in Boston, which has done pretty well as an outpost and probably thinks it is going to go on holding out against the Indians. Another outdoor concert presents musicians seated on a barge moored in the Potomac, and despite the Harris committee, maybe Washington will survive, too.

NEW YORK MOTORIST
NEW YORK, N.Y.
MONTHLY 333,812

JUL 1958

Outdoor Settings Blend With Berkshire Music

Good music, played under any conditions, will always draw crowds. But when some of the world's finest music is presented in a setting which, by itself, would be an attraction—then the charm becomes irresistible. This is the key to the popularity of the annual Berkshire Music Festival at Tanglewood, Mass.

From July 2 through August 10, the Boston Symphony Orchestra, under the direction of Charles Munch and Pierre Monteux, will hold a series of regular concerts and recitals in the Music Shed and the Theatre-Concert Hall.

Almost anyone who has ever attended the Music Festival knows that this is classical music at its most informal best. Even those who don't hold tickets for seats can enjoy the music while relaxing on spacious lawns.

All is not classical at Tanglewood, though. Jazz sessions will also be held—and the quality of the music is equally superlative.

Only a short drive from Tanglewood are such attractions as the Mohawk Trail and the Jacob's Pillow Dance Festival at South Lee, Mass.

Tickets and schedules for any of the Berkshire concerts may be obtained by writing to the Festival at Tanglewood, Mass., or by phoning the ticket office, Lenox 600.

NEW YORK, N. Y.
POST
Circ. D. 408,150 - Sat. 271,019

JUN 30 1958

New Haven to Run Five Tanglewood Excursions

The New Haven Railroad will run five successive Tanglewood excursions starting Sunday, July 13. The package includes a round-trip ticket, general admission to the Music Shed and round-trip ticket on the bus between the station and Tanglewood.

Leaving New York at 8:20 a.m., the train will arrive in Stockbridge at 12:14 p.m. The return train is due back at Grand Central at 10:12 p.m.

Friday, June 13, 1958 AUFBAU

Musik im Sommer

um und in New York

Die schnellste Entwicklung hat das amerikanische Musikleben auf dem Gebiet der *Sommerkonzerte*. In den lezten Jahrzehnten sind weite Kreise der Bevölkerung unmittelbar an ernste Musik herangeführt worden, für die sonst die mechanische Uebertragung das weit bevorzugte Medium gewesen wäre. Auch die Oper hat von der Möglichkeit, gute Musik im Freien zu geniessen, erhebliche Vorteile gehabt.

Den Aufführungen des *"Berkshire Festival"* in Tanglewood, Mass., dessen Ausbau aus bescheidenen Anfängen das Verdienst Serge Koussevitzkys gewesen ist, wohnen Abertausende bei. Viele beginnen oder schliessen ihre Ferien in dieser landschaftlich bevorzugten Gegend und finden geistige Erholung in Veranstaltungen, deren Qualität schwerlich überboten wird. Die diesmal ausschliesslich von Charles Munch und Pierre Monteux dirigierten Konzerte vom 4. Juli bis 10. August haben als Höhepunkte Bachs H-moll-Messe, das "Deutsche Requiem" von Brahms und die IX. Symphonie von Beethoven. Die traditionellen Bach-Mozart-Konzerte, Opernaufführungen und Kammermusiken im Theatersaal tragen mit vielen Sonderveranstaltungen der Studierenden des *"Music Center"* weitere Farben in das bunte Bild der Zyklen.

Die Befürchtung, dass das mit gutem Gelingen begonnene *"Empire State Music Festival"* in *Ellenville*, N. Y., nicht fortgesetzt würde, hat sich erfreulicherweise nicht bewahrheitet. Während die Programme mit Auffürungen ernster Musik, 7.—10. August, noch in Vorbereitung sind, werden die ihnen im Juli und August vorausgehenden Broadway - Schlager bereits bekanntgegeben. Es kommen zur Aufführung: *"Most Happy Fella"*, *"Brigadoon"*, *"Carousel"*, *"Where's Charlie?"*, *"Guys and Dolls"* und *"Damn Yankee"*. Gerade für die Gäste in den zahllosen Hotels der Catskills wird hier eine künstlerische Unterhaltung unalltäglicher Art geboten.

Die von *Walter Rosen* auf seinem grossen Besitztum *Caramoor* bei Katonah, N. Y. gegründeten Konzertserien werden von seiner Frau, in Form der *"Walter and Lucie Rosen Foundation"*, mit ähnlichen Tendenzen weiter ausgebaut fortgesetzt. In dem inmitten herrlicher Parkanlagen neu erbauten *"Venetian Theatre"* wird am Sonnabend, 21. Juni, unter *Alfred Wallenstein* der II. Akt aus *"Orfeo"* von *Gluck* mit *Marian Anderson* als Euridice gegeben. *Jan Peerce* singt die Tenorpartie in der *"Serenade"* für Tenor, Horn und Streicher von *Benjamin Britten*. Das erste Programm am 14. Juni wird von der *"New York Pro Musica Antiqua"* unter *Noah Greenberg* mit spanischer Musik des Mittelalters und der Renaissance im Spanischen Hof des Haupthauses bestritten. In zwei weiteren Aufführungen am 28. Juni und 5. Juli werden Werke von *Monteverdi*, *Barber*, *Haydn* und *Haendel* unter Wallenstein gespielt.

Das Leben der Künstlerkolonie in *Woodstock* (Catskills) wird auch in diesem Sommer durch Aufführungen der *Turnau Opera Association* im Byrdcliffe Theatre bereichert. Opernfreunde haben Gelegenheit, alte und moderne Werke in abgerundeten Vorstellungen zu geniessen. Wer sich während der Ferienmonate aktiv der Musik zu widmen wünscht, kann in Chatauqua, N. Y., die seinen Anlagen entsprechenden künstlerischen Einrichtungen finden. Die unter der Leitung des früheren Mitgliedes der Met, *Julius Huehn* stehende *"School of Music"* besitzt durch angesehene Lehrkräfte den Charakter eines Konservatoriums. Mit den Kursen sind Veranstaltungen verknüpft, in denen die Orchesterserie von *Walter Hendl* geleitet wird.

*

Wer während der Sommermonate New York nicht verlässt, braucht keineswegs auf musika-

(Fortsetzung auf Seite 26)

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUN 22 1958

SUMMER SEASON OPENS TOMORROW IN BERKSHIRES

Playhouse Curtain to Go Up for 27th Year in Stockbridge

Pittsfield, June 21—The Berkshire Hills' summer schedule of entertainment will open Monday when the curtain goes up for the 27th season at the Berkshire Playhouse in Stockbridge. The opening bill, "No Time for Sergeants," will bring back to the Berkshires Bruce Hall, John Straub and William Sharon in the recent stage success.

Music Barn

The Berkshires' other summer theater, the Williamstown Theater in Williamstown, will open its season July 3 with Mildred Dunnock in "The Madwoman of Chaillot."

Next Sunday, the 29th, Music Barn in Lenox will open its 1958 season with a barbershop quartet festival featuring The Buffalo Bills from "The Music Man," the Tangle Aires, the Valley Four and the Clip Cords. Included on the agenda at the Music Barn folk music and jazz concerts this season will be the Dave Brubeck Quartet, Duke Ellington, Lionel Hampton, Mahalia Jackson, Tom Lehrer and Richard Dyer-Bennet.

The 20th season of the Boston Symphony O~~rchestra's Berkshire Festival con~~certs at Tanglewood in Lenox will take place during the six weeks between July 3 and Aug. 11, with concerts each Friday and Saturday evening and Sunday afternoon.

Ted Shawn's Jacob's Pillow Dance Festival will start its nine-week schedule July 1 with Mia Slavenska and Andre Eglevsky and Pauline Koner and Dance Company.

Annual Event

Another upcoming annual attraction in the Berkshires is the Fourth of July Firemen's Muster in Pittsfield. Thirty volunteer fire companies from throughout New England and New York, 15 drum corps and five bands will take part in a gigantic three-hour parade through downtown Pittsfield the morning of the Fourth. In the afternoon the volunteer fire fighters will compete in old-fashioned hose cart, pumping and ladder races and the bands and drum corps will also participate in competitions.

UTICA OBSERVER - DISPATCH 6/28

TANGLEWOOD, JACOB'S PILLOW, MUSIC BARN

Berkshires Artists Begin Seasons

movies, theaters

The Berkshire neighbors, Tanglewood, Jacob's Pillow and the Lenox, Mass., Music Barn, have announced their schedules for the season. Tanglewood again will present classic programs; Jacob's Pillow dance festival has scheduled two full months of ballet, guest artists and representative soloists and groups from many lands. In lighter mood, the Berkshire Music Barn will feature barbershop quartets, jazz and folk singers. Scores of Uticans visit the Berkshire festivals each summer.

"The Buffalo Bills," barbershop quartet of the Broadway musical of the year, "The Music Man," will open the Barn at 8:30 p. m. Sunday. The opening concerts of the Berkshire festival at Tanglewood will be on July 4.

Dr. Charles Munch, director of the Berkshire Music Center, that the Boston Symphony Orchestra's summer school will open Sunday afternoon. Events there will include a student program each week under professional conditions. The faculty will include many principals of the Boston Symphony.

The festival bookings:

At Jacobs Pillow, July 1-5, Mia Slavenska and Andre Eglevsky, Pauline Koner and her dance company and Shrimath Gina in dances of India.

July 8-12, Tania Karina and Oleg Sabline; Donald Sadler and company with Maria Karnilova in modern ballets; and Lotte Goslar, famous mime.

July 15-19, Geoffrey Holder and company; Ram Copal India's famous dancer and Sahomi Tachibana, in dances of Japan.

July 22-26, Ximenez-Vargas Spanish Ballet.

July 29-Aug. 2, the Atlantic Civic Ballet; also Mata and Hari.

Aug. 5-9, Nina Novak and George Zorich; Irina Kovalska and Edmund Novak; Myra Kinch and company with Jean Cebron as guest artist.

Aug. 14-16, Irina Borowska and Alan Howard; Daniel Nagrin; Carola Goya and Matteo. (The Goya-Matteo team appeared here this spring.)

Aug. 22-23, Nora Kaye and Erik Bruhn; Jean Cebron and, in U. S. debut, Maria Dolores Garcia.

Aug. 29-30, Barbara Fallis and Royes Fernandez; Myra Kinch and company and Ted Shawn and the American debut of Kandyan dancers from Ceylon.

The Tanglewood opening, on **July 4, 5, 6** will feature Bach programs.

The 4 and 5 July events will be at 8:30 p. m. in the theater concert hall. Doroiot Anthony Dwyer, first flutist, will be soloist. On July 6 at 2:30 in the Music Shed G. Wallace Woodworth will conduct the Harvard Glee Club and Radcliffe Choral Society with the orchestra in Bach's E Minor Mass.

Tanglewood's first concert of its Wednesday evening chamber music series will be on July 2 in Theater Concert Hall. The Budapest String Quartet, well known here, will make its first appearance there.

The Music Barn bookings: Beginning Sunday, the Buffalo Bills; July 4, 8:30 p. m., the Dave Brubeck Quartet; July 5, folk singer Odetta; July 5, Duke Ellington and orchestra and July 6, West Indian Night.

July 26, Marais and Miranda; 27, Bobby Hackett and his quartet; 29, Dakota Station; 31, Stan Rubin and his Tiger Town Five; Aug. 2, Tom Lehrer and Aug. 3, the Modern Jazz Quartet.

On Aug. 5 Max Roach and the orchestra with Harold Farberman directing; Aug. 9, Richard Dyer-Bennett.

Aug. 10, The George Shearing Quintet; Aug. 12, the Four Freshmen; Aug. 17, Oscar Peterson Trio with Jimmy Rushing. Aug. 23, Mahalia Jackson. Aug. 24, Chris Connor with All-Star Jazz Ensemble; Aug. 30, School of Jazz benefit; Aug. 31, the Modern Jazz Quartet.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408

JUL 17 1958

PAGE FOUR

Thursday, July 17, 1958

Togetherness

McCall's magazine has popularized the term Togetherness and the summer season is a good time to put the meaning of the word to work. With balmier weather the family can get together for relaxation, enjoyment and comradery.

Wallingfordites, centrally situated in our state, have a good jumping off point for family excursions that take little money and afford some really interesting times. In less than two hours a carful of family can travel up through the Litchfield hills, in itself an experience, and cross over the Massachusetts state line to the Tanglewood Music Festival. For the next four weekends—Friday, Saturdays and Sundays—you can find the famous Boston Symphony Orchestra playing delightful, wonderful music in the open air.

This wonderful setting will be in itself sufficient reason to [illegible] the family. We have noted that even people who are not very enthusiastic about long hair music really enjoy themselves at [illegible] Tanglewood Music concert. Literally thousands of families find their way to this spot and return time, after time.

Another enjoyable place to take the family, and this only about 45 minutes away, is the marvelous Stratford Shakespeare Theater. It's a small trip from Wallingford on the parkway. The cost of tickets is not really very great and the productions are a must, especially for high school age sons and daughters.

Another readily accessible togetherness excursion is a trip down to Mystic and the fabulous reconstructed Mysic seaport.

The family car will serve as a fine place to get to know our sons and daughters and for them in turn to know you. A half hour away is Hammonassett Beach with its picnic tables and sandy beach. Ten minutes on South Colony Rd., is Wharton Brook State Park with wooded picnic area and just within walking distance is the Community Pool off North Main St. Summertime is a togetherness time and even an outdoor movie and for that matter an indoor movie is a good place to spend a family evening.

VARIETY
NEW YORK, N. Y.

JUL 2 1958

IN BOSTON . . .

WBZ-TV hosted press party at Jack & Marion's for "Russian Revolution" film televised Monday (30) . . . **Louise Morgan**, WNAC-TV personality, has chalked up 2,340 telecasts in nine years here and nabbed citation from Winslow Chip Co. via **Tom Hussey**, former WNAC announcer . . . H. P. Hood & Sons, Inc. inked for sked of one min. and 10 sec. film spots on WBZ-TV . . . WGBH-FM for fifth year presents broadcasts of all Boston Symphony Orch summer concerts at Tanglewood starting Saturday (5) . . . "Ray Dorey Show" on WNAC-TV running promosh with giveaways of water skis and model speed boats. Contestants have to guess the combo weight of the orch . . . Versitones making rounds of Hub deejays . . . Hub disk jocks partied with **Dolores Hart** in for promosh on Elvis Presley's "King Creole" set for Met . . . Habitant Soup Co. inked for sked of 10 sec. spots on WBZ-TV . . . WBZ radio "Live Five" disk jocks participated in a fashion show at Somerset pool . . . Boston Local (N. E. Council) of AFTRA will send five delegates to the AFTRA national convention skedded for Hotel Biltmore, New York, July 17-20. Delegates, elected at a special meeting of the Boston AFTRA local: **Bob Segal**, N. E. rep AFTRA; **Jack Chase**, WBZ-TV; **Bill Hahn**, WNAC; **Fred B. Cole**, WHDH; **Ross Miller**, WTIC, Hartford, Conn. Alternates are freelance actors **Connie Jameson** and **Dick Kilbride**.

[275]

[270]

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUL 24 1958

Bay State What-Where

For the benefit of tourists, vacationists, and others who may be planning to spend a few days or weeks in New England, various state organizations have issued calendars of events which are scheduled for this summer. Each state will be covered in separate articles.

The Massachusetts Department of Commerce, Boston, Mass., has issued its calendar of events for 1958, from which the following are taken:

BOSTON AREA

Through Nov. 30: Saugus Ironworks Restoration—Saugus.

Through Sept. 2: Boston-Nantasket cruises, daily on "Sea Belle."

Through Sept. 2: Boston-Provincetown, daily on "Boston Belle."

July-August: Theater on the Green, Outdoor Theater, Wellesley.

BERKSHIRE HILLS

Through September: Stockbridge, Berkshire Playhouse.

Through Sept. 1: Lenox, Berkshire Music Barn at Music Inn.

Through Aug. 10: Lenox, Berkshire Music School, Tanglewood.

Through Aug. 10: Lenox, Berkshire Music Festival Friday and Saturday evenings and Sunday afternoons.

July-September: Pittsfield, South Mountain concerts, recitals, and chamber music by famous artists.

July-August: Lee, Jacob's Pillow Dance Festival, Ted Shawn Theater.

July-September: Lenox, Pleasant Valley Wildlife Sanctuary. Trailside museum, eight miles of nature trails.

July August: Williamstown, summer playhouse.

All summer: North Adams, Natural Bridge, only water-eroded marble bridge in the world.

July-October: Dalton, Crane Museum , historic exhibits of fine papermaking since 1801. Open Monday-Friday, 2 to 5 p.m.

All summer: Williamstown, Clark Art Institute, outstanding collections of American, European, and French paintings, sculpture, and silver.

MOHAWK TRAIL

Through July 27: "Colonial Culture" featuring Poet's Seat Tower. Nathaniel Hawthorne, "Boys of the Border," Cole Porter, etc.

July 25-26: Buckland Players annual musical play and Trail Music Festival.

July 28: "State Forests," featuring first state forest.

Aug. 4-10: "Yankee Doodle Week" featuring Trail Queen selection.

Aug. 8-9-10: Charlemont: "Yankee Doodle Days."
Aug. 11-17: Williamstown, "Williamstown Week."
Aug. 18-24: "Trail Art," honoring artists and art along the Trail.
Aug. 22-24: Shelburne Falls, Bridge of Flowers Art Festival.
Aug. 25-Sept. 1: "Susan B. Anthony Week."
Sept. 1: Labor Day Celebration.
Sept. 2-7: Salem Falls, Charlemont, "Indian Week."
Sept. 8-14: County fairs, featuring Historic Oak, Old Meeting Grounds, etc.
Sept. 7-12: Greenfield, Franklin County Fair.
Sept. 15-21: North Adams, Mt. Greylock, featuring Natural Bridge, Magnetic Hill, Forbidden Mountains, etc.
Oct. 6-13: Mohawk Trail, fall foliage, featuring all areas and special drives.

PLYMOUTH EVENTS

Through Thanksgiving: Mayflower shallop available for rides in harbor.

Aug. 31: Pilgrim Breakfast, Harlow Old Fort House.

Throughout summer, other events will take place, such as horse shows, harbor regattas, fishing rodeos, square dancing, music festivals, pageants.

NORTH SHORE

Through Sept. 30: Beauport Mansion, Eastern Point Boulevard, Gloucester.

Through Sept. 15: Cape Ann Historical Association, Capt. Elias Davis House, Gloucester. Ship models, tools, and nautical instruments used in 300 years of fisheries.

July-August: Hammond Castle Museum, Hesperus Avenue, Gloucester. Conducted tours weekdays.

July 26: Annisquam, Annisquam Sea Fair.

July 29: Gloucester, Series of recitals on Hammond Museum organ.

CAPE COD

Special Events:
Every Wednesday: Army tour, with anti-aircraft target practice at South Wellfleet, Route 6, 2 p.m.
Every Thursday—Coast Guard tour, exhibits and breeches buoy drills at Eastham, 2 p.m.
Every Friday—Tour of Cape Cod Light, North Truro, 1-5 p.m., through Sept. 20.
Every Friday: Duplicate bridge tournament, Jacob Sears Hall, East Dennis.
Daily Events:
Salt water cruises to Martha's Vineyard and Nantucket from Woods Hole and Hyannis.
Beach buggy tours of the sand dunes, from Orleans and Provincetown.
Fresh water fishing in 54 recommended lakes and ponds.
Summer Theaters:
Actors Workshop, Buzzards Bay.
Cape Playhouse, Dennis.
Cape Cod Melody Tent, Hyannis.
Cross Right Stage, Falmouth.
Falmouth Playhouse, Falmouth.
Harwich Junior Theater, Harwich.
Oberlin Gilbert & Sullivan Players, Memorial Auditorium, Falmouth.
Orleans Arena Theater, Orleans.
Provincetown Playhouse, Town Wharf, Provincetown.

NANTUCKET

Through Oct. 30: Striped Bass and Blue Fish Tournament.
Month of July: Broad Street Sidewalk Art Exhibit.
Early August: Yacht Club Regatta.
Fairs:
Aug. 3-9: Lakeville, Middleboro Fair.
Aug. 10-16; South Weymouth, Weymouth Fair.
Aug. 17-23: Marshfield, Marshfield Fair.
Aug. 21-23: West Tisbury, Martha's Vineyard Fair.
Aug. 22-24: Cummington, Hillside Fair.
Aug. 29-30: Middlefield, Highland Fair.
Aug. 29-Sept. 1: Spencer, Spencer Fair.
Aug. 31-Sept. 1: Blandford, Union Fair.
Aug. 21-Sept. 6: Northampton, Tri-County Fair.
Aug. 31-Sept. 6: Topsfield, Essex County Fair.
Sept 7-14: Brockton, Brockton Fair.
Sept. 7-10: Greenfield, Franklin County Fair.
Sept. 7-13: Great Barrington, Barrington Fair.
Sept. 13-21: West Springfield, Eastern States Exposition.
Sept. 27-28: Littleville, Littleville Fair.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,945
JUL 24 1958

The New England Scene:

Concerts, Plays Given In Rural Settings

By Cal Cameron

Patriot Ledger Correspondent

MARLOW, N.H.—A New England vacation means different things to different people.

Some prefer to make a circuit tour, driving 200 or more miles daily. Others go to some place they like and spend their entire holiday there.

Some go hiking, others want to swim or loaf on a beach.

More Than Scenery

There are those who feel that once outside the environs of their native city, there is little to be found in the country except scenery and quaint rustic characters.

They are like the elderly Bostonian who was astounded when asked if she had ever traveled. She understood why many visited Boston, but could not imagine why anyone having had the good fortune to be born there, would ever have reason to go anywhere else.

If you enjoy some of the finer things such as good music, ballet, the theater, or art, there is much of this to discover as you tour the vacation country.

Many artists and sculptors live there and exhibit their works at local shows. These are of a caliber that attract buyers from museums and art connoisseurs.

Williamstown, Mass. has an outstanding new art museum and several of the colleges have noteworthy displays.

You probably know that the Boston Symphony takes up summer quarters at Tanglewood in the Berkshires. There is also a music school there.

At Jacob's Pillow, near Lee, Mass., Ted Shawn has long had a school where many well known dancers have been trained.

There is also a theater there, reputed to be the only one ever built exclusively for presentation of the dance. Here, since 1942, some of the best known dancers from this country and abroad have been performing summers.

There are summer theaters scattered all over the vacation area where good plays are presented by capable actors.

Unfortunately many of these are not well patronized as people tend to flock to a place advertising a well known glamor gal who may not present nearly as finished a performance as those hard working groups who cannot depend on a name star to draw the audience.

A newer and much less publicized group dispenses fine music under the name of The New Hampshire Music Festival, Inc., in the Lake Winnipesaukee area of New Hampshire.

This had its origin many years ago when Jules Epailly and Hady Spielta, who taught piano winters in New York and summered on Melody Island in Lake Winnipesaukee, had some of their pupils come up to give concerts.

In the years that followed, they felt that an orchestral accompaniment would permit their students to show their skill to better advantage.

As the summer is a slack time for many musicians, they invited several to come to Melody Island and enjoy a vacation in exchange for their participation in the recitals.

Eventually this grew to be too large and burdensome a proposition for individual support; so others who live in that region and enjoy good music, decided to carry on and expand the program.

A corporation was formed, well known conductors and musicians engaged, and now, for the sixth year this group will hold a series of summer concerts at Wolfeboro and the Belknap Mountains Recreational Area.

Dean Ryan Conductor

Dean Ryan who has been studying in Italy on a Fulbright Fellowship, returns as conductor and director of this season's symphony orchestra.

There is also a choral group of over 60 which, with the exception of the soloists, is recruited from members of church choirs in the area. They appear with the orchestra the latter part of August.

Concerts are given Thursdays through Aug. 21. In the following (and final) week there are three. Besides these, the orchestra gives two especially for children, as well as one youth concert.

You may run across them in other places as you travel; for they will appear in at least two other parts of New Hampshire during the season.

So, as you leave your familiar city surroundings to venture into rural New England for a couple of weeks, you need not feel you are leaving all the finer things behind. On the contrary, you will find it well worth while to go out of your way to attend these outstanding offerings.

(Mr. Cameron's column appears on Thursdays)

Express (e)
PORTLAND, Me.
Independent Republican
Circ. 28,708
JUL 15 1958

Summer Music

"Where to go for a vacation this summer?" is becoming an easier and easier question for a music lover to answer. Just as the Izaak Walton disciple hies himself to where he can wet a line from sunrise to sunset, the devotee of symphony, chamber music, opera, vocal and last but by no means least, jazz, will be happiest vacationing at or near some summer music center.

And his choice is almost unlimited. For these days there is more summer music than you can shake a stick at. The Ivy League area has not had a monopoly of it for a long time.

The Hollywood Bowl's 37 annual "Symphonies under the Stars" gets no inferiority complex from New York's Lewisohn Stadium. Summer vacationists at Miami Beach have been enjoying pop concerts by the University of Miami Symphony Orchestra. Also in competition as top musical attractions are the Aspen, Colo., music festival and the Boston Symphony's 23rd Tanglewood festival at Lenox, Mass.

In certain big cities you can take your musical vacation right at home. In addition to the Lewisohn Stadium and the Hollywood Bowl, there are, among others, Ravinia and Grant Park in Chicago, Robin Hood Dell in Philadelphia, the Cincinnati Zoo (opera) summer concert sites in Cleveland and Pittsburgh, and the music barge moored on the Potomac in Washington.

Just as the fast expanding summer theaters have ended lean days for many an actor and actress, the hundred or so summer music festivals in the United States and Canada now give a much needed economic fillip to many a musician.

A winter symphony orchestra may provide him with less than 30 weeks of work at less than $3,000. But work at a summer festival may make it possible for him to retain music as a vocation instead of going into his uncle's business and downgrading music to an avocation.

GARDEN CITY, N. Y.
NEWSDAY
Circ. D. 258,364
MAY 20 1958

What Do You Dream of Doing This Vacation . . .

- *Absorbing Culture at Festivals?*
- *Sight-seeing After the Brussels World's Fair?*
- *Fishing for Salmon in New Brunswick?*
- *Exploring Our National Parks?*
- *Cruising Our Inland Waterways?*
- *Visiting Religious Shrines?*
- *Panning Gold in the Klondike?*

Summer is festival time throughout this country and ~~Canada. Growing in number and scope are the presen~~tations of the works of William Shakespeare. And 1958 is an especially propitious year for studying history where it was made. Centennials, folk song festivals and the arts are on the agenda for vacationists.

The American Shakespeare Festival at Stratford, Conn., runs from June 19-Sept. 1. Three plays are scheduled, "Midsummer Night's Dream," "Hamlet," and "Winter's Tale."

The Shakespeare Festival of Canada, at Stratford, Ont., will be held June 23-Sept. 13. The repertoire includes "Much Ado About Nothing," "Henry IV," and "Winter's Tale."

(The International Film Festival will present premiere Canadian showings of new films from all over the world June 30-July 12. Stratford Festival of Drama will be held June 23-Sept. 13, and the Festival of Music is scheduled July 22-Aug. 16.)

Other Shakespeare Festivals will be held at Ashland, Ore., and San Diego, Calif. In Oregon, "Much Ado About Nothing," "King Lear," "Merchant of Venice," and "Troilus and Cressida," will be given July 28-Sept. 4, and in San Diego, "Antony and Cleopatra," "Much Ado About Nothing," and "Macbeth," July 18-Aug. 31.

Famed music festival is the one held annually in the Berkshires at Lenox, Mass. This year Brahms, Bach and Mozart compositions will be featured July 2-Aug. 10. The Berkshire Music Barn in Lenox holds concerts Saturday afternoons and Sunday nights, June 29-Sept. 1.

In Chicago, the Ravinia Music Festival is scheduled for July 1-Aug. 10.

In Kentucky, the "Stephen Foster Story," will be given in Bardstown, July 4-Sept. 1. And one of the oldest folk song events in the country is the American Folk Song Festival at Ashland, June 8.

In Colorado, the Music Festival at Aspen always attracts many visitors. This year the works of Schubert and Hindemuth are scheduled for June 25-Aug. 31.

In Santa Fe, N. Mex., the opera "Wuthering Heights" will have its world premiere at the Opera Festival that is held from June 25-Aug. 19.

Jacob's Pillow Festival, Ted Shawn's renowned summer dance program will be held at Lee, Mass., July 1 Aug. 30.

American Indian celebrations attract hundreds of thousands of tourists every year. Best-known, perhaps, is the Inter-Tribal Indian Ceremonial at Gallup, N. Mex., Aug. 14-17, where some 30 tribes camp and put on exhibitions of crafts and dances. In Pawnee, Okla., the annual Pow-Wow of the Pawnees will be held July 10-13.

One of the most exciting events of the season is the Calgary Stampede, Calgary, Alberta, Canada. This world-famous rodeo and exhibition will be held July 7-12.

The Garlic Mod, at St. Ann's, Nova Scotia, an authentic Highland Gathering, with Scottish dance competitions and games, colorful traditional tests of strength and skill, is scheduled for Aug. 5-10.

In Virginia, the State Festival of Arts at Abingdon, known as the Highland Festival, will be held Aug. 1-15.

Festival of Arts at New Haven, Conn., June 24-28.

In Minnesota, the 100th anniversary of statehood is being celebrated in a year-long party that includes folk festivals, pageants, art and music festivals, sports programs and other events honoring the many "firsts" the North Star State boasts. Among them are production of iron ore, butter manufacture and sweet corn processing, production of calendars, window and door frames, hoisting machinery and linseed oil. Minnesota is known as the Land of 10,000 Lakes.

SIGHT-SEEING

Unprecedented numbers of Americans will tour the Brussels World's Fair, then go on to visit some of Europe's and Great Britain's outstanding attractions and events, and to explore places off the beaten track.

Among the events scheduled in Belgium is "Le Lumecon," at Mons, in June. It is the re-enactment of the legendary battle between St. George and the Dragon. Procession of the Golden Cart is highlight of the observance.

On July 21, the Belgian National Holiday is celebrated throughout the country.

In France, music and drama festivals are held from May through August from Nantos to Dieppe. One of the famous is at Aix-les-Bains, July 21-Aug. 1. Fountain displays are put on at Versailles, usually three Sundays a month, from June to September. In Paris, the Fashion Salon will be open July 8-22.

Wakefield Fortune Tours of New York and London has arranged short, seat-in-a-private car trips of four-to-six days duration covering picturesque and out-of-way places in England, Wales and Scotland. Six departures weekly from London and Edinburgh throughout the season, May through September. Additional weekly departures from Southampton terminating in London, and vice versa, are scheduled in connection with trans-Atlantic arrivals and departures.

There are combined rail, motor coach and steamer "Circular Tours," which enable you to explore Scotland. A typical one, "Freedom of Scotland" ticket, is available for seven consecutive days' unlimited rail travel between stations in Scotland, also for steamer trips of the Caledonian Steam Packet Co. on the River Clyde and Loch Lomond, for $25.38, first class; $16.92, second class.

The Shakespeare Festival, Stratford-upon-Avon, is held through November. The Derby is run at Epsom Downs, June 4. Colorful and inspiring is the National Gaelic Mod in Glasgow, Sept. 25-Oct. 4.

Viking Ship Cruise

Nostalgic Americans will find Independence Day (U.S.) celebrated in two Scandinavian countries. In Denmark, at Rebild Danish-American Park, the Fourth of July has been observed annually since 1912. At Skansen near Stockholm, Swedes mark American Independence Day. The Soccer World Championship meet will be held in Stockholm, June 7-30. The 700th Anniversary Exhibit at Trelleborg has been set for July 4-13.

The Midsummer Night Festival is celebrated nationwide in Norway on June 23. Visitors to this land of majestic beauty will find a replica of a Viking ship, manned by 22 bearded oarsmen, carrying sight-seers to the fjords around Stavanger. Tourists dine Viking-style on oxen, roasted on a spit, at Molla fortress before embarking. During the voyage, passengers can sample mead, served in old drinking horns.

In Finland, the Sibelius Festival will draw music lovers to Helsinki, June 8-15. In Finnish Lapland, June 20-21, the Midnight Sun Festival marks the start of daylight around the clock.

In The Netherlands, Opening of Parliament, The Hague, on Sept. 17, is always an historic event. Tilting the Ring, a display of horsemanship, will be held Aug. 15 in Middleburg. The Passion Plays at Tegelen are given May through August.

Austria's renowned Salzburg Festival will run July 26-Aug. 31. From July 17-20, the 130th anniversary of the death of Franz Schubert will be marked by a music festival in Vienna.

Greek Theater Dramas

Other music festivals are to be held in Germany, notably the Mozart Festival in Berlin, May 31-June 8; the Wagner Festival in Bayreuth, July 23-Aug. 25, and the Berlin Festival, Sept. 21-Oct. 7.

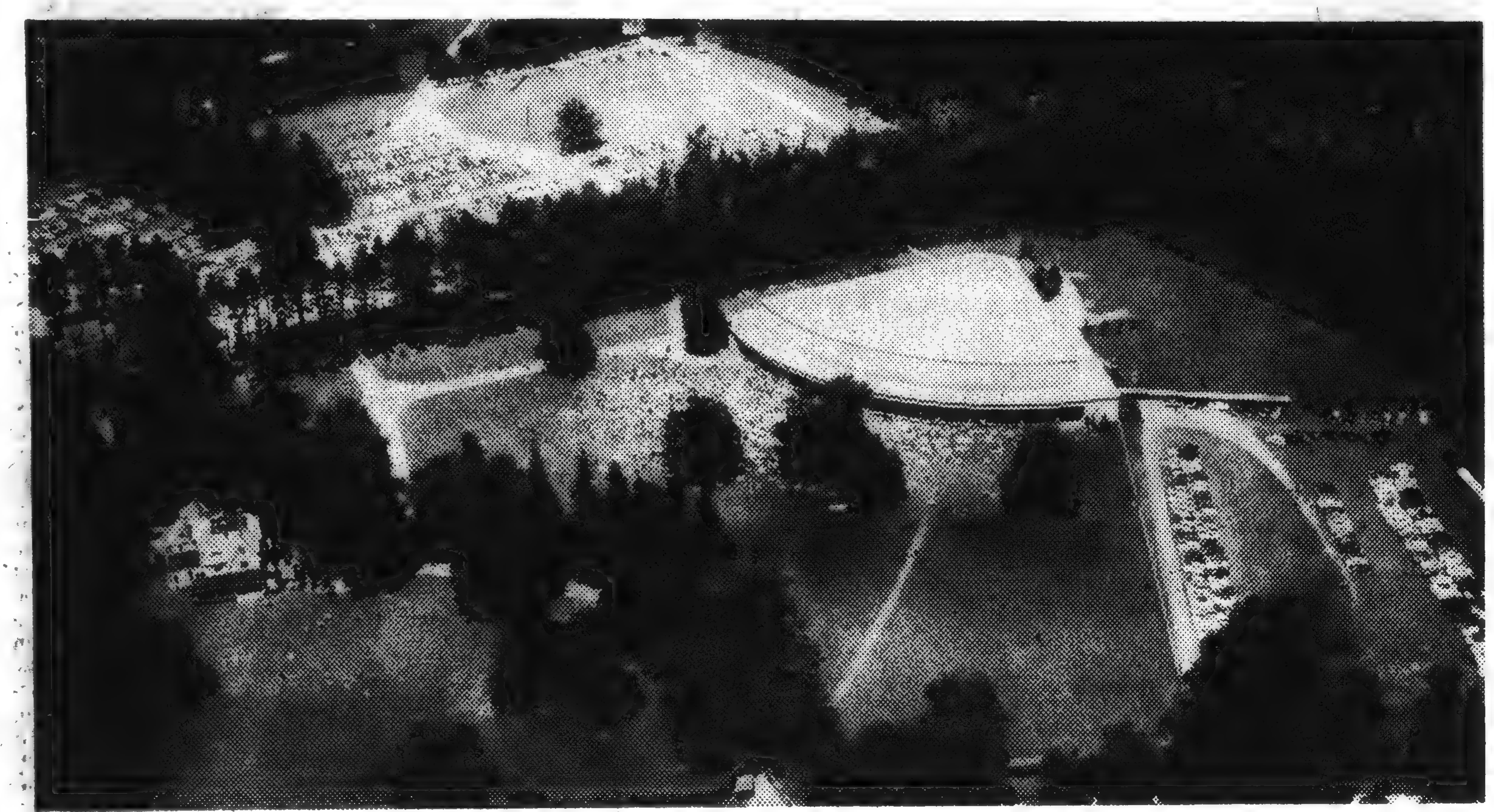
In Greece, the Festival of Epidaurus in June will revive ancient works of Sophocles, Euripides, Aeschylus and Aristophanes. Dramas will be presented in the old theater seating 14,000.

The Fashion Show in Florence, July 22-26 at Petti Palace and the Film Festival in Venice, Aug. 22-Sept. 10, are highlights of Italy's summer season. Game of the Bridge, in Pisa, June 1, dates back to the 13th Century. Also in Pisa, June 17, the Historical Regatta takes place.

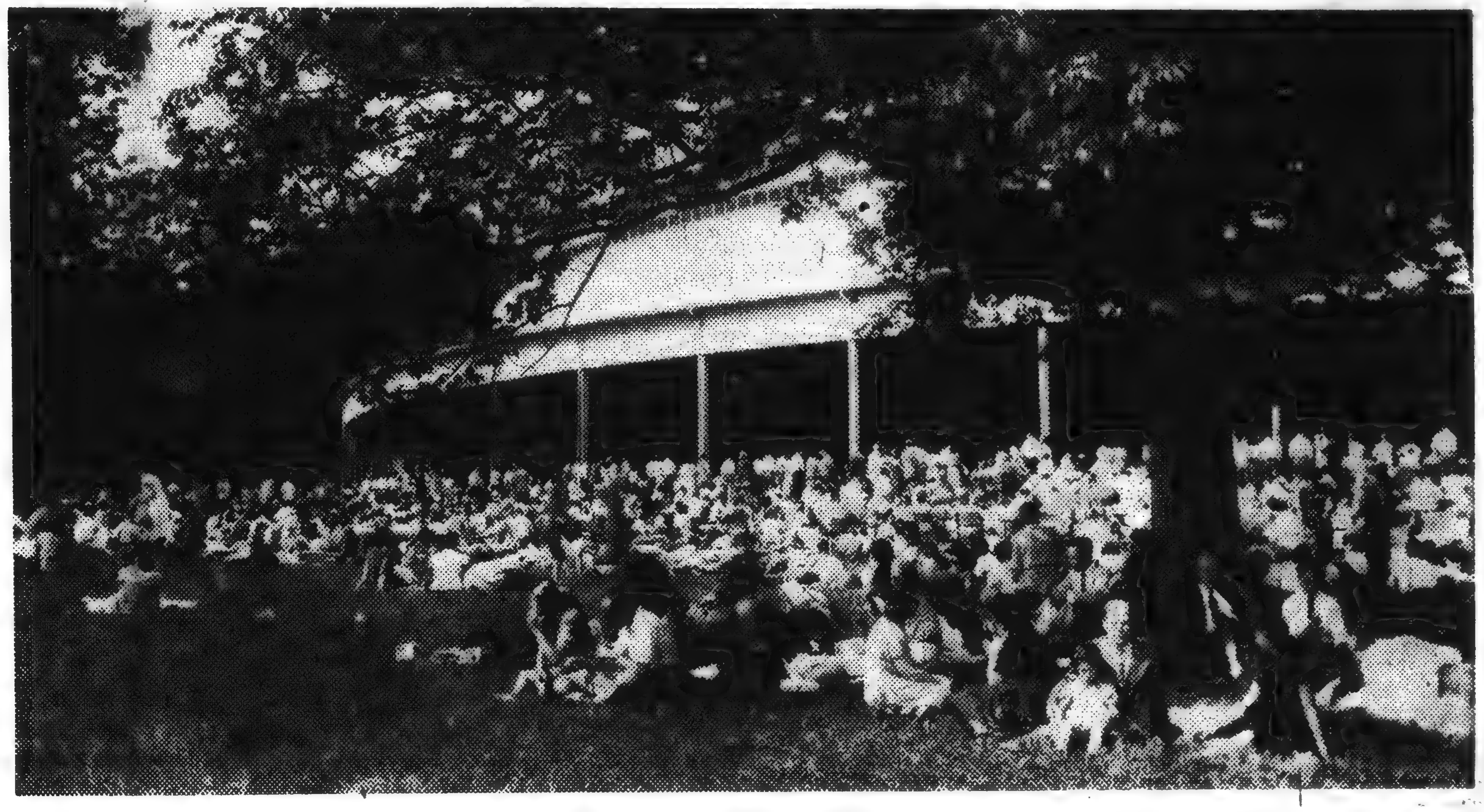
In Switzerland, the Berne Festival dates are June 21-22; the music festivals, Lucerne, June 28; Braunwald, July 13-23; Engelberg, July 15-Aug. 17; Lucerne, Aug. 14-Sept. 7; Montreux-Vevey, Sept. 5-25.

The Yodeling Festival at Olten is set for July 18-20.

[274]



This pleasant, wooded green at Lenox, Mass., is called Tanglewood and is the scene of the annual Berkshire Music Festival. Music students and musicians of the Boston Symphony perform a six-week series of programs.



Since the concerts began in 1934 in a tent, a permanent concert hall has been erected. It is called "The Shed" and is partially open so that the music may flow out across the lawns where many concert-goers like to sit.

Tanglewood—Music In The Making

By GEORGE ELLIOTT 3D

LENOX, MASS.

DO, Re, Mi, Fa, Sol, La, Ti, Do.

Two pianos trip discordantly through the diatonic scales. A violin, muted by broad expanses of lawn, stately birches, elms and pines, squeals a theme.

Or a young Baltimorean, with a long pull ahead, nervously bows at a chamber music concert. Or, magnified in dimension, the music of the Boston Symphony Orchestra cascades in splendor down to the shores of Lake Mahkeenac.

For this is famed Tanglewood—scene of the 1958 Berkshire Music Festival. This is where musical history is being written or, budding, is still untold.

The twenty-first season of the traditional festival in western Massachusetts will end August 10. Until then, major concerts will be held Friday and Saturday nights and in the afternoon on Sundays during the six-week program. Other events are scheduled on most weekdays.

In European Tradition

The Boston Symphony, conducted by Charles Munch (or Pierre Monteux, its "conductor emeritus"), will feature works by Brahms, Debussy, Ravel, Tchaikovsky, Wagner and Beethoven in remaining concerts. The annual Tanglewood-on-Parade benefit concert, with Arthur Fiedler and the Boston Pops Orchestra, will be given August 7. There will be many soloists and guest programs.

Here, where Nathaniel Hawthorne planned his "Tanglewood Tales," is the gathering place of music lovers in the tradition of the great European festivals. The crowds, which have exceeded 15,000 at one concert, may surpass last year's total of some 162,936 persons.

But Tanglewood is more than a summer showplace for Dr. Munch and his Bostonians. It is also a noted campus of musical learning.

There are, for instance, 70 pianos on the "campus" of the Berkshire Music Center.

A Farewell Concert

The gloomy, overcast Sunday, July 6, rather typified the operation of Tanglewood's festival and school. That afternoon a crowd of 4,232 applauded the artistry of G. Wallace Woodworth, leading his farewell concert after 25 years as conductor of the Harvard Glee Club and Radcliffe Choral Society. History was unfolding at Tanglewood.

That morning a smaller, yet sizable, crowd heard Ronald Knudsen, one of three Baltimoreans among 325 students at the Berkshire Music Center, perform in the first of a series of Sunday morning chamber music concerts.

The students come from 36 states and 17 foreign countries for study, concurrent with the festival, under some of the world's top artists.

"When music means so much to so many people," says Thomas D. Perry, Jr., manager of the Boston Symphony, "a place like this is justified."

The history of both festival and school are wrapped around the personality of the late Serge Koussevitzky, the long-time conductor of the Boston orchestra who died in 1951. The school, opened in 1940, was the realization of one of the maestro's fondest dreams.

Inaugurated In 1934

Actually, the festival was inaugurated in 1934 when a committee of citizens erected a wooden concert shell on a nearby estate to start a program.

Some 5,000 persons that summer heard Henry Hadley lead 65 players from the New York Philharmonic Symphony Society in three concerts. In 1935 the same cast performed in a hired tent. The site was shifted in 1936 and, with the shift, Dr. Koussevitzky entered the picture.

The Boston Symphony Orchestra "moved" to the Berkshires. In the Winter of 1936 the historic, 210-acre estate called Tanglewood was presented to the orchestra by Mrs. Gorham Brooks (later Mrs. Andrew Hepburn) and her aunt, Miss Mary Aspinwall Tappan. Then came a storm.

Charles Munch will conduct the Boston Symphony Orchestra in a series of programs at the festival.

In the Summer of 1937, Dr. Koussevitzky was conducting an all-Wagner program in the tent. The storm struck, halting the music several times and drenching many in the audience.

It is said that Dr. Koussevitzky insisted that a permanent auditorium be erected if the orchestra was to stay at Tanglewood. The result was a campaign that raised $80,000. The present main concert hall, called "The Shed," which seats 6,037 persons, was completed for the 1938 season.

The Shed was designed by Eliel Saarinen, a Finnish architect, while the remarkable acoustics for the partially-open structure were planned by Prof. Richard D. Fay, of the Massachusetts Institute of Technology. So fine are the acoustics that the slightest pianissimo carries clearly across the lawn.

And so, the Shed was opened on August 4, 1938, with Beethoven's "Ninth Symphony." There was more rain—but the roof was soundproof and the setting dry.

Season Is Extended

The 1938 season of six concerts in two weeks drew some 38,000 persons. Dr. Koussevitzky increased the season steadily over the years until World War II brought the program to a temporary halt. When it resumed, the crowds swelled again.

In addition to the Shed, facilities at Tanglewood include a 1,200-seat theater-concert hall; a barn, a garage and rehearsal stage, all used for studies, and ten small studio buildings. The rambling mansion house, completed in 1865 and used by the school, harks back to Tanglewood's beginning.

The distant past is clouded, although a tribe of Mohican Indians reputedly lived by the lake. The present estate was laid out in 1849 by William Aspinwall Tappan, a Boston merchant and banker, whose daughters lived there many years and entertained many literary celebrities.

Nathaniel Hawthorne lived at Tanglewood in a little red cottage from 1851 to 1853. He also wrote "The Wonder Book" and assembled material for "The House of Seven Gables" in those years. A reproduction of his cottage stands on the original site.

His creativity is the heritage of students at the Berkshire Music Center. Such is the record of the school that its alumni make up more than 10 per cent of all major United States symphony orchestras.

In addition to Dr. Koussevitzky and Dr. Munch, the director, the school's faculty has included Aaron Copland, assistant director, and Paul Hindemith as teachers of composition; Dr. Herbert Graf and Boris Goldovsky, as opera instructors; Eleazar de Carvalho, the eminent Brazilian conductor who is also an alumnus, and the principal and solo players of the Boston Symphony Orchestra.

Baltimoreans At Center

The Baltimoreans at the center are Mr. Knudsen, of 12 East Centre street, and Joanne Cohen, of 3714 Springdale avenue, both members of the violin section of the Berkshire Music Center Orchestra, and Philip Eisenberg, of 3100 Gibbons avenue, a student in the Opera Department.

Their school routine is a 9 to 5-plus combination of classes, rehearsals, individual instruction, after-hours practice and attendance at concerts. But there are also informal parties, dances, swimming, boating and other events.

Climaxing the noncredit course is the final student concert on August 9 when various awards are given, including the Koussevitzky Award to the most promising conductor.

Perhaps the most unusual offering of the school is the Tanglewood Study Group, an informal program conducted chiefly for amateur musicians. These music devotees may spend two-week periods or longer at Tanglewood. They share all facilities and perform together. If there happens to be twenty pianists at one time, all twenty may play in one concert session.

The Mood Is Informal

With the clanging of an ancient railroad bell, a crowd begins to file into the Shed for a typical concert. They sit on folding seats under the bare, gray girders of the suspended ceiling.

But this is Tanglewood—best known for those hundreds more who recline on the grass. The mood is informal. Under the trees they spread blankets, open picnic lunches, stare at the sky. The baton raps for quiet.

The music of the Boston Symphony Orchestra surges across the lawn and rings forth its splendor.

This is Tanglewood—1958.

Two of the three Baltimoreans at the festival are Ronald Knudsen, of East Centre street, and Joanne Cohen, of Springdale avenue. Both are violinists.

[279]

WHITE PLAINS, N. Y.
REPORTER DISPATCH

JUN 1 6 1958

Down the Scale

Fry Studio Opera Program Is Scheduled for Tonight

By RUTH K. NOLAN

The annual opera night of the studio of Caroline Beeson Fry, 2 Orchard Parkway, will take place tonight at 8 o'clock. Featured on the program will be scenes from "La Serva Padrona" (Pergolesi); "Faust" (Gounod); "The Barber of Seville" (Rossini); and "Madame Butterfly" (Puccini).

Those taking part will include Franklin Menkin, Franne Levine, Ferdinand Kersten, Jr., Alice Ricaud, Luther Davis, Alice Castle, Gloria Boni, Annie Mae Allen, Anne Pretzat, Irving W. Reid, and Jeanne Stoloff.

The program will also feature arias and recitatives from "The Marriage of Figaro" (Mozart); "Lakme" (Delibes); "Romeo and Juliet" (Gounod); and "Rigoletto" (Verdi).

Mary Gervasi is dramatic director and Mildred Paynes is in charge of costumes.

Tanglewood Reservations

Westchester residents who plan to attend the Berkshire Festival at Tanglewood this Summer may obtain reservations now. For this season's festival, from July 2 to Aug. 10, Charles Munch will emphasize the music of one of the great composers on each weekend and will include important contemporary works on the programs of the last four weeks. Dr. Munch will conduct the concerts of the first two week-ends in the Theater Concert Hall devoted to Bach and Mozart.

During the last four weeks, he will be joined by Pierre Monteux, making his seventh annual visit to Tanglewood as guest conductor. Composers featured on the last four weeks in the Music Shed will be Brahms, Debussy, Ravel, Wagner, and Beethoven.

Soloists will include a number of outstanding young American pianists, featuring Eugene Istomin, Lukas Foss, Byron Janis, Leonard Pennario, Seymour Lipkin, and Leon Fleisher, appearing in concertos by Bach, Mozart, Rachmaninoff, Brahms, and Beethoven.

There will also be a special performance by the Boston Pops Orchestra, under the direction of Arthur Fiedler on Aug. 7, and a performance of Bach's "B Minor Mass" on July 6 by the Harvard Glee Club and Radcliffe Choral Society under the direction of G. Wallace Woodworth.

Horowitz Elected

Alan P. Horowitz of 11 Normandy La., Scarsdale, has been elected president of the Orchestral Society of Westchester. The organization, entering its 12th season, is under the musical direction of Simon Asen, and annually presents a series of Sunday evening concerts in various Westchester communities. The soloists for next season will include Van Cliburn, pianist; Leontyne Price, soprano; Berl Senofsky, violinist and The Budapest String Quartet.

Other officers electer to serve with Mr. Horowitz are Randolph Guggenheimer, of Purchase, chairman of the board; Samson Gordon of New Rochelle, vice-president; Mrs. Abe Hackman of Scarsdale, secretary; Mrs. Jules Backman of Scarsdale, treasurer.

Other board members include Sol G. Atlas of Yonkers; Merrill Folsom of this city; Mrs. Charles A. Hogan, Walter L. Slezak, Mrs. Edward E. White of Larchmont; Bennett Cerf of Mount Kisco; Mrs. Bliss Woodward of Mamaroneck; Mrs. Oliver W. Merchoir, Irving Mozkovitz, Mrs. Backman, Mrs. Harold S. Lynton of Scarsdale; and Jack Stadler of New Rochelle.

BLUEFIELD, W. VA.
TELEGRAPH
Circ. D. 27,748 - S. 36,709

JUL 9 1958

Good Morning

* * *

Because the law worketh wrath: for where no law is, there is no transgression.—Romans 4:15.

* * *

When men are pure, laws are useless; when men are corrupt, laws are broken.—Lord Beaconfield.

—o—

Music, Music Everywhere In Summer

"Where to go for a vacation this summer?" is becoming an easier and easier question for a music lover to answer. Just as the Izaak Walton disciple hies himself to where he can wet a line from sunrise to sunset, the devotee of symphony, chamber music, opera, vocal and last, but by no means least, jazz will be happiest vacationing at or near some summer music center.

And his (or her, or their) choice is almost unlimited. For these days there's more summer music than you can shake a stick at. The Ivy League area hasn't had a monopoly of it for a long time.

The Hollywood Bowl, opening its 37th annual "Symphonies under the Stars" on Tuesday, gets no inferiority complex from New York City's Lewisohn Stadium. On the same day summer vacationists at Miami Beach troop into the first 1958 Pop Concert by the University of Miami symphony orchestra. The Aspen (Colo.) music festival plays no second fiddle (oops!) to the Boston Symphony's 23d Tanglewood Festival at Lenox, Mass.

In certain big cities you can take your musical vacation right at home. In addition to the Lewisohn Staduim and the Hollywood Bowl, there are, among others, Ravinia and Grant Park in Chicago, Robin Hood Dell in Philadelphia, the Cincinnati Zoo (opera), summer concert sites in Cleveland and Pittsburgh, the music barge moored on the Potomac at Washington.

Just as the fast expanding summer theatres have ended lean days for many an actor and actress, the hundred or so summer music festivals in the United States and Canada now give a much needed economic fillip to many a musician. A winter symphony orchestra may provide him less than 30 weeks' work at less than $3000. Summer festivals, eking out, may enable him to retain music as his vocation instead of going into his uncle's business and downgrading Euterpe to an avocation.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 23,885

JUL 1 0 1958

Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 16,139

JUL 1 5 1958

AUSTIN, TEX.
AMERICAN
Circ. D. 34,999

JUL 18 1958

SAVANNAH, GA.
PRESS
Circ. D. 23,724

JUL 1 9 1958

ST. CLOUD, MINN.
TIMES
Circ. D. 16,581

AUG 4 1958

PIQUA, OHIO
CALL
Circ. D. 9,875

JUL 1 4 1958

'Yankee' Means New England—a Six-State Area That Has Everything

(Continued from Page 6)

known as Cape Cod. Here are miles of pleasant beaches, old homes, charming hotels and inns and guest houses, wonderful fishing and summer theaters. The Cape Ann area likewise is a favorite with vacationists who love the tang and refreshments of salt water bathing. Artists also favor the area.

Vacation Islands Of Massachusetts

As Yankee as can be, part of Massachusetts yet away from it, are the Bay State's vacation islands of Cuttyhunk, Martha's Vineyard and Nantucket. Here by law time has been ordered to stand still. No new building or renovation is allowed that is not in keeping with colonial style of architecture. Most of the islands' summer visitors are old friends who have been coming back for years, but the resort business is expanding and newcomers are being eagerly sought.

Nantucket and Martha's Vineyard have fine beaches, a rugged landscape of bluffs and sand dunes that prove irresistible to artists, and numerous guest houses, small hotels and motels. They offer a quiet, relaxed way of life hard by the sea.

Rhode Island, although the smallest state in the country, has never suffered any nuerosis over the fact of its size. Split in many pieces by water, Rhode Island happily boasts of a 400-mile-long ocean shoreline. The recreational possibilities, of course, are unlimited and the state has some of the finest ocean bathing in the country, particularly along sheltered Narrangansett Bay. By cutting deep inland away from the Sound, the Bay with its coves and inlets is an excellent locale for scores of fine marinas.

Rhode Island was an early refuge for those oppressed by the stern Puritans of Boston. It was founded by Roger Williams, who fled from Boston, and one of the state's prime landmarks to religious freedom is its First Baptish Church in Providence, founded by Williams and mother church to the denomination.

The Jews likewise found refuge in Rhode Island and their Touro Synagogue in Newport, the oldest in the United States, is in its interior an exquisite example of colonial architecture blended with the Hebraic tradition. The exterior is not particularly impressive. Still in use, the synagogue is open to visitors. The United States Department of Interior has declared it a national shrine.

Vacation Satellite Of Block Island

Rhode Islands vacation satellite of Block Island, like its Massachusetts counterparts, is ideal for rest and relaxation by the beach. Fishing is excellent off the island and bicycle riding is popular.

New England is neatly divided into two distinct sections. The three lower tiers of states are highly industrialized and expanding. When you cross the northern border of Massachusetts, you enter a new world, a quiet world of hills and valleys and many lakes that was sort of by-passed by the industrial revolution. There is some industry, of course, and almost as many handcrafts, farming where it's feasible, commercial fishing on the coast, and the great outdoors.

And this is the lure of Vermont, Maine and New Hampshire — its wilderness, trees, lakes and quiet valleys.

Mt. Mansfield, Queen Of Vermont Hills

For 255 miles from Massachusetts to Canada hikers may clamber over Vermont's mountain chain following the marked trees on the Long Trail. Lean-tos or closed cabins have been erected strategically along the trail by the Green Mountain Club of Rutland. Queen of Vermont's hills and a leading recreational area is Mt. Mansfield. From its summit, accessible by chair lift, can be seem Smuggler's Notch. In winter the area is one of the top skiing resorts in the United States.

Boating, swimming, water skiing are available on nearly all of Vermont's smaller inland lakes. Unique to the New England states is Vermont's coastline along the shores of Lake Champlain, which is just over a 100 miles in length.

Sightseers will want to visit the Calvin Coolidge Homestead in Plymouth. The house was occupied by the Coolidge family housekeeper until her death in 1956 and was only opened to the public last July. It was in this house that John C. Coolidge administered the oath of President of the United States to his son early on Aug. 3, 1923.

New Hampshire Has Three Parts

Caesar would be right again were he able to visit New England and say, "All New Hampshire is divided into three parts." Like Vermont, New Hampshire has an outlet on water—salt, in this case—on its southeastern border. Here along a short stretch of seacoast is Portsmouth with its huge U. S. Naval installation; Hampton Beach, a family bathing resort with two-and-a-quarter miles of sandy shore, and several quiet, typical inland New England towns such as Peterborough. Hampton Beach offers deep-sea fishing, entertainment with name bands, theaters and numerous hotels, motels and cottages. Historic homes, monuments and museums abound in the area.

Fresh water sports are a prime activity in New Hampshire in the summer and numerous boating facilities are available in the lake region on such lakes as Winnipesaukee, Sunapee, Ossipee, Mascoma and Newfound, to mention a few. The popularity of water sports has given rise to a full slate of special water events in this part of the state—regattas, swimming races, boat races, and water ski races.

The craggy White Mountains comprise New Hampshire's third major area. Outdoorsmen — hunters, fishermen, campers, hikers and mountain climbers and family groups, too —have enjoyed the majestic scenery of these mountains since our country began. Here the visitor must see the Old Man of the Mountains, the rock profile of a man that's undergoing a face lifting. Less well-known are profiles of an Indian and an old woman.

Highest Mountain In New England

King of the White Mountains is Mount Washington, highest in New England at 6,293 feet. The celebrated cog railway takes you to the top as does an eight-mile auto road on the other side of the mountain.

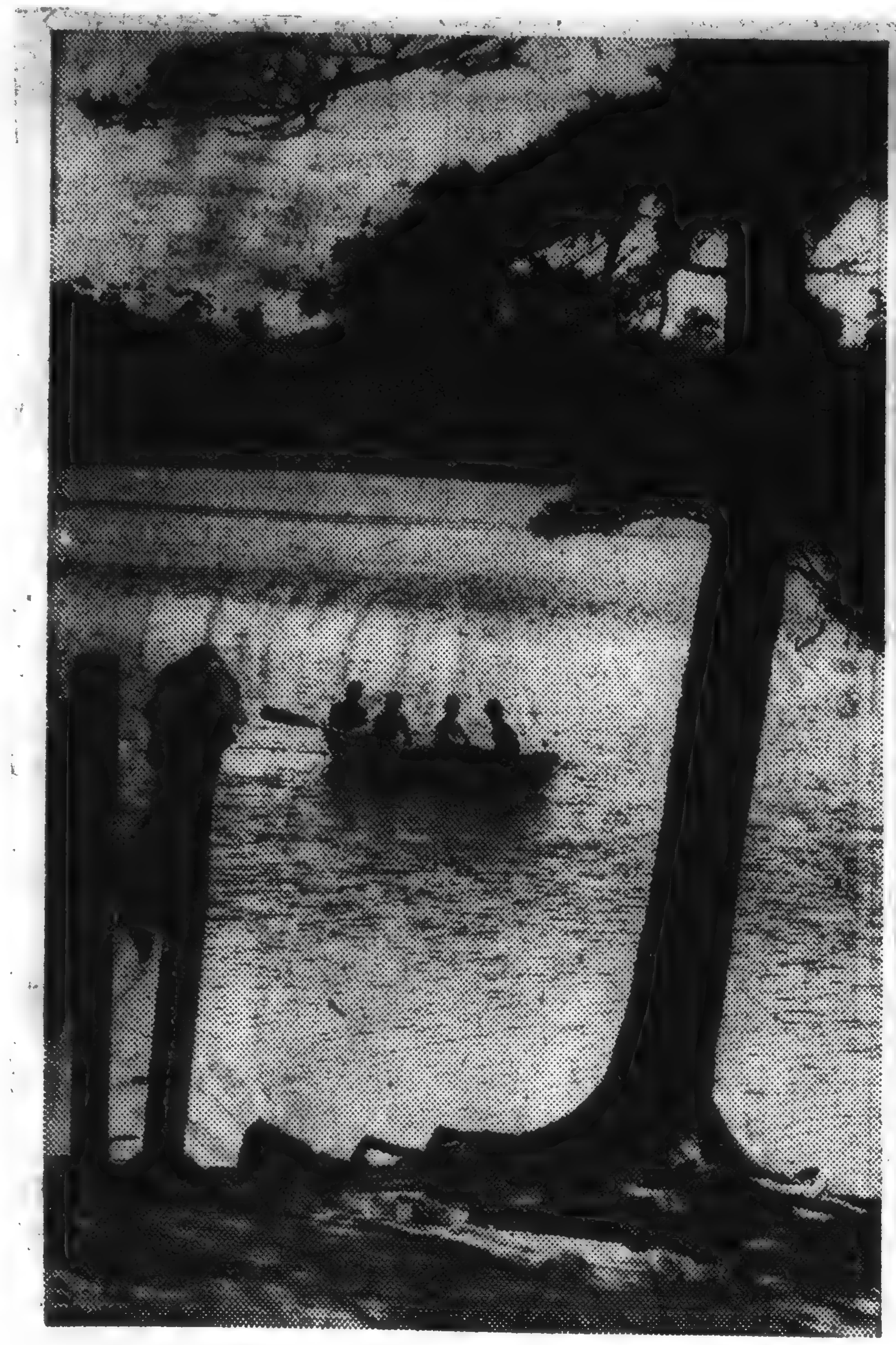
In turning to Maine, we might well once again hearken to a few of the words laid down in the New England Guide:

"The official name for this area is not Maine, but 'The State of Maine,' and at first glance this might appear to crystallize the character of things: big, blunt and definite. These qualities the state has in brimming measure, being as large as the five other New England states combined, the most densely-forested area in the country, the leader in potatoes, with 5,000 streams and 2,500 lakes. If all the crooks and bends in the coastline were straightened, it would stretch from Portland to London.

"Hugeness is also conspicuous in more than human terms. Farmers till over a million acres, lobstermen trap 20,000,000 succulent pounds yearly and diggers pry up most of the nation's soft-shell clams.

Much has been said about the New England States in these pages. Much more has been omitted—only for lack of space. Little has been noted of the numerous fine golf courses throughout the six-state area, the excellent summer theaters, the clambakes and square dances, the choice New England cuisine, the covered bridges and lighthouses, the facilities for tennis, the magnificent state and other public parks and a host of historic landmarks that help tell the story of the birth of America.

But come to New England yourself. Enjoy its hospitality, share in its games and recreation. There's no place quite like it anywhere else in the world. Real Yankees call it "God's country."



The bridge at Concord where the "embattled farmers" fired the shot heard around the world. Historical markers abound throughout the New England states.

Boating on quiet lakes, swimming and fishing—these are some of the charms of a Yankee vacation.

New England's coastline is a combination of sandy beaches, quiet coves and sheer bluffs offering spectacular views of the ocean.

All the Adjectives Apply In New England's 6 States

By BARNETT D. LASCHEVER

Resort and Travel Editor

Laschever

New England is much like an old Vermont barn—it has just about everything. Scrape together all the adjectives you can lay your hands on and throw them broadside at New England. Bizarre, quaint, picturesque, charming, forboding, hospitable, reserved, stimulating, maddening, soothing and even irritating—each one will apply somewhere in the six-state area.

When you say "Yankee" and you mean New England, you can mean Connecticut's Fairfield County, the bedroom annex of New York City; or you may refer to the dinosaur tracks found near Hadley in Massachusetts or the hundreds of restaurants that feature pizza. Like the covered bridges and the white-steepled churches and the flaming maple leaves in the fall, these too are part of New England.

Yankee means other things. It means ties and roots and heritage; it means principles and convictions and fairness and decency. And it also means ingenuity — and then there's the wooden nutmegs of Connecticut. And you can call that what you will.

'Yankee Homecoming' The Strongest Pull

But the strongest pull, the magnet that year in and out attracts Americans from the farthest points in our country, may be summed up in the phrase "Yankee Homecoming," theme for this year's vacation season in New England. Throughout the vast reaches of the United States, the call of New England touches responsive chords in millions of breasts.

For scattered about the country are people descended from old Yankee families that were forced to forsake the rocky soil of New England and strike out across the plains in search of fertile land. The impact of New England thinking, customs and mores is strong upon America and is in good measure responsible for the moral and ethical codes that shape our lives today.

What will the visitor find who comes home to Yankeeland, perhaps to visit the town in which his forebears were born?

In addition to its historic relics, the Yankee visitor finds a beautiful land whose charms include recreation of every variety.

Connecticut, Nation's 'Gadget Maker'

Gateway to New England is Connecticut, a state of rolling hills, elm-tree shaded small towns, busy industrial cities. Like the state itself, Connecticut's industrial products for the most part are small, albeit of extraordinary variety. This had earned the state the additional title of "Gadget Maker to the Nation."

Connecticut is rich in history and in historical old Colonial homes. In an article such as this it is not possible to pinpoint every facet of historical interest nor describe every attraction and recreation area. What is true for Connecticut follows for the other New England states.

Here then is a sampling of the sights and attractions in Connecticut—and elsewhere in New England.

'Gun That Won West' Displayed

In Hartford, the Old State House, designed by Charles Bulfinch, is one of the most perfect examples of Colonial architecture. It is being preserved as a museum. The Colt 45 revolver, the "gun that won the West," was made in Hartford and a collection of Colt guns is on display at the State Library and Museum across the street from the State Capitol.

Mark Twain's home for twenty-five years, shaped much like a Mississippi riverboat, is in Hartford while in near-by Wethersfield visitors may tour the Webb House, where General Washington and Count de Rochambeau determined the strategy for the decisive Battle of Yorktown.

The Connecticut shore, protected by Long Island, which acts as a natural breakwater, is excellent for family bathing with its absence of breakers. Most of the shoreline is occupied by private and rented cottages and small inns and hotels. In addition, at New London there's a superb municipal resort, Ocean Beach, and the swimming is tops at Hammonasset State Park near Madison. Inland there are numerous lakes where vasation cottages are rented.

Early Whaling At Mystic Seaport

Near Groton is the famed Mystic Seaport, a re-created early whaling and sailing village which also features a museum, and two full-size ships, the Joseph Conrad and the old wooden whaling vessel, the Charles W. Morgan.

Along the shore are numerous fishing centers and excellent seafood restaurants.

By superhighway—the Connecticut Turnpike is one of the nation's newest—or winding backroad, by train or plane, Connecticut is pleasant to travel in.

In Massachusetts history looms even larger, for here are the names and events that occupy so many of the pages in our early American history book: Plymouth and Thanksgiving; the Boston Tea Party; the Salem Witch House; the massacre at Old Deerfield, not to mention the ride of Paul Revere, and the battles of Bunker Hill, Lexington and Concord.

Old Sturbridge In Woods and Hills

Old Sturbridge, on the southern border of the state near Worcester, is a re-created post-Revolutionary War village in a lovely setting of rolling hills and woods. Nearly all the buildings are authentic, having been moved to the village from other parts of New England. On a smaller scale but equally interesting is Storrowton, a collection of Colonial buildings, including a splendid tavern grouped around a commons on the grounds of the Eastern States Exposition in West Springfield.

The new Massachusetts Turnpike, which cuts across the state from Lenox in the west to Weston, ten miles from Boston, opens up all the state's varied vacation regions to car travelers. One of the most popular with New York visitors is the Berkshires, where at Lee every summer the Boston Symphony Orchestra performs in the famed Tanglewood festival.

Sightseers in Massachusetts, and in all New England, will enjoy visiting the numerous schools and colleges that have taken root in Yankeeland. In the Pioneer Valley area of Massachusetts around Northampton, for example, are Mt. Holyoke, Smith College, Amherst, Deerfield Academy and the University of Massachusetts.

Fresh water fishing and lake vacations are popular in Massachusetts, but certainly one of its best known recreation areas is a crooked arm of land

Continued on page 7, column 1

News (e)
AMESBURY, Mass.
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JUN 24 1958

[281]

Rock and Roll to Rachmaninoff Will be Offered in New England

047

BY JOHN A. HAHN
United Press International

BOSTON (UPI)—Music from rock 'n' roll to Rachmaninoff awaits the visitor to New England this summer.

Rythms will be heard from sea coast to mountains, from intimate garden settings to a 5,893—seat covered amphitheater.

With the close of the Boston Pops concerts in Symphony Hall this week, music moves out of doors. The pops musicians give free concerts on the Charles River esplanade in Boston between assignments at the Berkshire music center in Tanglewood, beauty spot of the Berkshires.

Castle Hill in Ipswich, starts off the formal rounds of outdoor music in southern New England. Programs, ranging from Duke Ellington to the Beaux Arts Trio, are held in a formal garden, weather permitting. If it rains the audience moves inside to the great house, part of the former Crane estate known as Castle Hill.

Folk singing Odetta and "ethnic dancer" Pearl Primus open the Castle Hill series Friday and Saturday. Following will be Ellington and his band 'cellist Leonard Rose, pianist Jean Dancereau, soprano Adele Addison; the Beaux Arts Trio duo-pianists Pierre Iuboshutz and Genia Bemenoff, and the Melissa Hayden dance quartet.

The esplanade concerts will be given June 29 through July 11 and Aug. 11-16, following the Berkshire festival concerts at Lenox.

The fifth annual Newport, R. I., jazz festival opens July 3 at Freebody Park. The 1958 edition will have a "foreign" beat, including a unique band with one jazz musician from each of 17 nations.

Jazz festival President Louis L. Lorrillard said most of the members of the band, which has an average age of 23, cannot even understand each other's language.

"But music is proving to be a universal medium of communicating between them as it should for people everywhere," he said.

Gospel singer Mahalia Jackson, Dave Brubeck and Gerry Mulligan will take part in an opening night tribute to Ellington. Other stars of the three-day jazz session will include Louis Armstrong, Benny Goodman, Jack Teagarden, Buck Clayton, Pee Wee Russell, Bobby Hackett and Chris Connor.

Established in 1940 by the late Serge Koussevitzky, then conductor of the Boston Symphony Orchestra, the Berkshire festival is perhaps the most ambitious summer music project in the northeast. Now in its 16th season, time out fo. World War II, the Berkshire Music Center offers classes for young musicians, taught by masters of the profession, in addition to the concert series.

The formal concerts begin Friday, July 25 and continue on three successive weekends through Aug. 10. Many of the 5,893 seats in the huge outdoor music shed were subscribed in advance but there will be plenty of room outside on the lawns surounding the shed.

General admission to the center grounds is $2 per person. Seats within the shed cost up to $6.50 each per concert.

Charles Munch and Pierre Monteux share the baton as conductors of the Boston Symphony Orchestra in the shed.

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

JUN 8 1958

Tanglewood Chamber Music Programs Are Announced

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theater-Concert Hall at Tanglewood, Lenox, have been announced by the Boston Symphony Orchestra.

The eponing concert on July 2, will feature the Budapest String Quartet in a program including Haydn's Quartet in D major, Op. 64 No. 5; Bartok's Quartet No. 1 in A minor, Op. 7, and Beethoven's Quartet No. 8 in E minor, Op. 59, No. 2.

The Beaux Arts Trio of New York will be heard at the concert of July 9. The program will be Beethoven's Trio in E-flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120, Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua under the direction of Noah Greenberg will present a program of music of Flanders and Spain, with works by Isaac, Des Pres, Morales and others on July 16.

On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahm.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and August 6. The program for July 30 includes Mozart's Quartet in C major, K. 465, Blackwood's Quartet No. 1 and Brahm's Quartet No. 1, in C minor, Op. 51 No. 1 On Aug. 6, the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Cen-

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUN 8 1958

Culture and Nature Share Spotlight in Berkshires

Natural Azalea Garden in Full Bloom Around Berry Pond Atop Taconic Range

Pittsfield, June 7—Culture and nature again will share the spotlight in the Berkshires' vacation-travel attractions this season.

Natural Show

One of the most colorful of the natural shows currently is at its peak in the Pittsfield State Forest where 100 acres of natural azalea gardens are in bloom. The pink, flowering trees surround Berry Pond, an 11-acre body of water atop a 2000-foot peak in the Taconic Range. The azalea gardens are the largest in New England and the pond is the highest natural body of water in Massachusetts.

Top billing in the cultural field will go, of course, to the Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox. The Tanglewood season will run from July 2 to Aug. 10. Guest conductor Pierre Monteux, making his seventh annual visit to Tanglewood, will share the concerts with Dr. Charles Munch, BSO conductor.

Regular Star

Also, a regular star in the Berkshires' cultural attractions will be Ted Shawn's Jacob's Pillow Dance Festival in Becket. The Pillow will open its 26th season June 26. One of the feature attractions at the Pillow this season will be the appearance by the Ximenes-Vargar Spanish Ballet the week of July 21. Mia Slavenska and Andre Eglevsky will be featured in the opening program.

Jazz and folk music are the cultural offerings at the Berkshire Music Barn in Lenox. Music Barn will open its season June 29 and run through Aug. 31 with folk music concerts Saturday afternoons at 3.30 and jazz concerts Sundays at 8.30 p. m.

Summer Theater

Two summer theaters round out the major cultural offerings. The Berkshire Playhouse in Stockbridge will run from June 23 to Aug. 30, featuring Broadway and Hollywood stars. The Berkshires' other summer theater, the Williamstown Theater in Williamstown, will run from July 3 to Aug. 30 with evening performances Tuesday through Saturdays and Saturday matinees. The Berkshire Playhouse will run evenings except Sunday, and will present matinees on Wednesdays and Saturdays.

Visitors to the Berkshires don't have to worry about what to do on a rainy day. The entire family will find something of interest in one of the many museums in the area. The Berkshire Museum in Pittsfield is one of the finest small museums of art and natural history in the country.

Also in Pittsfield, the Berkshire Athenaeum, the city's public library, has a Herman Melville Memorial Room which contains a collection of the works, personal effects and pictures of the author of Moby Dick. Melville wrote the epic novel in Pittsfield in 1850.

Newest Addition

Of special interest in the artistic line is Chesterwood in the south Berkshire village of Glendale. This is the studio used by the late great American sculptor, Daniel Chester French, from 1898 until his death in 1930. Displays include the model of the seated Lincoln which Mr. French made for the Lincoln Memorial.

Newest addition in the Berkshire-family of museums and art institutes is the Clark Art Institute in Williamstown. It was first opened in 1955 and is already rated one of the tops in the nation. Its hangings include 33 Renoirs and the displays include matchless silver from the 16th through 19th Centuries and 19th and 20th Century bronzes.

A visit to the Berkshires is never complete without a trip to Mount Greylock in north Berkshire. The 3491-foot peak is the highest in the state and may be reached by automobile. Mount Greylock is one of six suggested circle tours outlined in a brochure available on request from the Berkshire Hills Conference, 50 South St., Pittsfield.

The Berkshires also have Massachussetts' only year-round resorts which are located on what formerly were vast private estates in these hills. Such resorts as Eastover in Lenox, Jug End Barn in South Egremont and Oak N' Spruce in South Lee, all have swimming pools and other modern facilities for their guests.

Also available on request from the Berkshire Hills Conference is a list of Berkshire lakes and ponds with information on what fish may be caught in each location.

MADEMOISELLE
NEW YORK, N. Y.
Circ. Mo. 533,563

APR 1958

Aspen and Tanglewood

Fast becoming one of America's two major music festivals and summer schools: the Aspen (Colo.) Music School and Festival. Its East Coast co[illegible]. 21 years old this summer: Berks[illegible]l, Tanglewood, Mass. Latter is one o[illegible] great musical events. But former is g[illegible]ing: what with faculty and performers including Tourel, Curtin, Milhaud, Juilliard String Quartette.

by Leo Lerman

CHICAGO, ILL.
AMERICAN
Circ. D. 524,823 - S. 706,407

MAR 1 6 1958

MAGAZINE DIGEST

Esquire, April

What's happened to humor? asks Malcolm Muggeridge, former editor of "Punch," the British humor magazine. Both in England and America, humor seems to be going out of fashion; the areas in which ridicule is permitted seem to be steadily shrinking.

He himself, says Muggeridge, is in trouble with a large part of the British population because of some "lighthearted remarks" about the monarchy. The outcries of rage are something entirely new; Max Beerbohm and Kipling made fun of royalty in a way that would be inconceivable now.

In totalitarian societies, humor is virtually abolished.

Americans, Muggeridge finds, "overflow with humorous comment and acid observations" in private. You'd expect to find plenty of social satirists in the U.S. Where are they? TV and the newspapers grow ever more solemn, the movies have lost their sparkle.

Muggeridge blames insecurity for the decay of humor on both sides of the Atlantic. "When people are fearful, they want everyone to be the same . . . In a conformist society, there is no room for a jester." He concludes:

"It may well be that those who seek to suppress or limit laughter are more dangerous than all the subversive conspiracies . . . Laughter is the most effective of all subversive conspiracies, and it operates on OUR side."

Holiday, March

Anywhere west of the Berkshire Music Festival, says Roger Angell, people are likely to think of Easterners as affected, condescending, a mite preoccupied with money, and a bit self-assured—as if their family or education or occupation were more exalted than yours.

Most Americans away from the Atlantic Coast area also feel the East is effete, no longer vigorous, not truly American, snobbish, foreign-dominated, money-grubbing. The charges are true, says Angell, but instead of being causes for distrust they make the East the most vigorous, interesting and influential area of the U. S.

The East is richer than even a Texans' wildest dreams. The six states of Massachusetts, Rhode Island, Connecticut, New York, New Jersey and Pennsylvania have almost $90,000,000,000 tucked away in bank deposits; Massachusetts alone has some $100,000,000 more savings than Texas.

The Broadway theater today is about ready for the wheelchair. But what promises to save it is no energetic Western city—it's the Off-Broadway theater. In great orchestras, museums and libraries, universities and publishing houses, the East leads the country; a publisher has estimated that 43 per cent of all nontechnical books are bought in the area bounded by Maine, Washington, D. C., and Pittsburgh.

The Effete East, says Angell, is an American aristocracy—but one of accomplishment, not inheritance.

★ ★ ★

Coronet, March

Custom-built bone is now available to doctors and dentists. The development of Dr. Fred Losee, a dental researcher at the Naval Research Institute, it not only replaces crushed or malformed bones, but allows the body to build new ones in their place.

Dr. Losee's chemical process results in a chalk-white, lightweight solid, anorganic bone. The first human subject to benefit from it was a miner whose heel had been crushed; after an operation to replace the damaged bone with anorganic bone, he can walk again.

Research shows that the body fills the anorganic bone with blood vessels and brings new bone-building cells to it. As living tissue grows in its place the anorganic bone dissolves.

Scientists at the University of Michigan have found that a powder made of anorganic bone, sprinkled on the gum after a tooth extraction, quickly stops the bleeding. Armour & Co. is now providing doctors all over the world with anorganic bone for further study.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

JUL 6 - 1958

Tanglewood Concerts on WGBH-FM

For the fifth consecutive year, WGBH-FM is presenting broadcasts of all the Boston Symphony Orchestra summer concerts at Tanglewood Saturdays at 8:25 p.m. Charles Munch, music director, will conduct most of the concerts.

Pierre Monteux will be guest conductor at four concerts and G. Wallace Woodworth will conduct a special performance of Bach's B Minor Mass, broadcast on July 19, with the Harvard Glee Club, Radcliffe Choral Society and soloists: Adele Addison, Eunice Alberts, Blake Stern and Donald Gramm.

WGBH-FM broadcast dates for the following outstanding American pianists performing this year are Leon Fleisher (Aug. 9), Byron Janis (Aug. 23), Seymour Lipkin (Sept. 8), Eugene Istomin (Sept. 15), and Leonard Pennario (Sept. 20), performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt and Rachmaninoff. Violinists will include Zino Francescatti (Aug. 30), Rugh Posselt (Sept. 1) and Bert Senofsky (Sept. 22). Joseph de Pasquale will be soloist in the Piston Viola Concerto (broadcast Sept. 13) which was written especially for his performance.

In addition, chamber music by the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York and the New York Pro Musica Antiqua will be recorded. Performances by student ensembles will be presented throughout the coming WGBH-FM season.

[2P2]

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,945

JUN 24 1958

From Jazz To Rachmaninoff:

New England Music Heads Outdoors

BOSTON (UPI)— Music from rock 'n' roll to Rachmaninoff awaits the visitor to New England this summer.

Rhythms will be heard from sea coast to mountains, from intimate garden settings to a 5,893 - seat covered amphitheater.

Esplanade Concerts

With the close of the Boston Pops conoerts in Symphony Hall this week, music moves out of doors. The pops musicians give free concerts on the Charles River esplanade in Boston between assignments at the Berkshire music center in Tanglewood, beauty spot of the Berkshires.

Castle Hill in Ipswich, starts off the formal rounds of outdoor music in southern New Engalnd. Programs, ranging from Duke Ellington to the Beaux Arts Trio, are held in a formal garden, weather permitting. If it rains the audience moves inside to the great house, part of the former Crane estate known as Castle Hill.

Folk singing Odetta and "ethnic dancer" Pearl Primus open the Castle Hill series Friday and Saturday. Following will be Ellington and his band, 'cellist Leonard Rose, pianist Jean Dancereau, soprano Adele Addison; the Beaux Arts Trio, duo - pianists Pierre Luboshutz and Genia Bemenoff, and the Melissa Hayden dance quartet.

The esplanade concerts will be given June 29 through July 11 and Aug. 11-16, following the Berkshire festival concerts at Lenox.

R.I. Jazz Festival

The fifth annual Newport, R. I., jazz festival opens July 3 at Freebody Park. The 1958 edition will have a "foreign" beat, including a unique band with one jazz musician from each of 17 nations.

Jazz festival President Louis L. Lorillard said most of the members of the band, which has an average age of 23, cannot even understand each other's language. "But music is proving to be a universal medium of communicating between them as it should for people everywhere," he said.

Gospel singer Mahalia Jackson, Dave Brubeck and Gerry Mulligan will take part in an opening night tribute to Ellington. Other stars of the three - day jazz session will include Louis Armstrong, Benny Goodman, Jack Teagarden, Buck Clayton, Pee Wee Russell, Bobby Hackett and Chris Connor.

Established in 1940 by the late Serge Koussevitzky, then conductor of the Boston Symphony Orchestra, the Berkshire festival is perhaps the most ambitious summer music project in the northeast. Now in its 16th season (time out for World War II) the Berkshire Music Center offers classes for young musicians, taught by masters of the profession, in addition to the concert series.

The formal concerts begin Friday, July 25 and continue on three successive weekends through Aug. 10. Many of the 5,893 seats in the huge outdoor music shed were subscribed in advance but there will be plenty of room outside on the lawns surrounding the shed. General admission to the center grounds is $2 per person. Seats within the shed cost up to $6.50 each per concert.

Charles Munch and Pierre Monteux share the baton as conductors of the Boston Symphony Orchestra in the shed.

The Berkshires also offer weekend jazz concerts at the Music Inn in Lenox; dance programs at the Jacob's Pillow dance festival in Lee; chamber music and opera in concert form at South Mountain, Pittsfield.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 66,613

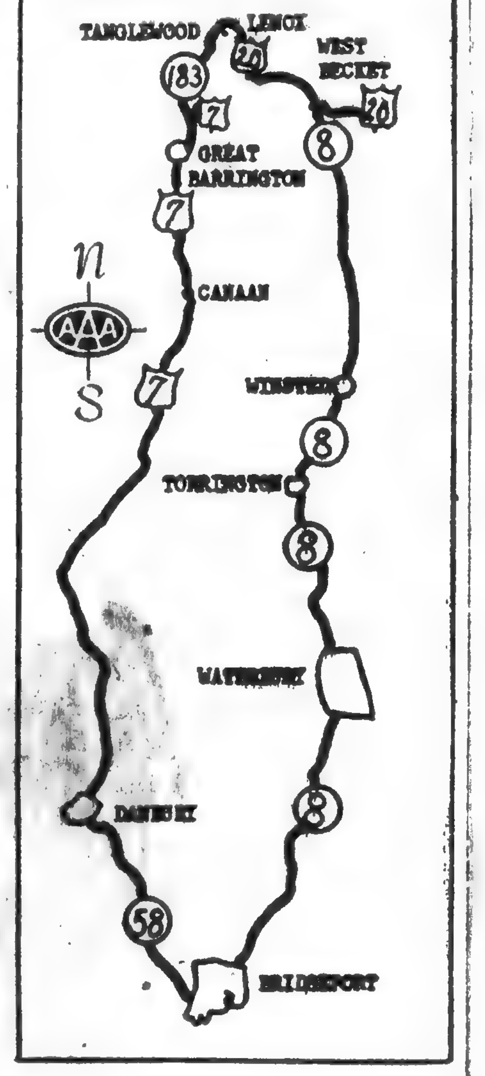
JUN 29 1958

Short Trips For

The Weekend Traveler

TANGLEWOOD

Suggested for weekend travelers is a pleasant trip to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every Summer in a series of concerts.



A round trip of 200 miles is involved for Bridgeport residents who take Route 58 to Danbury and then U. S. Route 7 north through Canaan to Great Barrington, Mass. This is both a summer and a winter resort center and, just before entering town, the party passes the fair grounds where the annual fair in September is one of the state's biggest.

A FEW MILES beyond town Route 183 angles off to the left. After a few more miles it crosses Route 102 and curves around the Stockbridge Bowl, about three miles out of Lenox. Now the group approaches the Dixey Estate, site of the Berkshire Music Festival and the location of the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," and collected material for his "Tanglewood Tales."

On this estate is the music shed where the concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself, closer to the music and seated, but many like the beautiful grounds outside where they may loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

THE VIEW from the grounds is close to spectacular, and the visitor might be advised to attend the concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving, the party heads into Lenox and then south on U. S. Route 20 for a dozen miles to West Becket where U. S. 20 cuts east, but the party heads south on Route 8. About 13 miles from here near New Boston is a view of Hanging Mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Famington river. Fragments loosened by the rain and frost do sometimes come crashing down with tremendous force.

Route 8 continues south, passing through Winstead, Torrington, Waterbury, Naugatuck, Derby and Seymore before bringing the party back to Bridgeport.

Empress Anna Ivanova of Russia was a niece of Peter the Great.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

MAR 16 1958

SUMMER MUSIC CAMP AT LENOX WILL BE OPENED

Ruth Hurwitz Is Founder And Director of Merrywood

West Hartford, Conn., March 15 — A new summer music camp and school featuring as instructors members of the Boston Symphony Orchestra has been launched by a West Hartford pianist and teacher. Mrs. Ruth Hurwitz, who has been teaching piano in the Hartford area for 25 years, is the founder and director.

The school, which goes by the name of Merrywood, is located in Lenox, Mass., not far from Tanglewood, where the Boston Symphony participates in the Berkshire Music Festival each summer. It will be open to boys and girls 13 to 17 years of age, and will go from June 28 to Aug. 10.

BSO Instructors

Available for teaching will be violinists Alfred Krips, George Zazofsky, Harry Dickson, Victor Manusevitch, first violist Joseph DePasquale, violist Eugen Lehner, first cellist Samuel Mayes, cellist Mischa Nieland, flutist Phillip Kaplan, and many other members of the orchestra.

Piano students will be taught by Mrs. Hurwitz, a graduate of the Institute of Musical Art of the Juilliard Foundation and a former student of Bruce Simonds of Yale University. Mrs. Hurwitz has done much chamber music and solo playing and has conducted classes for teen-agers in her West Hartford studio. She was for seven seasons associated with a summer music school in Maine.

The summer program will include frequent attendance at the Berkshire Festival, the Jacob's Pillow Dance Festival, the theater and movies. Students will be encouraged to practice their instruments seriously, and there will be group singing, instrumental ensembles, and weekly musicales. Recreational activities include tennis, badminton, ping-pong, swimming, social dancing, and trips to places of interest.

Mrs. Hurwitz will accept a select group of about 20, who will live in a 17-room mansion, the atmosphere to be homelike and informal. For information write her at Merrywood, 27 Bishop Rd., West Hartford 7, Conn.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,393

JUN 21 1958

Around The Clock

Tanglewood Festival Attains Its Majority

By WAYNE A. SMITH

The most significant musical achievement in Western Massachusetts in the entire country, in fact — this year becomes of age. Tanglewood Festival will be 21.

It was in 1937 that Mr. Gorham Brooks, a pattern of the arts and sponsor of New England as a music center, offered to the Boston Symphony Orchestral Society, the famous estate where Hawthorne wrote his "Wonder Book" and "House of Seven Gables" as a permanent home for the Berkshire Festivals.

The music idea, however, is four years older. In 1934 Dr. Henry Hadley, a famous conductor and composer, on one of his many visits to the Berkshire Hills, conceived the idea of a Berkshire Musical Festival. Inspired by the cultural developments of the area, Dr. Hadley chose it for a festival setting. He proposed his plan to Miss Gertrude Robinson Smith, a patroness of the arts, who in turn agreed with Owen Johnson and other leading citizens of New England interested in advancing the Berkshire Hills as an art center, to sponsor the fete.

First Series In 1934

The first series of concerts consisted of three and were given under bright skies on the evenings of Aug. 23, 24 and 25, 1934; Said the press:

"The sponsors of the Berkshire Symphonic Festival made good their promise of music under the moon last night when they presented 65 members of the New York Philharmonic Symphony Orchestra under the eminent conductor, Henry Hadley, in a program on the grounds of the Dan R. Hanna farm in Stockbridge as the first of the annual Berkshire Symphonic Festivals of three concerns. An audience which must have numbered more than 3000 filled the well-planned auditorium. As the concert began a full moon was poised quarter way up in the eastern heavens, shining directly and refulgently on the field of eager faces. The acoustic properties of the shell were excellent, all things considered. The music carried to the last bench".

The first Festival attracted from 1,800 to 3,000 patrons at each performance, and the board of directors shared the responsibility for a small deficit.

The Berkshire Symphonic Festival, now a non-profit organization with no capital stock, was incorporated under laws of the state with broad provisions to encourage education in the arts; to organize, conduct and support an annual music festival; and to provide opportunities for developing musical and artistic talents.

Chorus Added

A second season was arranged a year later at the same location with Dr. Hadley again leading the orchestra of increased personnel. To make a more complete festival the Berkshire Music Association of 200 voices was chosen to augment the orchestral performance and Rudolph Ganz, pianist, was engaged as soloist for one concert. As a precaution against rainy weather a large circus tent was erected to house the fete in addition to the open air arrangement. A rainstorm proved its value.

It proved also that a tent was not sufficient. This eventually led later to transfer of the festival to the current site at Tanglewood and construction of the great music shed capable of seating thousands in comfort. The old tent served its purpose, but not well enough. Dampness raised havoc with sensitive tuning of violins and cellos to say nothing of the disposition of patrons who had paid to hear the music. Sometimes the concert was severely muffled by the sound of rain on the great canvas.

Several times we were among audiences crouched within the tent striving to catch muted tones and delicate phrasing. The situation with the performers must have been much worse. It was with mutual delight that news of the prospective permanent shed fell upon ears of musicians and music lovers.

Boston Adds Prestige

It was the third season that brought Boston Symphony Orchestra into the festival scene. Dr. Serge Koussevitzky accepted the invitation with great enthusiasm and on Aug. 13, 1936, he led his group in their Festival debut. Three concerts were given this time on the estate of Margaret Emerson between Stockbridge and Lenox on the west shores of Laurel Lake under a tent with seating capacity of 5.000. It was this year also that the Festival become known through the nation and brought new recognition to Western Massachusetts.

Thereafter the scene shifted to Tanglewood, the beautiful estate on a bluff to the north of Lake Mahkeenac. Mrs. Brooks' gift was accepted and the tent used again in 1937, but with an additional section added to handle increased clientele. It was during the second concert that a cloud burst broke upon the crowd with such a din that the music was all but wiped out. Dr. Koussevitsky made three attempts to proceed with the program, but not until late in the evening did the tempest abate.

By early the following winter enough money had been subscribed to give the trustees confidence to plan for a new pavilion and to begin work on Jan. 1, 1938 on the great project which was to become the world famous Tanglewood Shed as it is known today. This is a building of simplicity. Said the 1938 Berkshire Symphonic Festival program:

"It is believed to be the larges and most unique structure fo symphonic music in the Unite States. It covers an acre and half of ground. It is fan-shap and seats 5.700 people, includin 80 boxes. The outer curve of th fan measures 404 feet, more tha two New York City blocks. Th height of the structure is over 4 feet and the distance from th stage to the last bench is 1 feet, beyond which is a su rounding arcade 20 feet hig When you see the small concre caps around the base of eac column it is hard to realize th down deep in the ground is block of concrete over eight fe square, weighing 14 tons.

Illusion of Outdoors

"The result is that the aud ence, while entirely protecte from sun and rain, still has th illusion of being out of doors. Th stage is as large as Symphon Hall in Boston. On one side i a 'green room' for Dr. Kouss vitsky and on the other, one fo guest artists, while at the bac is a large tuning room full equipped for the musicians".

This is the beginning of Tanglewood Festival as it has become known to millions. Toda it attracts more than 10,000 a a single program. And since Dr. Koussevitsky's death the same high standard of performance has been maintained by his successor, Dr. Charles Munch.

Next week we will tell you what is in store for the 1958 season.

[283]

Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 16,139

JUN 24 1958

Wide Variety of Music Awaits New England Summer Visitors

By JOHN A. HAHN

BOSTON, June 24 — (UPI) — from rock 'n' roll to Rachmaninoff awaits the visitor to New England this summer.

Rythems will be heard from sea coast to mountains, from intimate garden settings to a 5,893-seat covered amphitheater.

With the close of the Boston Pops concerts in Symphony hall this week, music moves out of doors. The Pops musicians give free concerts on the Charles River esplanade in Boston between assignments at the Berkshire Music center in Tanglewood, beauty sspot of the Berkshires.

Castle Hill in Ipswich, Mass., starts off the formal rounds of outdoor music in Southern New England. Programs, ranging from Duke Ellington to the Beaux Arts trio, are held in a formal garden, weather permitting. If it rains the audience moves inside to the great house part of the former Crane estate known as Castle Hill.

Folk Singer Odetta and "Ethnic Dancer" Pearl Primus open the Castle Hill series Friday and Saturday. Following will be Ellington and his band, 'cellist Leonard Rose, pianist Jean Dancereau, soprano Adele Addison; the Beaux Arts trio, duo-pianists Pierre Lubeshutz and Genia Bemenoff, and the Melissa Hayden dance quartet.

The Esplanade concerts will be given June 29 through July 11 and Aug. 11-16, following the Berkshire Festival concerts at Lenox, Mass.

The fifth annual Newport, R.I. Jazz Festival opens July 3 at Freebody park. The 1958 edition will have a "foreign" beat, including a unique band with one jazz musician from each of 17 nations.

Jazz Festival President Louis L. Lorillard said most of the members of the band, which has an average age of 23, cannot even understand each other's language. "But music is proving to be a universal medium of communicating between them as it should for people everywhere," he said.

Gospel singer Mahalia Jackson, Dave Brubeck, Gerry Mulligan will take part in an opening-night tribute to Ellington. Other stars of the three-day jazz session will include Louis Armstrong, Benny Goodman, Jack Teagarden, Buck Clayton, Pee Wee Russell, Bobby Hackett and Chris Connor.

Established in 1940 by the late Serge Koussevitzky, then conductor of the Boston Symphony orchestra, the Berkshire festival is perhaps the most ambitious summer music project in the northeast. Now in its 16th season (time out for World War II) the Berkshire Music center offers classes for young musicians, taught by masters of the profession, in addition to the concert series.

The formal concerts begin Friday, July 25 and continue on three successive weekends through Aug. 10. Many of the 5,839 seats in the huge outdoor music shed were subscribed in advance but there will be plenty of room outside on the lawns surrounding the shed. General admission to the center grounds is $2 per person. Seats within the shed cost up to $6.50 each per concert.

Charles Munch and Pierre Monteux share the baton as conductors of the Boston Symphony orchestra in the shed.

The Berkshires also offer weekend jazz concerts at the Music inn in Lenox; dance programs at the Jacob's pillow dance festival in Lee; chamber music and opera in concert form at South mountain, Pittsfield.

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,366

JUN 26 1958

Rock 'n' Roll to Rachmaninoff Awaits New Eng

By JOHN A. HAHN
United Press International

BOSTON (UPI)— Music from rock 'n' roll to Rachmaninoff awaits the visitor to New England this summer.

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Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,351

JUN 24 1958

New England Music Moving Outdoors

By JOHN A. HAHN
United Press International

BOSTON (UPI)— Music from rock 'n' roll to Rachmaninoff the visitor to New England this summer.

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Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,701

JUN 24 1958

All Types of Music Are Available To New Englanders This Summer

BOSTON, (UPI)—Music from rock 'n' roll to Rachmaninoff awaits the visitor to New England this Summer.

Rhythms will be heard from sea coast to mountains, from intimate garden settings to a 5,893-seat covered amphitheater.

With the close of the ~~Boston~~ Pops Concert in Symphony Hall this week, music moves outdoors. The Pops musicians give five free concerts on the Charles River Esplanade in Boston between assignments at the Berkshire Music Center in Tanglewood.

Starts This Week

Castle Hill in Ipswich starts off the formal rounds of outdoor music in southern New England. Programs, ranging from Duke Ellington to the Beaux Arts Trio, are held in a formal garden, weather permitting. If it rains the audience moves inside to the Great House, part of the former Crane estate.

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Jazz at Newport

The fifth annual Newport Jazz Festival opens July 3 at Freebody Park. The 1958 edition will have a "foreign" beat, including a unique band with one jazz musician from each of 17 nations.

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Concerts and Classes

Established in 1940 by the late Serge Koussevitsky, then conductor of the Boston Symphony Orchestra, the Berkshire Festival is perhaps the most ambitious Summer music project in the northeast. Now in its 16th season (time out for World War II) the Berkshire Music center offers classes for young musicians, taught by masters of the profession, in addition to the concert series.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUN 19 1958

Information Booth Registrations Lag

LENOX — Registration of homeowners who wish to rent rooms during the Tanglewood season is lagging, the information booth at the Community Center announced today.

Mrs. John M. O'Brien, who runs the booth for the Kiwanis Club, said she hoped persons with rooms to rent would notify her before the seasonal rush of tourists starts. She said she has received many inquiries so far asking about accommodations in town.

The Kiwanis service does not make reservations for guests. It gives summer visitors names of local residents who will rent rooms. The service carries informatio only about rooms in Lenox proper

The informations booth is ope every day, including Saturday from 9:30 to 5. It opened for th season June 9.

[284]

Enterprise
BEDFORD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4,700

JUN 26 1958

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 2,220

JUN 24 1958

Enterprise
CONCORD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4700

Music Reigns Supreme In New England During Long Summer Period

By JOHN A. HAHN
United Press International

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Advocate (e)
STAMFORD, Conn.
Independent Republican
Circ. 25,059

JUN 18 1958

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A round trip of 235 miles is involved for Stamford residents who head east on the Merritt Parkway and then north on U. S. Route 7 through Danbury and Canaan to Great Barrington, Mass. This is both a summer and a winter resort center and just before entering town, the party passes the fairgrounds where the annual fair in September is one of the state's biggest.

A few miles beyond town, Route 183 angles off to the left. After a few more miles it croses Route 102 and curves around a beautiful lake known as the Stockbridge Bowl, about three miles out of Lenox. Now the group approaches the Dixey Estate, site of the Berkshire Music Festival and the location of the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," and collected material for his "Tanglewood Tales."

On this estate is the music shed where the concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself, closer to the music and seated, but many like the beautiful grounds outside where they may loll at ease or walk around.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

The view from the grounds is close to spectacular, and the visitor might be advised to attend the concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving the party heads into Lenox and then south on U. S. Route 20 for a dozen miles to West Becket where U. S. 20 cuts east, but the party heads south on Route 8. About 13 miles from here near New Boston is a view of Hanging Mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington River. Fragments loosened by the rain and frost do sometimes come crashing down with tremendous force.

Route 8 continues south, passing through Winsted and entering Torrington. From here it's Route 25 southwesterly 25 miles to New Milford at the junction with U. S. Route 7. Then it's U. S. 7 south to the Merritt Parkway and home.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

JUN 24 1958

New England Scene

Music Goes Out-of-Doors

By John A. Hahn

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The Berkshires also offer week-end jazz concerts at the Music Inn in Lenox; dance programs at the Jacob's Pillow dance festival in Lee; chamber music and opera in concert form at South mountain, Pittsfield.

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Eagle
June 27
'58

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About 150 of the albums to be loaned are new. The other 50-odd are gifts from Mrs. Frederic J. De Veau of Sunset Street, presented from her late husband's collection.

Mrs. Jackson said the record albums will cost 10 cents each per week to borrow. There will be an additional charge of five cents a day for records kept more than a week. During the Tanglewood season recordings of the works featured there will not be loaned. These records will not be allowed outside the music listening room of the library.

Shelves for the new volumes have been added to the library stacks by John J. Novo, building superintendent. The wooden racks can hold more than 400 albums.

Mrs. Jackson said the library has as its immediate goal 500 classical record albums. She said a popular and children's record subdivision may be added later.

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The grass lanes were retained between the street and the sidewalk.

The job is estimated to have cost about $45,000. Of this amount, $35,000 was given by the state as a Chapter 90 project and $5,000 was used by the town-granted Chapter 718. These amounts were supplemented by $2,500 from the county and a similar amount appropriated by the town at the 1956 town meeting.

Only one tree was cut along the right of way. Nat Beacco & Sons of Stockbridge were the contractors.

New Englander
BOSTON, Mass.
Circ. 9,500

JUN 1958

EDUCATION

New Summer Study Guide

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The 43-page booklet covers the offerings of 76 colleges, universities, junior colleges, prep schools, and adult education centers. There are an additional 48 institutions listed including schools for arts and crafts, dance, drama, music and other special studies such as Audubon camps, optometry, leadership training, sacred theology, Cape Cod secretarial school and the famed Bread Loaf Writers' Conference of Middlebury College.

Apprenticeships are offered by the Provincetown, Mass., Playhouse; there's the Haystock Mountain School of Crafts at Liberty, Me.; the Worcester Foundation For Experimental Biology conducts a co-educational precollegiate science summer school at St. Mark's School, Southboro, Mass.; and the Berkshire Music Center at Lenox, Mass., holds classes concurrently with the Berkshire Festival of the Boston Symphony Orchestra.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUN 8 1958

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Program of Sonop

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The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6. The program for July 30 includes Mozart's Quartet in C major, K. 465, Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51 No. 1. On Aug. 6, the quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the festival office, Tanglewood, Lenox.

[284]

Enterprise
BEDFORD, Mass.
Weekly Ind. Rep.
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[illegible]
Circ. [illegible]

JUN 2[illegible] 1958

Enterprise
CONCORD, Mass.
Weekly Ind. Rep.
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Advocate (e)
STAMFORD, Conn.
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Sunday Republican
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[285]

WEEK-END IN THE BERKSHIRES

B Globe - June 8

Come This Month and View All the Natural Beauty

PITTSFIELD, Mass.—June is the month for Boston area residents to make a day or week-end trip to the Berkshire Hills to plan a Summer vacation in this western Massachusetts playland.

★ ★ ★

Although the regular schedule of Berkshire cultural attractions will not open until late this month, the natural attractions will make an early June trip to these hills rewarding and give you an opportunity to window shop for your full Summer vacation.

The Berkshire Hills Conference, 50 South st., Pittsfield, will provide on request informational literature on in the Berkshires A new things to do and places to see edition of a circle tour folder contains a large map of the area with six circle tours outlined. On the reverse side of the map are detailed driving directions for the tours.

A must stop for all June visitors here are the natural azalea gardens in Pittsfield State Forest on the outskirts of this central Berkshire city. These are the largest of their kind in New England, with the pink flowering trees covering 100 acres surrounding Berry Pond. This 11-acre pond, highest natural body of water in Massachusetts, is atop Berry Mountain, a 2000-foot peak in the Taconic Range. This area can be reached by car over a good road.

Another popular attraction is the Pleasant Valley Wildlife Sanctuary on Route 20 in Lenox. A trailside museum and a real beaver pond are included in this mile-square preserve.

Right Next Door

Thanks to the new Massachusetts turnpike, the beauties of the Berkshires are just a short 2½-hour drive from Boston's backyard. For a one-day family outing, there are excellent picnic facilities at many roadside facilities provided by the state or at the many state parks.

If inland fishing is your sport, the trout are at their hungriest this month in the more than 100 streams and dozen ponds and lakes. A heavy schedule of Spring stocking by the state is giving the Berkshires its most productive trout season in many years. And even the youngest or most inexperienced of anglers can catch scrappy blue gills without cease at such places as Hoosac Lake in the Berkshire town of Cheshire.

Cheshire is one of the spots covered in the circle tour folder. One of Cheshire's bids for fame dates from 1801 when the hamlet's farmers made a huge wheel of cheese and sent it to President Jefferson. A life-size replica of the cider press in which the 1235-pound cheese was made is located in the center of the town.

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Hotel & Rest. News
BOSTON, Mass.
Weekly

1 1958

Berkshire County Region Promoted In Sunday Globe

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Endorsed and underwritten by firms and associations in the County, the supplement featured the slogan "Where Your Daily Work Is Fun And Where Living Is Unexcelled."

The opening story featured John F. Downing, executive director of the Berkshire Hills Conference, Pittsfield. Developing the two themes of recreation and industry, the supplement featured stories on the Clark Art Collection, Williamstown; Berkshire Playhouse, Stockbridge, Tanglewood Music Festival, Lenox; the Mohawk Trail and other attractions.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886
JUN 1 - 1958

Second Thoughts On Music

Chamber Music Ensembles To Open Berkshire Festival

Budapest, Beaux Arts, Pro Musica Antiqua, Kroll Groups Booked at Tanglewood On Wednesday Nights; Bach-Mozart Series Starts July 4

By **WILLARD M. CLARK**

The 1958 Berkshire Festival put on by the Boston Symphony Orchestra at Tanglewood will open Wednesday, July 2, in aristocratic fashion with a concert by the Budapest String Quartet. These Wednesday night chamber music programs draw a distinguished audience. Other ensembles to be heard during the series will be the Beaux Arts Trio, New York Pro Musica Antiqua, the Kroll Quartet and, for added interest, a recital by Wagnerian soprano Margaret Harshaw and others.

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Music by Glinka, Tchaikowsky, Milhaud, Debussy and Ravel will feature the program of Friday, July 25, and the venerable Pierre Monteux will be on the podium on Aug. 1. Dr. Munch will direct a program devoted to works by Wagner and Walter Piston's viola concerto. Joseph DiPasquale will be soloist in the concerto and Margaret Harshaw will be heard in the Immolation scene from "Die Gotterdamerung."

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CLIBURN TO PLAY AT BRUSSELS FAIR

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937
JUN 5 - 1958

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The Beaux Arts Trio of New York will be heard July 9 in Beethoven's Trio in E-flat, Op. 1, No. 1, Faure's Trio in D minor, Op. 120, Mendelssohn's Trio No. 2 in C minor, Op. 66.

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On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahm.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6. The program for July 30 includes Mozart's Quartet in C. major, K. 465, Blackwood's Quartet No. 1 and Brahms' Quartet No. 1, in C minor, Op. 51 No. 1. On Aug. 6, the Quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512
JUN 8 1958

Music Festival At Tanglewood In the Berkshires

B Globe

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Festival soloists will include six outstanding young American pianists: Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario, performing concertos by Bach, Beethoven, Brahms, Mozart, Liszt and Rachmaninoff. Violinists will include Zino Francescatti, Berl Senofsky, and Ruth Posselt and Joseph de Pasquale, viola. De Pasquale will be soloist in the Piston Viola Concerto which was written especially for him. Margaret Harshaw, soprano, will appear in two Wagner concerts and Hilde Gueden, soprano, and Donald Gramm, bass, will be soloists in a performance of Brahms' "Requiem." The annual Tanglewood-on-Parade benefit concert will take place on Aug. 7 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six week-ends: July 4-5-6 (devoted to the music of Bach and held in the Theater-Concert Hall); July 11-12-13 (devoted to the music of Mozart and also held in the Theater-Concert Hall), and the final four week-ends by the full Boston Orchestra in the 6000 seat Music Shed. The concerts of July 18-19-20 will feature music of Brahms; July 25-26-27 music of Debussy, Ravel and Tchaikovsky; Aug. 1-2-3 music of Wagner; and Aug. 8-9-10 music of Beethoven. Six concerts of chamber music will be presented on Wednesday evenings and will include the Budapest and Kroll String Quartets, the Beaux Arts Trio of New York; the New York Pro Musica Antiqua, and Margaret Harshaw, soprano, in a song recital.

Visitors to the Berkshire Festival may attend concerts in the intimate Theater-Concert Hall or in the Music Shed, or may enjoy the music from Tanglewood's spacious lawns. Many events of the Boston Symphony's Summer school of musical performance, the Berkshire Music Center, are open to Friends of the Center, including student performance of orchestra, chamber music, choral music and opera. Tanglewood and the surrounding area of the Berkshire Hills, which offer many attractions to the visitor, is easily reached by the Massachusetts Turnpike, the New York Thruway and Route 7 from New York city. Single tickets to all concerts and further information about events open to the Friends are available at the festival office, Tanglewood, Lenox, Mass.

TOWERING PINES line the entrance to Tanglewood, summer headquarters of the Boston Symphony Orchestra. Berkshire Festival will run from July 2 to August 10. Charles Munch will conduct.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

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JUN 8 1958

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[285]

WEEK-END IN THE BERKSHIRES

Globe - June 8

Come This Month and View All the Natural Beauty

PITTSFIELD, Mass.—June is the month for Boston area residents to make a day or week-end trip to the Berkshire Hills to plan a Summer vacation in this western Massachusetts playland.

★ ★ ★

Although the regular schedule of Berkshire cultural attractions will not open until late this month, the natural attractions will make an early June trip to these hills rewarding and give you an opportunity to window shop for your full Summer vacation.

The Berkshire Hills Conference, 50 South st., Pittsfield, will provide on request informational literature on in the Berkshires A new things to do and places to see edition of a circle tour folder contains a large map of the area with six circle tours outlined. On the reverse side of the map are detailed driving directions for the tours.

A must stop for all June visitors here are the natural azalea gardens in Pittsfield State Forest on the outskirts of this central Berkshire city. These are the largest of their kind in New England, with the pink flowering trees covering 100 acres surrounding Berry Pond. This 11-acre pond, highest natural body of water in Massachusetts, is atop Berry Mountain, a 2000-foot peak in the Taconic Range. This area can be reached by car over a good road.

Another popular attraction is the Pleasant Valley Wildlife Sanctuary on Route 20 in Lenox. A trailside museum and a real beaver pond are included in this mile-square preserve.

Right Next Door

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Hotel & Rest. News
BOSTON, Mass.
Weekly

MAY 31 1958

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JUN 1 - 1958

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUN 5 - 1958

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Music Festival At Tanglewood In the Berkshires

Globe

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Sunday Herald
BOSTON, Mass.
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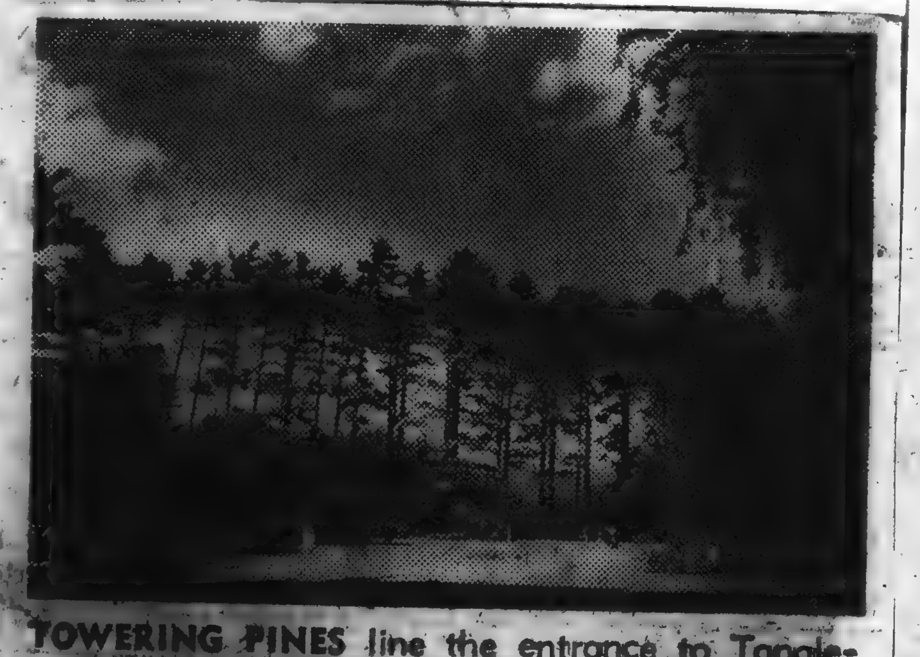
Circ. 295,512

JUN 8 1958



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New England Newsclip Agency, Inc.
Box [illegible], Boston 6 - Richmond 2-4200

Sunday Herald
BOSTON, Mass.
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Circ. 295,512

JUN 8 1958

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JUN 1 - 1958

/ **Music**

Goldovsky to Direct 'Ory' at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

It is of historical interest that Boris Goldovsky will direct Rossini's "Count Ory" as the major production this summer of the Berkshire Music Center Opera Department at Tanglewood.

Whether it will be of potent musical interest remains to be seen.

Having the Goldovsky trademark, it naturally will be given in English. The translation is by Robert A. Simon.

This English version was commissioned by the Juilliard Opera Theater and has been released to the Berkshire Music Center. The Opera Department will also present a condensed version of Gounod's "Romeo and Juliet," Acts 2 and 4 of Verdi's "La Rondine" by Puccini.

Opera performances will take place on three Monday evenings (July 21, 28, and Aug. 4) in the Theater Concert Hall at 8:30.

"Count Ory" was first produced in Paris in 1825. Rossini was 33. Apparently he wasn't overly pleased with it because an augmented and revised version was given at the Paris Opera three years later.

Anticipating the Goldovsky touches, this will be the third refurbishing of the original.

Judges Announced

Judges are announced for the Young Artists Awards auditions to be held Thursday. Organists will be heard at Wesley Methodist Church, and others at M. Steinert & Sons Co.

The judges are Harry Levenson, conductor of The Worcester Orchestra and the Worcester Youth Orchestra; Relly Raffman, professor of music Clark University; and Raymond Morin, chairman.

Cliburn Prays

In his interesting talk the other night before the board of directors of the Worcester Orchestral Society, Ralph Black stressed the tremendous uplift that serious performing musicians have received through Van Cliburn's winning of an international piano contest in Moscow, April 13.

Black is manager of the National Symphony in Washington, D.C.

An inspiring insight into the 23-year-old Texan pianist's religious-musical concept was given last week by Howard Harrington, manager of the Detroit Symphony, who was visiting in Worcester. The Detroit Orchestra will play at the 99th Worcester Music Festival in October.

Cliburn appeared with the Detroit orchestra three years ago. He played both concertos that won him the recent contest — the Rachmanioff Third and the Tchaikovsky.

Manager Harrington knocked on Cliburn's dressing-room door as the time neared. The young man came to the door and asked if he could speak with Paul Paray, the conductor.

He was shown to Paray's dressing room and asked an astonishing question:

"Monsier Paray, I always say a prayer before I play. Will you join me?"

Paray knelt and they prayed together. He later said that the incident explained many things about this immensely talented young artist.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

MAY 3 0 1958

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAY 2 8 1958

Opera Plans Set For The Summer At Tanglewood

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

[2Pc]

MAY 26 1958

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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

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Friends Office at Tanglewood To Be Headed by Margo Miller

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Miss Margo Miller

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Miss Miller, daughter of Mr. and Mrs. Lawrence K. Miller of 500 Williams St., was first affiliated with the BSO at Tanglewood in 1954 when she was assistant in the press department. In the succeeding three summers she was assistant in the Friends office, and in each of the four years was secretary for the Tanglewood-on-Parade benefit.

Accompanied BSO on Tour

In 1956 Miss Miller accompanied the Boston Symphony on its European tour and described the tour in articles published in The Eagle.

A graduate of Miss Hall's School in 1953 and Vassar College in 1957, Miss Miller has just returned from a winter in Paris, where she studied oboe with Gaston Longatte, professor of oboe at the Versailles Conservatory and English horn in the Concerts Collone, and solfege with Maurice Speyer, brother of Louis Speyer, English horn of the BSO. Last summer Miss Miller studied with Louis Speyer at Tanglewood.

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Miss Miller assumed her new duties as head of the Friends yesterday.

Friends of the Berkshire Music Center are invited to attend performances by students at the Boston Symphony's summer school at Tanglewood during its six weeks' season between June 30 and Aug. 10.

Programs are presented by students of orchestra, chorus, student composition and chamber music. Contributions to the Friends may be sent to Tanglewood, Lenox.

BERKSHIRE June 9, 1958

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The Beaux Arts Trio of New York will be heard at the concert of July 9. The program will be Beethoven's Trio in E flat, Op. 1; Fauré's Trio in D minor, Op. 120, and Mendelssohn's Trio No. 2 in C minor, Op. 66.

The New York Pro Musica Antiqua, under the direction of Noah Greenberg, will present a program of music of Flanders and Spain, with works by Isaac, Des Prés, Morales and others on July 16.

On July 23, Margaret Harshaw, soprano, will present a program of German and English songs including works of Schubert, Schumann and Brahms.

The two final concerts of the series will be given by the Kroll Quartet on July 30 and Aug. 6. The program for July 30 includes Mozart's Quartet in C major, K. 465; Blackwood's Quartet No. 1 and Brahms' Quartet No. 1 in C minor, Op. 51, No. 1. On August 6, the quartet will present Haydn's Quartet in G minor, Op. 74, No. 3, Bartok's Quartet No. 2, Op. 17 and Beethoven's Quartet No. 15 in A minor, Op. 132.

Tickets for all the concerts, the proceeds of which benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, are available at the Festival Office, Tanglewood, Lenox.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JUN 2 - 1958

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CUE
NEW YORK, N. Y.

MAY 24 1958

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Moiseyev Dance Company—Return engagement for this wonderful Russian troupe. Will play Madison Sq. Garden on June 20-22 & June 24, 25 & 28. (Tickets available from CO 5-6811).

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JUN 1 - 1958

Music

Goldovsky to Direct 'Ory' at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

It is of historical interest that Boris Goldovsky will direct Rossini's "Count Ory" as the major production this summer of the Berkshire Music Center Opera Department at Tanglewood.

Whether it will be of potent musical interest remains to be seen.

Having the Goldovsky trademark, it naturally will be given in English. The translation is by Robert A. Simon.

This English version was commissioned by the Juilliard Opera Theater and has been released to the Berkshire Music Center. The Opera Department will also present a condensed version of Gounod's "Romee and Juliet," Acts 2 and 4 of Verdi's "La Rondine" by Puccini.

Opera performances will take place on three Monday evenings (July 21, 28, and Aug. 4) in the Theater Concert Hall at 8:30.

"Count Ory" was first produced in Paris in 1825. Rossini was 33. Apparently he wasn't overly pleased with it because an augmented and revised version was given at the Paris Opera three years later.

Anticipating the Goldovsky touches, this will be the third refurbishing of the original.

Judges Announced

Judges are announced for the Young Artists Awards auditions to be held Thursday. Organists will be heard at Wesley Methodist Church, and others at M. Steinert & Sons Co.

The judges are Harry Levenson, conductor of The Wercester Orchestra and the Worcester Youth Orchestra; Relly Raffman, professor of music Clark University; and Raymond Morin, chairman.

Cliburn Prays

In his interesting talk the other night before the board of directors of the Worcester Orchestral Society, Ralph Black stressed the tremendous uplift that serious performing musicians have received through Van Cliburn's winning of an international piano contest in Moscow, April 13.

Black is manager of the Na- ional Symphony in Washington, D.C.

An inspiring insight into the 3-year-old Texan pianist's relig- ous-musical concept was given ist week by Howard Har- ngton, manager of the Detroit mphony, who was visiting in orcester. The Detroit Orches- will play at the 99th Worcester Music Festival in October.

Cliburn appeared with the Detroit orchestra three years ago. He played both concertos that won him the recent contest — the Rachmanioff Third and the Tchaikovsky.

Manager Harrington knocked on Cliburn's dressing-room door as the time neared. The young man came to the door and asked if he could speak with Paul Paray, the conductor.

He was shown to Paray's dressing room and asked an astonishing question:

"Monsier Paray, I always say a prayer before I play. Will you join me?"

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

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Beacon Hill Times
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Independent
Circ. 13,138

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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 — S. 1,189,293

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306
JUN 2 -

47

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CUE
NEW YORK, N. Y.

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SWANSEA, WALES. APRIL 1959

Music-making in Massachusetts

by MURIEL DAVIES

FINDING an envelope headed the Berkshire Music Center at my door this week reminded me of one of my exciting experiences in the United States.

The envelope contained the brochure for 1959 of the Music School at Tanglewood, Massachusetts, established in 1940 by Koussevitzky and the Boston Symphony Orchestra, and reading it I recall my stay of two weeks last year.

Tanglewood is a magic name to young musicians in U.S., and all try to spend at least one summer there. It was my good fortune to be accepted as a student—one of 300 or so of varying ages.

Six weeks

WE had come from many countries—some by invitation and helped by scholarships and grants.

There were two English girls and Wyn Morris the Llanelly conductor, who is now in Cleveland.

I also met a young conductor who told me how very much his orchestra in Toronto had enjoyed playing Alun Hoddinott's Clarinet Concerto

The school offers tuition in many subjects — composition, conducting orchestral playing, chamber music, choir singing and opera. The course lasts six weeks and the tutors are mostly members of the Boston Symphony Orchestra. Aaron Copland heads the composition department.

Besides attending lectures and demonstrations most students sang with the Festival Chorus, and instrumentalists received training in ensemble playing. Many studios were provided for practice purposes and our daily schedule was very full.

Groups

THE estate of Tanglewood lies some miles away from Lenox School where we were boarded, and we travelled to and fro in school buses. It is in a beautiful setting among the Berkshire Hills and within sight of Lake Mahkeenac.

In the grounds are wooden buildings and the various student groups met in the Barn, the Chamber Music Hall or the garage, while concerts were held in a concert hall that seated 6.000.

All the buildings were partly open at the sides, so that at times the very air was full of music and like Caliban "sometimes a thousand twangling instruments would hum about mine ears, and sometimes voices."

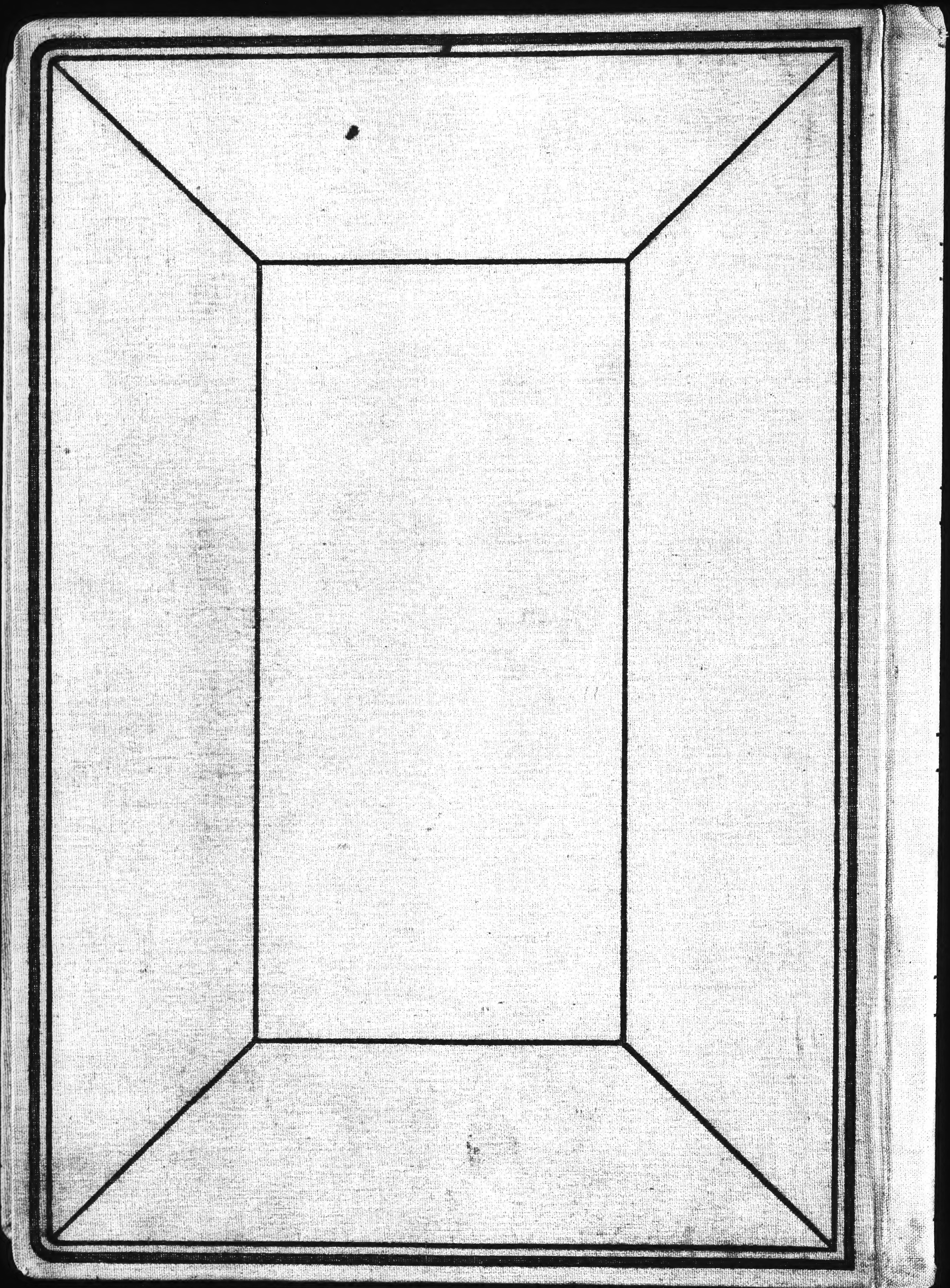
Enthusiasm

THERE was music-making continuously. The Festival Chorus sang one major choral work each weekend with the Boston Symphony Orchestra under its conductor Charles Munch, and what intensive work we had to put in on Brahm's Requiem (in German) and the Canticum Sacrum by Stravinsky.

The orchestra rehearsed daily and it was possible to hear the music for the weekend three or four times, and how necessary this was when Milhaud's Overture to "Les Eumenides" and Aaron Copland's "Variations for Orchestra" were items.

I was impressed by the intense enthusiasm of the students, their almost dedication to their work, and the keen competition to play in the student orchestra or sing a role in opera.

For me too it was an exhilarating musical experience and how I wish I could be there again this year



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REWIND